

# Central Region NATS Leadership

## Illinois District Governor

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## William Hudson

Highly sought after as a specialist in historical performance, tenor [William Hudson](#) has been described as “positively hypnotic” by Gramophone magazine. He earned his Doctor of Music from the Jacobs School of Music at Indiana University in Vocal Performance, Early Music. He is the director and founding member of LIBER: Ensemble for Early Music, which for twenty years has been the foremost interpreter of late medieval music in the United States and the world, having performed on major concert series throughout the world. He has recorded with Naxos, Passacaille, Titanic, Albany, and Dorian and can be heard on the music history survey recordings of Burkholder's *Norton Recorded Anthology of Western Music*, Bailey's *In Performance: Music in Our Lives*, and Kerman's *Listen*.

As a soloist, Dr. Hudson has recently sung Adario in Rameau's *Les Sauvages*, Doraspe in Scarlatti's *Tigrane*, and Danaus in the modern première of Holzbauer's *Hypermnestra*. Other career highlights include the Evangelist in J.S. Bach's *St. John Passion*, Apollo in Monteverdi's *Orfeo*, Lucano in Monteverdi's *L'incoronazione di Poppea*, and A. Stradella's oratorio *San Giovanni Battista* with the Jerusalem Baroque Orchestra, Israel. He has also performed with many of the nation's leading early music ensembles. A proponent of new music, Dr. Hudson has a number of world premières to his credit, including 3 songs from Kyle Gann's set *Transcendentalist Songs*, Howard Frazin's *Abraham and Isaac* for the Composers in Red Sneakers (a Boston-based composer collective), and Lansing McCloskey's *Solsange*, a work commissioned for LIBER and recorded on Albany Records.

An active scholar and clinician, Dr. Hudson is currently editing 17<sup>th</sup>-century Italian cantatas for use in the modern voice studio. He was also the music consultant for the new edition of Thibaut de Champagne's work, *Thibaut de Champagne au XXI<sup>e</sup> siècle: l'édition de trouvère dans son contexte culturel* (Editions Honoré Champion, 2018). In 2017 Dr. Hudson was awarded a prestigious grant from the National Endowment for the Humanities to co-direct the summer seminar for college and university teachers, “Courtly Lyric in the Medieval French Tradition. Poetry as Performance.” In

2009 he was the winner of the prestigious Noah Greenberg award given by the American Musicological Society to recognize his outstanding contributions to historical performing practices. Additionally, he has presented at the 2011 International Congress of Medieval Studies in Kalamazoo, the 2015 & 2017 Central Region NATS conferences, and the 2015 Colloque international franco-italien, Philologie et Musicologie II: Des sources à l'interprétation poético-musicale (XII<sup>e</sup>-XVI<sup>e</sup> siècle) in Rome, Italy.

Dr. Hudson has taught at the Madison Early Music Festival, led master-classes, and given lecture-demonstrations in performance practice at universities throughout North and South America, most recently at the University of Alabama where he coached singers on Handelian ornaments for their production of *Semele*. He has done extensive research in the anatomy and physiology of the singing voice with Dr. George Geyer, M.D. in Boston and pedagogical study with Paul Kiesgan at Indiana University. Dr. Hudson's teaching blends proven pedagogical methods with new research in voice science by incorporating VoceVista into his lessons to offer a quantifiable compliment to his student's perceptions.

Dr. Hudson currently teaches voice and vocal pedagogy at Illinois Wesleyan University where he is the Interim Associate Director of the School of Music and Head of the Voice and Choral area.