

## Elizabeth Hudson: Curriculum Vitae

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### *Academic Appointments*

<b>Northeastern University</b> Professor of Music (tenured)	2015-present
<b>New Zealand School of Music</b> Professor of Musicology, Victoria University of Wellington	2013-2015
<b>New Zealand School of Music</b> Professor of Music, Massey University (.5) Professor of Music, Victoria University of Wellington (.5)	2006-2013
<b>University of Virginia</b> Associate Professor of Music (tenured) Assistant Professor of Music	1998-2006 1991-98

### *Education*

<b>Cornell University</b> Ph.D., musicology. Dissertation: "Verdi and Narrative" M.A., musicology	1993 1990
<b>Smith College</b> B.A. <i>magna cum laude</i> , major in music	1986
<b>Study in Vienna</b> German courses, Universität Wien Piano with G. Kubascek, Vienna Conservatory	1983-84
<b>Manhattan School of Music</b> Piano major; study with Raymond Lewenthal	08/1980- 12/1982

### *Administrative Experience*

<b>Northeastern University, Dean of the College of Arts, Media, and Design</b>	2015-present
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#### ***Responsibilities include:***

- Academic and financial leadership of a College comprised of six departments and schools (Architecture, Art + Design (including Game Design), Communication Studies/Media and Screen Studies, Journalism, Music, and Theatre) and a Center of the Arts, with approximately 2000 students (graduate and undergraduate). The College grants a diverse set of qualifications, with interdisciplinary

programs stretching across the schools and departments as well as in collaboration with other Colleges: Computer Science, Business, Engineering, Law, Science, and Humanities and Social Sciences. An increasing percentage of enrollment in the College comprises international students; undergraduate enrollment comprises 20% underserved minorities.

- Lead and manage a diverse leadership team of 4 Associate Deans, 2 Assistant Deans, 4 Directors (Marketing and Communications, Enrollment Management, Advancement, and the Center for the Arts), and 6 Department Chairs/Directors of Schools. Oversight over close to 300 faculty and staff, including overseeing all hiring, promotions, and tenure. Serve as member of the Provost's Council of Deans; served 3 years as a Provost's representative on the Faculty Senate.
- The College participates in Northeastern's unique educational model of experiential learning, cooperative education, and global outreach, and the Dean exercises entrepreneurial leadership within a hybrid RCM budget, managing an overall budget of \$50+ million.

***Accomplishments include:***

- Built a distinctive College identity and strategic focus, quickly identifying key opportunities, articulating an educational mission--to provide key new literacies in communication, creativity, and collaboration as essential skills for the 21<sup>st</sup> century, in synergy with big data and emerging technologies. Ongoing work to strengthen and create new programs in areas of competitive advantage across fields of new media and technology, design, data storytelling and visualization.
- Rebuild undergraduate enrollment through new interdisciplinary minors such as professional presentation (from Theatre and Communication Studies) and photojournalism (across Journalism and Art + Design), new combined majors with Colleges such as Business, Computer Science, Environmental Science and Engineering, and investment in an expanded summer and on-line program.
- Continue to grow graduate programs, including introducing new masters and stackable certificate programs in Experience Design, Arts Administration and Cultural Entrepreneurship, and Media Advocacy (joint with the School of Law). Currently creating new certificates in Design and Communication to be offered as part of the MBA.
- Redesign and rebrand the website and marketing materials to work with the new mission of CAMD. New website launched October 2018. New web and materials awarded a Gold, a Silver, and two Merit awards in the 2019 Annual Educational Advertising Awards.
- Renovate spaces to enhance interdisciplinary collaboration, including opening a new Maker Space and interdisciplinary Research Lab; new

VR and AR studios; and renovating Media Innovation, Games, and Theater Labs.

- Work with Associate Deans and Chairs to reorganize all media services across the College, in order to create a modern shared services organization that will increase efficiencies while enhancing our ability to invest strategically in new and emerging technologies (such as VR and AR, Digital Fabrication, etc.) that serve undergraduates, graduates, and faculty research. New staffing structure and positions, including new Director of Media Services, implemented Fall '18.
- Revamp all aspects of enrollment management within CAMD, including building a portfolio admissions process that enhances the assessment of creative potential, within the context of highly selective academic profile (the average SAT score for admitted freshman in CAMD for Fall 2019 was 1470, with a 4.2 GPA, and an admit rate of 12%). Overall applications and yield rates have increased every year since 2015. Early Decision applicants for Fall 2019 increased 77%.
- Effectively manage the structures in the Dean's office within constrained resources, including creating 2 new Assistant Dean positions and a new Senior Director of Enrollment Management, as well as revamping the staffing for marketing and communication, while at the same time building a new culture of community within the staff across the Dean's office, and across the College as a whole.
- Established new capacity for running events out of the Dean's office. Successful major events include the first CAMD graduation event in May 2017, which included presenting inaugural all-CAMD awards for faculty and students, and the annual national conference of a2ru (Alliance for the Arts in Research Universities) in Fall 2017.
- Manage an ongoing track record of research funding and development as well as corporate relations, meeting and exceeding all goals for FY16, 17, 18, and 19, and building the infrastructure and staffing for more robust support of research and development endeavors across the College.
- Reviewed and revised compensation structures across categories of full-time faculty (both tenured/tenure track, and non-tenured track lecturers, teaching professors, and professors of practice) to ensure fairness and equity.
- Oversaw the implementation of NUpath in the College: the new core curriculum at Northeastern introduced in Fall 2016, with an emphasis on flexibility and competency based assessment of essential, broad based knowledge and skills. Implementation including putting forward hundreds of courses across the College for approval to carry NUpath attributes, and ensuring that each Department/School

addressed the NUpath attributes as comprehensively and strategically as possible, to ensure a flexible path to graduation for all of our majors.

- Built new international partnerships for the College, establishing new relationships for study abroad as well as potential research collaborations with institutions as diverse as RMIT in Melbourne and the University of the Arts in London. Also worked to enhance and expand the innovative NU.in freshman study abroad program, and to build new programs of study for College of Arts, Media and Design students at the University of Sydney, McGill, and John Cabot University in Rome, with the result of a 19% increase in NU.in admits for Fall 2017, and a 75% increase in deposits.

2006-2013

- Success for all tenure cases brought forward and supported by the Dean; new levels of University support also won for College of Arts, Media and Design faculty, who won one of the two University-wide teaching awards in both FY16 and FY17.
- Support for the School of Architecture's NAAB accreditation review, resulting in a successful reaccreditation in Summer 2018 with the largest potential window for further review (8 years). Also participated in Northeastern's NECHE review, with successful the accreditation team visit in Fall '18, featuring a focus on 2 departments in CAMD.

#### **New Zealand School of Music (Massey University and Victoria University of Wellington): Inaugural Director**

##### ***Responsibilities included:***

- Director of comprehensive professional music conservatory operating within a research university context, averaging 450 full-time equivalent enrolments (over 600 students), granting joint Massey/Victoria University degrees from the BMus and BA to the PhD and DMA in jazz and classical performance, composition and sonic arts, music therapy, musicology, and ethnomusicology.
- Supervised academic quality, processes, procedures, admissions, and academic administration for all university music degree programs, in collaboration with relevant university offices and committees across two universities, as well as a pre-tertiary preparatory division.
- Hired, recruited, managed over 140 faculty (full and part-time), who worked for two different Universities and involved two different unions/collective agreements.
- Served as Chief Executive of the New Zealand School of Music, Limited (a limited liability company and registered non-profit), reporting to a Board of Directors, managing a budget of NZ\$8.5 million.
- Oversaw Financial Services, Payroll, and Enrolment, and managed all operations across four music school sites across New Zealand's North Island (two in Wellington, one in Palmerston North and one in Auckland), including capital expenditure programs.

***Accomplishments included:***

***Visionary leadership***

- Articulated a new vision for the school, provided rigorous musical and academic leadership across diverse disciplines, brought standards in all departments into line with cutting edge international quality, and developed a high-level functioning joint creative research and teaching culture in music across two universities.
- Fostered new modes of interaction between music and other disciplines through innovative curricular development, as well as fostering joint PhD supervision between music and a range of other disciplines (education, engineering, Maori studies, Pacific studies).
- Recruited outstanding international faculty in classical performance, composition and sonic arts, musicology, ethnomusicology, Pasifika music, music education, and jazz, as well as in a newly created joint position across music and engineering.
- Built the international profile of the school, fostering connections in particular across the Australasian region even while continuing to strengthen presence and relationships in the U.S. and Europe.
- Successfully managed the music faculty's research performance for the 2006-2012 NZ PBRF (Performance Based Research Fund) evaluation round, establishing the NZSM definitively as the top music faculty in New Zealand.
- Led a series of workshops/retreats for academic faculty each year on various themes around research and teaching, including pedagogical innovation and assessment, and on defining creativity in research and in teaching
- Authored the school's first *Investment Plan 2008-2010* and a further *Investment Plan 2011-2013*: a new strategic planning reporting tool, against which government funding decisions are determined and management of the School outlined. As an independent entity, NZSM's plan was appended to each university's plan for submission to government.

***Academic Program Development and Governance***

- Overhauled the curriculum to enhance professional training, the research/teaching nexus, and cross-disciplinary collaboration, successfully shepherding curricular proposals through two University approval processes and through national consultation with the other NZ Universities.
- Developed a new postgraduate creative pathway (including a Postgraduate Diploma, Master of Musical Arts, and Doctor of Musical Arts) for professional creative work that negotiates between the American, British, Australian, and New Zealand models for degree programs in performance and composition and significantly expands professional training opportunities in cost effective ways (implemented 2010).
- Led a review of assessment for all music courses and majors, linking details of assessments to learning outcomes and graduate profile characteristics, in order to enhance professional, creative, and academic standards in relation to degree programs.
- Participated in the academic governance across all disciplines at the highest level of two comprehensive research universities (see committee memberships, below).
- Created competitive funding for faculty and student research and creative projects,

sponsoring international research, as well as a range of local projects such as NZSM Big Band's debut CD *Run for Cover*, which won the Recording Industry of New Zealand Jazz album of 2009 Tui award (the first awarded to a student ensemble).

### ***Sophisticated Operational Restructuring and Management***

- Successfully managed the merger of two very different music institutions: Massey's Conservatorium of Music (which built its reputation primarily through its focus on jazz and music therapy) and Victoria's School of Music (with a more traditional emphasis on composition and the scholarship and performance of classical music), each operating in widely divergent university contexts.
- Sound financial management, converting a deficit in 2006 into solid annual surpluses, ranging from \$325,000 to \$800,000, from 2007 to 2012, and on target to budget when I stepped down in mid 2013, and established \$4.3 million of company equity.
- Created a new leadership structure in 2009, with an executive committee and new deputy and associate directors, to ensure collaborative and engaged management.
- Revamped academic faculty, management, and administrative staff structures within approved HR parameters, including setting out a general staff restructure in 2010 that significantly improved administrative staff function, negotiating successfully with the two different unions throughout the restructure process.
- Oversaw a comprehensive annual capital expenditure program, including leading a group to select a new Steinway D from Hamburg, establishing video conferencing facilities and other classroom teaching facilities within the school and purchasing a range of other quality instruments including Steinways and a new 1820 fortepiano.
- Wrote and submitted a Statement of Corporate Intent for approval to the Board of Directors and the two University Councils each year, laying out a proposed budget and strategic objectives; submitted reports against the SCI semi-annually and annually.
- Negotiated with the independent Student Associations of both universities, to establish a new framework for NZSM students that would work within each of the separate associations' current administrative structures.

### ***Raising International Visibility***

- Raised the public profile of the NZSM through a new program of concerts and events, featuring distinguished guest artists: initiatives include establishing an annual Wellington Town Hall concert, a monthly "Fridays at Five" free concert series in downtown Wellington, NZSM showcases at Te Papa, the national museum of New Zealand, and a biennial opera production (both the 2011 New Zealand premiere production of Britten's *A Midsummer Night's Dream* and the 2013 premiere production of Verdi's *Il corsaro* rivaled professional productions in national acclaim). Many school performances were recorded for national broadcast by Radio New Zealand, with the establishment of consistent standards creating opportunities for live broadcasts.
- Sponsored and hosted international conferences and festivals, such as the Asian Pacific Festival (January 2007), the International Haydn Festival and Conference (May 2009) with an evening at Parliament hosted by the Minister of Culture and Heritage, and the inaugural annual NZSM Jazz Festival (2011, 2012, 2013).
- Raised the international profile of the NZSM through sponsoring a number of initiatives

and events in Australia, Singapore, Malaysia, Indonesia, China, the U.S., England, and Germany.

- Fostered a diverse range of master classes and guest lectures and artists, including Lynn Harrell, Hakan Hardenberger, the Takacs Quartet, Bart van Oort, Klaus Heymann, Richard Leppert, Michelle Kisliuk, Leslie Bunt, Gyuto Monks of Tibet, Bob Sheppard, Clay Jenkins, Steve Houghton, Bill Cunliffe, Benny Maupin, Bob Moses, and Alex Sipiagin, as well as establishing artist residencies for distinguished New Zealanders (including Gareth Farr, Simon O'Neill, Jack Body, and Peter Walls).

#### ***Fundraising and Stakeholder Relationship Development***

- Liaised with both university Development Offices to facilitate a number of gifts and legacies to the School (including endowments for new scholarships, sponsored concerts, bequeathed instruments).
- Established patrons for the NZSM building project, including Dame Kiri Te Kanawa, James Judd, and Sarah Billingham (Assistant Director Artistic, Metropolitan Opera).
- Launched a fundraising campaign for a new building (silent phase), including negotiating a lead gift of \$3 million from a trust (requiring support from then Prime Minister Helen Clarke, as well as the Governor General of NZ, Wellington Mayor, and Archbishop of Wellington).
- Facilitated collaborations with key professional organizations such as the New Zealand Symphony Orchestra, Park Road Post production company, the Vector Wellington Orchestra, as well as with departments such as Maori studies, Pacific studies, design, and engineering.

#### ***Experience with Building Projects***

- Worked with parent universities to lead a revised strategic briefing and international benchmarking process for a new music building, with Artec consultants from New York.
- Participated as key member of architect, acoustician, and theater planner selection process.
- Extensive work with the appointed international design team on preliminary detailed design and value engineering of the building.
- Worked with an architect and acoustician team to design and oversee crucial renovations to the School's current main performance venue.

#### ***Committee memberships have included:***

- Member, Academic Board, Massey University (the Academic Board approves academic policy and curriculum across all disciplines for the entire University).
- Member, Academic Board, Victoria University (as above).
- Member, Academic Committee, Massey University (the Academic Committee is a sub-committee of the Academic Board, and approves the details of all degree and diploma regulations, course proposals, learning outcomes and assessments, and academic policies and procedures across all disciplines for the university).

- Member, Academic Committee, Victoria University (as above).
- Chair, NZSM Board of Studies: joint university governance committee on NZSM academic matters, with membership including two relevant Deans from each university, academic staff from both universities and the NZSM, and student representatives.
- Member, NZSM Doctoral Committee: a joint university governance committee for NZSM Doctoral degrees, with the relevant Graduate Dean or their representative from each university.
- Chair, NZSM Executive Committee; established as the senior leadership council for the Director; distributes research funds in four annual rounds and advises on capital, expenditures, strategic direction, and general operational issues.
- Member, NZSM Academic Committee.
- Member, NZSM Postgraduate committee, overseeing all graduate admissions, research proposals, procedures, examiners, and graduation results.
- Client Representative Group for new Music School building in Wellington's Civic Square (CBD, waterfront): a collaborative project between Massey and Victoria Universities, the New Zealand School of Music, and the Wellington City Council.
- Committee on University Research Medals, Massey University.
- Dean's Promotions Committee, Victoria University Faculty of Humanities and Social Sciences.
- Pasifika Research Working Group, Victoria University.

### **University of Virginia**

#### **Chair, McIntire Department of Music**

2002-05

#### ***Responsibilities included:***

Comprehensive administration of a distinguished department of music, delivering a high level of music study integrated with the liberal arts mission of a major research university, consisting of 85 undergraduate majors and 25 graduate students, 15 faculty, 30 artist teachers, and 9 administrative staff.

#### ***Accomplishments included:***

##### ***Academic Leadership***

- Successful recruitment of outstanding faculty in a range of disciplines, including faculty of color, building the pre-eminence of the distinctive undergraduate and graduate programs that I had previously participated in creating.
- Presented successful tenure cases, including an effective appeal.
- Restructure of the performance faculty, and of the lesson structure underpinning the delivery of musical performance training.
- Established the UVa marching band (debuted fall 2004 in front of an audience of 60,000), in collaboration with the University of Virginia Athletics Department, as part of a new comprehensive band program that I proposed (endowed by a \$1.5 million gift).

***Sophisticated Operational Restructuring and Management***

- Complete overhaul of administrative structures to manage the department and University performance venue efficiently, including revision of financial reporting and management structures and the devising of a new direct and indirect cost recording system, in collaboration with the Dean's office.
- Managed music department resources through a budget crisis and space crunch, enabling successful hiring and recruitment of a number of new positions, including a new senior professor appointment shared with English.

***Fundraising and Stakeholder Relationship Development***

- Redefined departmental relationships with key community groups, alumni, and donors, hosting a comprehensive range of fundraising and stewardship events, raising new funds for music scholarships and devising the first corporate sponsorship for music programs (working with Crutchfield Corporation).
- Negotiated and administered \$50,000 gift from UVa athletics to convene an Afro-Pop Festival (October 2004), bringing together artists from Zimbabwe, Mali, and Congo with local artists and scholars, offering a range of concerts, panel discussions, class visits, master classes, and workshops.
- Worked with the development office to create and fund a new development position for music (shared with theatre), to assist in establishing a comprehensive framework for a development strategy for the arts.

**University of Virginia:** 1992-94  
**Music Department, Director of Graduate Programs** 2001-02

***Responsibilities included:***

Setting up fellowships and teaching assistantships; establishing training programs for teaching assistantships; admissions, recruitment, advising, and mentoring; curriculum development; recommendations and oversight over academic processes and procedures.

***Accomplishments included:***

Primary work to launch a new Ph.D. program in Music (with concentrations in Critical and Comparative Studies, and Composition and Computer Technologies); created an innovative and inclusive approach to graduate training that reshaped disciplinary boundaries, and captured national and international attention.

**University of Virginia:** 2000-01  
**Music Department, Director of Undergraduate Programs**

***Responsibilities included:***

Administration of an innovative, flexible Bachelor of Arts music major that achieved national prominence for its inclusive approach to undergraduate music education, diversifying the music curriculum and making it more accessible to a wide constituency, as an alternative to an exclusive focus on European art music.

**Board Member, Charlottesville and University Symphony Orchestra** 2002-05

Executive Committee, 2002-2004  
Long-range Planning Committee, 2002-2003  
Search Committee, Executive Director, 2003

***Accomplishments included:***

- Formulating a new strategic plan in line with departmental goals;
- Extensive work to formulate a more effective leadership structure for the Board;
- Providing the public face and underlying rationale for fundraising, including for new independent \$3 million campaign.

**Board member, Tuesday Evening Concert series** (professional concert series in Charlottesville, Virginia): 1997-2001  
Vice President, 2000-2001  
Program Committee, 1998-2001  
Nominating Committee, 2000

**Chair and member**, numerous Music Department and University committees, including: 1991-2005  
University Arts Board;  
Architect Selection Committee for a proposed new Performing Arts Center (in collaboration with the Theater Department);  
Acoustician Selection Committee for new Performing Arts Center;  
Member or Chair of at least 19 search committees for both junior and senior academic faculty, as well as a large number of general staff searches.

***Scholarly Work***

**Books:**

Editor, Critical Edition of Giuseppe Verdi's *Il corsaro*: two-volume set (The University of Chicago Press, 1997)  
Vol. I: historical introduction, full score, liv, 389 p.;  
Vol. II: commentary, vii, 114 p.;  
Piano-vocal score (The University of Chicago Press, 2003).

*Verdi's Il trovatore: Trauma, Memory, Music.* A monograph on the ways in which Verdi's response to notions of traumatic experience in this seminal middle period opera influenced the establishment of a new experience of modern subjectivity through music (in progress).

**Other Publications:**

From Orpheus to Opera: Singing about Singing in Verdi's *Il trovatore* (Leonora's Act I aria, "Tacea la notte"), *Cambridge Opera Journal* special issue "Remaking the aria," 28/2 (2016).

Commissioned articles, *Cambridge Verdi Encyclopedia* (Cambridge University Press, 2013).

"*Moulin Rouge!* And the Boundaries of Opera," *The Opera Quarterly* special issue, "Opera in Transition," 27/2-3 (2011).

“Once Again, *Rigoletto*,” in *Bilbao Opera Friends Yearbook* (Bilbao, 2006).

“... qualche cosa d’incredibile...”: Hearing the invisible in *Macbeth*,” *Cambridge Opera Journal* (2003).

"Masking Music: A Reconsideration of Light and Shade in *Un ballo in maschera*," in *Verdi's Middle Period: Source Studies, Analysis and Performance Practice (1849-59)*, ed. Martin Chusid (The University of Chicago Press, 1997); translated into Italian and published as “Travestire la musica: una riconsiderazione di luci e ombre in *Un ballo in maschera*”, in *Un ballo in maschera* (Tetaro Lirico di Cagliari Fondazione, 2007).

"Gilda seduced: A tale untold," *Cambridge Opera Journal*, 4/3 (1992).

"Telling Tales: Verdi, Jago, and the Undoing of Otello," Royal Gala program book, Royal Opera House, Covent Garden (1992; 1997; 2001; 2006).

Entries on "Puccini" and each of his operas, in *The Viking Opera Guide*, ed. by Amanda Holden (London: Viking and Penguin, 1993); slightly abridged version published in *The Penguin Opera Guide* (London: Viking and Penguin, 1995); revised again and published as *The New Penguin Opera Guide* (2001; paperback edition, 2002), and again in *The Penguin Concise Guide to Opera* (2006). Republished in *The Opera Guide: 100 Popular Composers*, ed. Amanda Holden (OperaWords LTD., 2015). Co-author with Roger Parker.

Individual articles on nine Verdi operas ("Les vêpres siciliennes," "Simon Boccanegra," "Un ballo in maschera," "La forza del destino," "Macbeth," "Don Carlos," "Aida," "Otello," and "Falstaff"), in *Dictionnaire des oeuvres de l'art vocal*, ed. Marc Honegger and Paul Prevost (Paris: Bordas, 1992).

"Introduzione storica," in the critical edition of Donizetti's *Maria Stuarda*, ed. Anders Wiklund (Milan: Ricordi, 1991).

"Fonti," in the critical edition of Donizetti's *Maria Stuarda*, ed. Anders Wiklund (Milan: Ricordi, 1991). Co-author with Gabriele Dotto and Roger Parker.

Review of *Ernani ieri e oggi*. *Bollettino del Istituto di Studi Verdiani* 10, in *Music & Letters*, 70/3 (August 1989), pp. 420-2.

Review of *Jahrbuch für Opernforschung*, ed. Michael Walter, in *Music & Letters*, 70/2 (May 1989), pp. 266-8.

#### **Scholarly Papers Delivered:**

“From Orpheus to Opera: Verdi’s *Il trovatore*,” Invited talk, Opera seminar series, Mahindra Humanities Center, Harvard University, April 2016.

“*Rigoletto*: Musical Memory and Subjective Identifications,” Invited talk, Music Forum NZSM, Wellington, October 2013.

“Verdi’s *Il trovatore*: remembered song and the formation of the modern musical subject.” International Musicological Society, Rome, Italy, July 2012.

“Experiencing *Trovatore*: operatic criticism and performance,” New Zealand Musicological

- Society Conference, Wellington, New Zealand, November 2011.
- “Verdi’s *Il trovatore*: Trauma, Memory, Song,” Music Forum, NZSM, Wellington, October 2011 (invited).
- “*Rigoletto* as critique of ‘Bourgeois Opera’.” Combined Australian and New Zealand Musicological Conference, Queensland Conservatorium, Griffith University, Brisbane, Australia, November 2007.
- “*Moulin Rouge* and the boundaries of operatic performance.” Invited paper in a symposium on *Opera’s Multiple Transitions*, International Musicological Society, Zurich, Switzerland, July 2007.
- “*Carmen* in context: Geraldine Farrar.” Keynote address, New Zealand Musicological Society, Wellington, New Zealand, November 2006.
- “*Il corsaro*: genesi e storia del’opera.” *Il corsaro* di Giuseppe Verdi: Incontro internazionale di studi, Fondazione Teatro Regio di Parma and Istituto nazionale di studi verdiani, Parma, Italy, June 2004 (invited paper; read in absentia).
- "Farrar's Carmen." Carmen in Film conference, Newcastle on Tyne, England (March 2002); Hawaii International Conference on Arts and Humanities, Honolulu, Hawaii (January 2003); Feminist and Music Theory 7, Bowling Green, Ohio (July 2003).
- "... qualche cosa d'incredibile...": Sounding the Invisible, Hearing the Internal (Macbeth and Lady Macbeth's Act I Duet)." *Primal Scenes*: International Verdi Conference, Berkeley, November 2001; respondent: Paul Alpers (invited paper).
- "*Trovatore* Today," National Meeting of the American Musicological Society, Atlanta, November 2001.
- "Toscanini and a twentieth-century aesthetic of opera performance," National Meeting of the American Musicological Society, Boston, November 1998.
- "Escaping history: A new look at Verdi's *Il Corsaro*," the Royal Opera House, Covent Garden, London, England, June 1996 (invited).
- "Sempre libera (or, Violetta in Performance)," National Meeting of the American Musicological Society, New York, November 1995.
- "'Sing Willow': A Voice of Her Own?" *Representations of Gender and Sexuality in Opera Conference*, State University of New York at Stony Brook, September 1995.
- "Transforming Verdi: the Callas Legacy," *Verdi and Performance*, an International Conference at the Royal Opera House, Covent Garden, London, England, June 1995 (invited).
- "Verdi's Desdemona and the Influence of the Singer," Royal Musical Association annual conference, Trinity College, Cambridge, England, April 1995.
- "*Traviata* Astray: A Critical View of Operatic Performance," Cambridge University Music

Faculty Lecture (invited), Cambridge, England, March 1995.

"La prospettiva femministica," Seminario sulla storiografia dell'opera italiana, Fondazione Ugo e Olga Levi di Venezia, Venice, Italy (October 1994; invited paper); as "Divas, or the Undoing of Opera: A Feminist Perspective on the History of Nineteenth-Century Italian Opera," University of Virginia, Charlottesville (December 1994).

"Musical Masks/Masking Music: Light and Shade in *Un ballo in maschera*," International Verdi Congress, Belfast, Ireland, March 1993 (invited paper).

"Beyond Narrative: Verdi's *Otello* and the end of a tradition," National Meeting of the American Musicological Society, Pittsburgh (November 1992); Meeting of the Capitol Chapter of the AMS, Shenendoah Conservatory (October 1992); International Narrative Conference, Vanderbilt University, Nashville (April 1992).

"Performing the past: narrative convention as dramatic content in *Il trovatore*," *Trovatore/Trouvère* Conference, Verdi Institute, New York University, May 1991 (invited paper).

"Gilda's Seduction: A tale untold," National Meeting of the American Musicological Society, Oakland (November 1990); University of Pennsylvania (October, 1990); Cornell University (October 1990).

"Representations of Time in Italian Opera Narratives," Cornell University, Department of Music Colloquium Series, November 1988.

#### **Other Professional Activities:**

Invited professional talks:

"Humanics at CAMD". Panel organizer and lead presenter, afternoon panel for the National Convening on the Integration of the Arts, Humanities, and STEMM in Higher Education, the Board on Higher Education and Workforce of the National Academies of Sciences, Engineering, and Medicine. April 12, 2019, National Academy of Sciences, Washington, DC.

"Research and the arts: the Challenge": Keynote plenary panel, a2ru National Conference: *Arts in the Public Sphere: Civility, Advocacy and Engagement*, Boston, November 2017.

"The Pleasures and Perils of Moving into the Dean's Office": sponsored by the AMS Committee on Career-related Issues, National Meeting of the American Musicological Society, Vancouver, November 2016.

"'Always gonna dance': negotiating power and the fun principle," *Women, Music, Power* Symposium, Columbia University, New York City, December 2015.

Appointed member, American Musicological Society, Board Nominating Committee, 2019.

Public lectures and articles for Covent Garden, the Washington Opera, NBR New Zealand Opera; Live lecture/demonstration "Introduction to *Il corsaro*," Fridays at 5:15 series, downtown Wellington.

Radio shows, recorded and broadcast by Radio New Zealand, available on-line at <http://www.radionz.co.nz/search/results?utf8=✓&q=appointment+verdi>:  
Verdi's *Nabucco*, 2012;  
Verdi's *Il corsaro*, 2013;  
Verdi and Shakespeare (2 one-hour shows, "Early Encounters" and "From Tragedy to Comedy"), 2013.

Member, Executive Board, American Institute of Verdi Studies.

Editorial Board member, *Verdi Forum*.

Reader and reviewer: Chicago University Press, University of California Press, *Women and Music*; National Humanities Center (Research Triangle Park, NC); National Endowment for the Humanities; *Musicology Australia*.

Tenure/promotion reviews for Eastman, Tufts, Yale, Colgate.

Appointed member, American Musicological Society Board's Committee on the Annual Meeting, 2006-2008.

Appointed member, American Musicological Society Program Committee, national meeting, Houston 2003.

Invited session chair for panels at numerous national and international conferences, including national meetings of the American Musicological Society.

Appointed National Endowment for the Humanities Panelist, collaborative research projects: Arts and Literature, Washington D.C., December 2001.

American Musicological Society Council Member, 1996-1998.

### **Editorial Experience:**

Associate Editor, *Cambridge Opera Journal* (1991-96).

Book Review Editor, *The Opera Quarterly* (1992-94).

Founding Assistant Editor, *Cambridge Opera Journal* (1989-91).

Editorial Assistant to the Donizetti Critical Edition, work conducted in Bergamo, Italy (Summer 1988, Summer 1989).

### **Teaching Experience**

#### **New Zealand School of Music**

2006-2015

Musicology seminar: Verdi's Operas: Politics, Identity, Subjectivity;  
From Hildegard to Avant Garde: Introduction to Western Art Music;  
Introduction to Opera; Various guest lectures;  
Graduate thesis examination; Supervisor, Masters and PhD theses

(Research leave: 2013-2014)

Graduate thesis topics under my supervision:

Masters:

*“Zwischenfach”*: Paradox or Paradigm?;  
*Finding the Drastic*: forms of attention in piano performance;  
*The role of the soloist in Szymanowski’s First Violin Concerto*;  
*Psychoanalytic Approaches to Dvorak’s Rusalka*.

Doctoral:

*Vocality and Embodiment in Verdi and Wagner*;  
*“Presence” in Vocal Performance*;  
*Creativity in Jazz*;  
*The Pedagogy and Legacy of Aldo Parisot*;  
*The Wellington Jazz scene*;  
*Verdi and Women* (University of Melbourne).

### **University of Virginia**

1991-2005

Undergraduate teaching:

19<sup>th</sup>-century music history; 20<sup>th</sup>-century music history;  
Approaches to Music (writing about music, for majors);  
Opera; Beethoven

Seminars (graduate and undergraduate):

Verdi; Women in Opera; The Romantic Piano;  
Music and Performance; Analysis;  
Feminist Approaches to 19<sup>th</sup>-century Opera;  
Introduction to Critical and Comparative Studies (required for all  
Masters, PhD students in musicology and ethnomusicology)

Thesis advising: Undergraduate honors; Masters; Ph.D.

Graduate Comprehensive Examinations

Graduate German Examinations

### **Cambridge University**

Spring, 1995

Analysis; 19<sup>th</sup>-century Italian opera

### **Cornell University**

Spring, 1990

Freshman Writing Seminar on music (course creator and sole instructor)

### ***Fellowships and Awards***

University of Virginia Sesquicentennial Associate, Center for Advanced  
Studies

2005-06;  
1994-95

University of Virginia Faculty Fellowships for Summer Research in the  
Humanities and Social Sciences

2001, '02;  
1995, '96, '93

National Endowment for the Humanities Fellowship for College Teachers and  
Independent Scholars

Jan 1995-Jan  
1996

Thomas Jefferson Visiting Fellowship at Downing College, Cambridge  
University

Spring 1995

National Endowment for the Humanities Conference grant, for a conference on Representations of Gender and Sexuality in Opera (with Mary Ann Smart, SUNY Stony Brook)	1994-95
Lilly Teaching Fellowship; project: Music in Performance	1993-94
American Musicological Society AMS 50 Dissertation Fellowship (honorary)	1991-92
Cornell University: Donald Jay Grout Memorial Prize;	1991
Graduate School Fellowship;	1990-91
Cornell Western Societies Program Mellon Grant for summer research in Europe;	1989
Graduate School Summer Fellowships;	1988, '90, '91
Blackmore Prize (for music performance);	1988
A. D. White Graduate Fellowship	1987-90
Smith College: <i>Phi Beta Kappa</i> ;	1986
Ernst Wallfisch Memorial Prize; Harriet Dey Barnum Memorial Prize	1986