

# Elissa Harbert

1928 Wildwood Dr.  
Greencastle, IN 46135  
(316) 648-6282  
elissa.harbert@gmail.com

---

## EDUCATION

### Northwestern University, Evanston, IL

Ph.D., Musicology, June 2013

Dissertation: "Remembering the Revolution: Music in Stage and Screen Representations of Early America during the Bicentennial Years"

Award: American Musicological Society Alvin H. Johnson AMS 50 Dissertation Fellowship

GPA: 3.97

### Wichita State University, Wichita, KS

Master of Music, Oboe Performance, May 2007

Second Oboe, Wichita Symphony Orchestra, 2005-2007

GPA: 4.0

### Lawrence University, Appleton, WI

Bachelor of Music, Oboe Performance, *Magna cum laude*, June 2005

Honors Thesis: "Understanding Leonard Bernstein's *Mass* on Its Own Terms"

GPA: 3.82

## ACADEMIC APPOINTMENTS

### DePauw University School of Music, Greencastle, IN

Associate Professor of Music, Fall 2021-present

Assistant Professor of Music, Fall 2015-Spring 2021

Women's, Gender, and Sexuality Studies Affiliated Faculty

### Macalester College, St. Paul, MN

Wallin Postdoctoral Faculty Fellow in Music, Fall 2013-Spring 2015

## PUBLICATIONS

Book Project: *History Musicals and the Challenges of Presenting the Past on Broadway* (full manuscript in revision)

"1600 Pennsylvania Avenue: Bernstein and Alan Jay Lerner's Musical History of the White House," in *Leonard Bernstein and Washington, D.C.: Works, Politics, Performances*, eds. Andrew Weaver, Daniel Abraham, and Alicia Kopfstien-Penk (Rochester, NY: Rochester University Press, 2020), 187-208.

"Unlikely Subjects: The Critical Reception of History Musicals," in *The Routledge*

*Companion to the Contemporary Musical*, eds. Jessica Sternfeld and Elizabeth L. Wollman, (Routledge, 2020), 312-321.

“Embodying History: Casting and Cultural Memory in *1776* and *Hamilton*,” *Studies in Musical Theatre* 13, no. 3 (2019), 251-267.

“*Hamilton* and History Musicals,” *American Music* 36, no. 4 (Winter 2018), 412-428.

Media Review: “Alex Horwitz, *Great Performances: Hamilton’s America*,” *Journal of the Society for American Music* 12, no. 4 (December 2018), 528-530.

“Music and the 2016 Presidential Election: A Round Table,” *American Music* 35, no. 3 (Winter 2017), 501-516.

“Ever to the Right?: The Political Life of *1776* in the Nixon Era,” *American Music* 35, no. 2 (Summer 2017), 237-270.

“Stuart Ostrow: Experiments in Independence,” in *The Palgrave Handbook of Musical Theatre Producers*, eds. William Everett and Laura MacDonald (Palgrave Macmillan, 2017), 231-237.

“History and Memory in the Music of HBO’s *John Adams*,” *Proceedings of the American Musicological Society Southwest Chapter Conference*, 2012-2013.

## CONFERENCE PRESENTATIONS

“Sally, Be a Lamb”: History Musicals and the Play of Nostalgia and Cynicism,”  
**American Musicological Society Annual Conference (AMS-SEM-SMT Joint Meeting)**, New Orleans, November 2022

“The Play of Nostalgia and Cynicism in History Musicals,”  
**Nostalgia, Music and Music Studies Conference**, University of California, Los Angeles (Online), April 2022

“Invented Romances in History Musicals: Genre, Gender, and Historiography,”  
**Society for American Music Annual Conference**, Minneapolis, MN, July 2020  
(Online due to COVID-19 pandemic)  
**Song, Stage and Screen XV**, Case Western Reserve University, Cleveland, OH, June 2020  
(Canceled due to COVID-19 pandemic)  
**Telephone Hour: A Musical Theatre Quarantine Colloquium**, Musical Theatre and Dance Focus Group (MT/D) of the Association for Theatre in Higher Education, Zoom, June 2020

“Embodiment, Cultural Memory, and the Performance of History,”  
**Invited presentation, Broadway Bodies: An Interdisciplinary Conference on the Musical**, Washington University in St. Louis, September 2018

“I’m not a founding father, but I play one on Broadway: Realism, Theatricality, and the Performance of History”

**Reading Musicals Conference**, The Great American Songbook Foundation, Carmel, IN,  
May 2018

“Unlikely Subjects: The Reception of History Musicals from *1776* to *Hamilton*”

**Opera and Musical Theater in the United States: A Festival at Middle Tennessee State University**, Murfreesboro, TN, March 2018

**American Musicological Society Midwest Chapter Conference**, Roosevelt University, Chicago, IL, September 2017

“American Music and Cultural Memory,” Seminar Co-Convener and Chair with Thomas Kernan  
**Society for American Music Annual Conference**, Kansas City, MO, March 2018

“History Is Happening in Manhattan’: *Hamilton* and History Musicals,” Invited speaker on the panel  
“*Hamilton*: Remixing the American Musical”

**Society for American Music Annual Conference**, Montreal, Canada, March 2017

“Time, Space, and Subject: What is Early American Music?” Invited roundtable speaker for the  
Early American Interest Group

**Society for American Music Annual Conference**, Boston, MA, March 2016

“Coca-Cola, *1600 Pennsylvania Avenue*, and the Business of Broadway”

**Frederick Loewe Symposium in American Music**, University of Redlands, Redlands, CA, October 2015

“Teaching the Wisest Among Us: Musicology as Elder Care”

**The Past, Present, and Future of Public Musicology**, Westminster Choir College of Rider University, Princeton, NJ, January 2015

“Ever to the Right?: *1776* as Liberal Protest”

**Society for American Music Annual Conference**, Lancaster, PA, March 2014

“Da Ponte, Carusi, and the Italian Immigrant Experience in the Early American Republic”

**North American Conference on 19<sup>th</sup>-Century Music**, Texas Christian University, Fort Worth, TX, July 2013

“The Dreams of Our Founders Are Alive in Our Time’: Musical Memories of the Revolution in Contemporary Patriotism”

**Society for American Music Annual Conference**, Little Rock, AR, March 2013

“History and Memory in the Music of HBO’s *John Adams*”

**American Musicological Society Southwest Chapter Conference**, Texas State University, San Marcos, TX, October 2012

**Music and the Moving Image Conference**, New York University, New York City, NY, June 2012

“*The Blockheads; or, Fortunate Contractor*: The Revolutionary War from a Loyalist’s Pen”

**North American British Music Studies Association Biennial Conference**, University of Illinois, Urbana, IL, July 2012

**Midwest Graduate Music Consortium**, Northwestern University, April 2009

“To Burn with Pride and Not with Shame: Bernstein and Lerner’s *1600 Pennsylvania Avenue* and Cultural Memory”

**British Association for American Studies Conference**, panel co-sponsored by the American Theatre and Drama Society, University of Manchester, Manchester, UK, April 2012

**Society for American Music Annual Conference**, Charlotte, NC, March 2012

**Midwest Graduate Music Consortium**, Northwestern University, March 2012

“Italian Musicians in the Early United States, 1780-1830”

**Society for American Music Annual Conference**, Ottawa, Canada, March 2010

**Michigan Interdisciplinary Music Society Conference**, University of Michigan, Ann Arbor, MI, February 2010

**American Musicological Society Midwest Chapter Conference**, National-Louis University, Chicago, IL, October 2009

## **AWARDS, FELLOWSHIPS, AND GRANTS**

**Inclusive Pedagogy Mini-Project Grant**, “Diversifying Your Repertoire Workshop,” DePauw University, with Veronica Pejril and Sylvia Yang, 2022

**Summer Stipend**, DePauw University, for course development, 2021

**Society for American Music Virgil Thomson Fellowship**, for research at the New York Public Library, 2020 (research conducted July 2022 due to the pandemic)

**Power, Privilege, and Diversity Summer Stipend**, DePauw University, for course development, 2017

**Society for American Music Wiley Housewright Dissertation Award**, Top 3 Finalist, 2013

**Northwestern University Musicology Department Honors**, June 2013

**American Musicological Society Alvin H. Johnson AMS 50 Dissertation Fellowship**, 2012-2013

**British Association for American Studies Conference Postgraduate Travel Grant**, supported by the U.S. Embassy, April 2012

**American Heritage Center Travel Grant**, University of Wyoming, 2011

**Northwestern University First-Year and Dissertation-Year Fellowship**, 2007-2008, 2011-2012

**Michigan Interdisciplinary Music Society Conference Paper Prize**, “Italian Musicians in the Early United States, 1800-1830,” University of Michigan, Ann Arbor, MI, 2010

**Society for American Music Annual Conference Student Travel Award, 2010, 2013**

## **INVITED PRESENTATIONS**

“Faculty Research Feature,” School of Music Convocation, DePauw University, February 2024

“Diversifying Your Rep,” School of Music Convocation, DePauw University, September 2023

“Self-Evaluation Ungrading: Successes and Surrenders,” **Faculty development presenter,**  
DePauw University, May 2022

“What Do We Mean by ‘Music?’: Moving Beyond Problematic Hierarchies of Musical Value and  
Toward an Inclusive Curriculum”

**Presentation at the Presidential Inauguration Symposium for Dr. Lori White,**  
**DePauw University,** co-presented with Prof. Eric Schmidt, September 2021

“Reimagining Schools of Music,”

**Workshop facilitator/speaker,** DePauw Dialogue, February 2021

“Gender and Sexuality in Broadway Musicals,”

**Guest seminar** in Music and Sexuality, Prof. Emily Hoyler, School of the Art  
Institute of Chicago, Chicago, IL, March 2020

“The Trouble with History Musicals,”

**Guest seminar** in Advanced Topics in Music History: Lin-Manuel Miranda, *Hamilton*, and  
the Modern American Social Consciousness, Prof. Terry Dean, Indiana State University,  
Terre Haute, IN, February 2019

“I’d Like to Buy the World a Musical: Coca-Cola, *1600 Pennsylvania Avenue*, and Corporations on  
Broadway”

**Presentation,** DePauw University History Department, February 2016

“1776: The Big Issues”

**Guest lecture** in Broadway Musicals and Social Politics Course, Prof. Dan Blim, Carleton  
College, Northfield, MN, November 2014

“A History of *A Cradle Will Rock*”

**Dramaturgy, program notes, and presentation** for the cast of *The Cradle Will Rock*,  
Macalester College, Saint Paul, MN, September 2014

“Cultural Memory and the Representation of Slavery in *Gone with the Wind* and *Roots*”

**Guest lecture** in Music and Memory Course, Prof. Julie McQuinn,  
Lawrence University, Appleton, WI, March 2012

## **TEACHING EXPERIENCE**

**DePauw University,** Greencastle, IN

History of Western Music Survey 2: 1800-Present, Fall 2016, Spring 2017, Fall 2017, Spring 2018, Fall 2018, Spring 2019, Fall 2019, Fall 2020, Spring 2021, Fall 2021, Fall 2022, Fall 2023, Spring 2024  
Women in Western Music (upper-level), Fall 2020, Fall 2022  
Music and the Vietnam War Era (upper-level), Spring 2017, Fall 2019, Spring 2022  
Senior Seminar in Music, Spring 2016, Spring 2018, Spring 2019, Spring 2021, Spring 2022, Spring 2024  
Exoticism in Western Music (upper-level), Spring 2018, Fall 2021  
Broadway Musicals and US Culture (upper-level), Fall 2015, Fall 2018, Fall 2020, Spring 2024  
Music Appreciation/Exploring Music in History and Culture, Fall 2015, Fall 2018, Fall 2022, Fall 2023  
Music, Identity, and Culture (first-year seminar), Fall 2021, Fall 2023  
Musicking/Understanding Music First-Year Music Major Course, Spring 2016, Spring 2017, Spring 2019  
Imagining the Exotic in Western Music First-Year Seminar, Fall 2017  
History of Western Music I: Ancient to 1800, Fall 2016  
Music in the United States (upper-level), Fall 2016  
Nineteenth-Century Music and Culture (upper-level), Spring 2016  
**Off-Campus:** South African Choral Music and Dance (traveled across South Africa), co-leader, Jan. 2018;  
Chamber Orchestra Tour of Austria and Germany, co-leader, Jan. 2023

**Macalester College, Saint Paul, MN**

Music in the United States (cross-listed with American Studies), Spring 2015  
Medieval to Mozart, Fall 2013, Fall 2014  
Western Music in the Nineteenth Century, Spring 2014

**Northwestern University, Evanston, IL**

Musicology Instructor  
Broadway Musicals, Spring 2011  
Introduction to Music, Winter 2010, Spring 2010, Fall 2011, Winter 2011

**SERVICE TO THE DISCIPLINE**

**Peer Reviewer** for scholarly books and journal articles

**Virgil Thomson Fellowship Committee**, Society for American Music, 2023-2026

**Society for American Music Annual Conference**, Session Chair, "Music & Politics," Minneapolis, MN, March 2023

**Editorial Board Member**, *Studies in Musical Theatre*, Intellect, 2020-2025

**Book Review Editor**, *American Music*, University of Illinois Press, 2016-2019

**Public Music Discourse: In Honor of the Bernstein Centenary**, Program Committee Member,

Conference at University of South Carolina, March 2-3, 2018.

**Conference Site Selection Committee, Society for American Music, 2017-2020**

**College Music Society National Conference**, Session Chair, “Women Composers Vying for Acceptance,” Indianapolis, IN, November 2015

**American Musicological Society Greater New York Chapter**, New York University, Student Paper Prize Judge, April 2014

**Midwest Graduate Music Consortium**, University of Wisconsin-Madison, conference co-chair, program committee member, session chair, March 2011

### **DEPAUW UNIVERSITY SERVICE**

Faculty Development Committee, 2023-present

School of Music Curriculum Working Group, 2017-2019, 2023-present

Global Music Experience Planning Committee, 2021-present

School of Music Diversity, Equity, and Inclusion Working Group Co-Chair, 2020-2023

School of Music Personnel Committee (searches, tenure and promotion reviews), 2016-present

University Course and Calendar Oversight Committee, Fall 2020-Spring 2022

NASM Subcommittee on 21<sup>st</sup>-Century Musician Curriculum, Fall 2019

School of Music Diversity and Equity Working Group, 2018-2019

University Faculty Priorities and Governance Committee, Jan 2017-May 2018

University Writing Curriculum Committee, Aug 2016-May 2018

Mission and Vision Statement Subcommittee, School of Music, 2015-2016

Honor Scholar Advisor or Committee Member, 2016-present

Academic Advisor, 2016-present

### **PUBLIC MUSICOLOGY AND JOURNALISM CITATIONS**

**Quoted in *The Atlantic*** article “The 1776 Project,” by Jane Kamensky, October 13, 2022

**Girls Rock Indy**, Summer Camp Workshop Leader, “Learning about Women in Rock and Roll History,” Indianapolis, IN, Summer 2021

**Quoted in *New York Times*** article “*Hamilton* is Known for Its Music, but What Did Alexander Hamilton Listen to?” by William Robin, August 11, 2017

**Trax on the Trail Podcast** interview, [traxonthetrail.com](http://traxonthetrail.com), August 2016

**Opera and Wine: Monteverdi to Mozart**, Greencastle  
Communiversy Series, Greencastle, IN, September 2016

**Carondelet Village Senior Living Center Volunteer Teacher**, Saint Paul, MN  
American Music, 10-week course, Spring 2015  
History of Sacred Music, 10-week course, Fall 2014  
Romantic Music, 10-week course, Spring 2014

## **PROFESSIONAL DEVELOPMENT**

**Implicit Bias Training**, DePauw University, Fall 2022

**Global Music Cultures Self-Directed Course Reassignment Project**, Spring 2022

**Inclusive Teaching Workshops with José Antonio Bowen**, 2022

**Communities of Practice: Flipped Classroom and Alternatives to Grading groups**,  
Facilitator, DePauw University, Summer 2020, January 2021

**Power, Privilege, and Diversity Faculty Workshop**, DePauw University, Fall 2018

**Speaking and Listening Pedagogy Workshop**, DePauw University, Summer 2018

**Teaching Music History Conference**, AMS Pedagogy Study Group, June 2018, June 2020

**Power, Privilege, and Diversity Pedagogy Workshop**, DePauw University, Summer 2017

**First-Year Seminar Lunch Workshop Series**, DePauw University, Spring 2017

**Thoughtful Thursdays Faculty Mentor Group**, DePauw University, 2016-2017

**New Advisor Training**, DePauw University, August 2016

**Writing Pedagogy Workshop**, DePauw University, August 2016

**New Faculty Seminar**, Macalester College, Center for Scholarship and Teaching, 2013-2014

**Graduate Teaching Certificate Program**, Northwestern University Searle Center for Advancing  
Learning and Teaching, 2011-2012

**Teaching Assistant Fellow**, Northwestern University Searle Center for Advancing Learning and  
Teaching, 2010