HEATHER WIEBE

Program in Sacred Music
University of Notre Dame
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ACADEMIC APPOINTMENTS

University of Notre Dame: Teaching Professor, Program in Sacred Music (2024-present); Program of Liberal Studies (2022 – 2024); Concurrent, Department of Music

King's College London, Department of Music: Reader (2021 – 2022); Senior Lecturer (2016 – 2021); Lecturer (Jan. 2013 – 2016)

University of Virginia, Department of Music: Assistant Professor (2008 – Dec. 2012)

University of Michigan, School of Music: Postdoctoral Fellow, Michigan Society of Fellows (2005-2008)

EDUCATION

Ph.D. in Music (History and Literature), University of California, Berkeley, 2005
M.A. in Music (Musicology), McGill University, 1999
B.Mus. (Composition), University of Manitoba, 1997

PUBLICATIONS

Monographs

Mobilizing Music in Wartime British Film (Oxford University Press, 2024).

Britten's Unquiet Pasts: Sound and Memory in Postwar Reconstruction (Cambridge University Press, 2012).

Reviewed in *New York Review of Books*, *Times Literary Supplement, Musical Times, Journal of the American Musicological Society, Notes, Current Musicology*

Edited Collections

(Guest Co-Editor with David Gutkin) "Experiments in Opera Today: Opera and Multidisciplinary Art after 2000," themed issue of *The Opera Quarterly* 39/3-4 (2023 [published December 2024]).

(Guest Editor) "Opera and Obsolescence," themed issue of *The Opera Quarterly* 25/1-2 (2009).

Refereed Articles and Book Chapters

1. "The Composer in War Time: Vaughan Williams and the Second World War," in *Vaughan Williams in Context*, ed. Ceri Owen and Julian Onderdonk, 232-238 (Cambridge University Press, 2024).
2. "Music and the Good Life in Postwar Britain: The Phenomenon of Eileen Joyce," in *Oxford Handbook to Music and the Middlebrow*, ed. Kate Guthrie and Christopher Chowrimootoo, 133-153 (Oxford University Press, 2024; published online 2023).
3. "Morale as Sonic Force: *Listen to Britain* and Total War," *Sound Studies* 7 (2021): 24-41.
4. "Middlebrow Discomfort," in "Colloquy: Musicology and the Middlebrow," *JAMS* 73:2 (Summer 2020): 372-379.
5. "Confronting Opera in the 1960s: Birtwistle's *Punch and Judy*," *Journal of the Royal Musical*

Association 142 (2017): 173-204.
Awarded Kurt Weill Prize "Special Recognition," 2019

6. "Discovering America: From *Paul Bunyan* to *Peter Grimes*," *Cambridge Opera Journal* 27 (July 2015): 129-153. Also published in translation: "Scoprire l'America: da *Paul Bunyan* a *Peter Grimes*," in *Who Can Turn the Skies Back and Begin Again? Nove Studi su Benjamin Britten*, ed. Simone Caputo, Alessandro Maras, Musicalia No. 10 (Lucca: LIM, 2016).
7. "*Curlew River* and Cultural Encounter," in *Rethinking Britten*, ed. Philip Rupprecht (Oxford University Press, 2013), 156-180.
8. "*The Rake's Progress* as Opera Museum," *The Opera Quarterly* 25 (Winter-Spring 2009): 6-27.
9. "Benjamin Britten, the "National Faith", and the Animation of History in 1950s England," *Representations* 93 (Winter 2006): 76-105.
10. "'Now and England': Britten's *Gloriana* and the New Elizabethans," *Cambridge Opera Journal* 17 (July 2005): 141-72.
11. "Spectacles of Sin and Suffering: *La Traviata* in Victorian London," *repercussions* 9 (Fall 2001 [2004]): 33-68.
12. "Conquering Desire: *Don Carlos* and the Problem of Interiority," in *Atti del Convegno "Verdi 2001,"* ed. Roberta Marvin and Fabrizio Della Seta (Florence: Olschki, 2003), 545-70.

Unrefereed Articles and Book Chapters

1. (co-authored with David Gutkin) "Experiments in Opera Today: Opera and Multidisciplinary Art after 2000—A Note from the Guest Editors," *The Opera Quarterly* 39/3-4 (2023 [published 2024]): 159-167, https://doi.org/10.1093/oq/kbae016.
2. "Reflection Two: Skempton and Experimentalism," in *Howard Skempton: Conversations and Reflections on Music*, ed. Esther Cavett and Matthew Head (Woodbridge: Boydell, 2019), 57-66.
3. "Opera and Relational Aesthetics," *Opera Quarterly* 35 (2019): 139-142.
4. "Fade to Black: Britten, "O Waly, Waly" (1947), in Terence Davies's *Distant Voices, Still Lives*," *Cambridge Opera Journal* 28 (2016): 263-266.
5. "*La Belle Hélène* and the Fantasy of Passion," in *Kunst der Oberfläche: Operette zwischen Bravour und Banalität*, ed. Clemens Risi and Bettina Brandl-Risi (Berlin: Henschel Verlag, 2015), 198-201.
6. "A Note from the Guest Editor, "Opera and Obsolescence" issue of *The Opera Quarterly* 25/1-2 (2009): 3-5.

Entries

1. "Dorow, Dorothy Margaret," *Oxford Dictionary of National Biography* (2021).
2. "Christie, Sir George William Langham (1934–2014), arts administrator," *Oxford Dictionary of National Biography* (2018).
3. (Co-author) "Aldeburgh Festival," in *Grove Music Online, Oxford Music Online* (Oxford University Press, 2016)
4. Alan Blyth, revised and updated by Heather Wiebe, "Pears, Sir Peter," in *Grove Music Online* (Oxford University Press, 2001, Wiebe update published 2016),
5. (Co-author) "Britten, Benjamin," in *Grove Music Online, Oxford Music Online* (Oxford University Press, 2012).
6. "Benjamin Britten," in *Oxford Bibliographies Online* (Oxford University Press, 2011).

Reviews

1. Review, "Prospero's Ossified Isle," *Opera Quarterly* 30 (2014): 166-68.
2. Review essay on Byron Adams, ed., *Edward Elgar and his World;* J.P.E. Harper-Scott, *Edward Elgar, Modernist*; Matthew Riley, *Edward Elgar and the Nostalgic Imagination*; Daniel Grimley and Julian Rushton, eds., *The Cambridge Companion to Elgar*, *Journal of the American Musicological Society* 62 (Spring 2009): 231-243.
3. Review, Philip Brett, *Music and Sexuality in Britten: Selected Essays*, *The Opera Quarterly* 23 (2007): 130-136.

TEACHING

University of Notre Dame, 2022-present
Undergraduate: Great Books Seminar IV (PLS); The Worlds of Opera (Music); Music Histories and Cultures II (Music)
Graduate (SMND): Music in France, 1870-1960; The Early Music Revival and Sacred Music; Twentieth-Century Choral Music and the Sacred

King's College London, 2013-2022
Undergraduate: Film Music, Topics in 20th-21st-Century Music: Britten, Music in British Film, Stravinsky, Revolutionary Opera, Opera in the 20th Century, Issues and Topics in Music 3 (20th century music), Issues and Topics in Music 4 (Music and the Moving Image)
Graduate: Modernism and Sentimentality, Britten and Modernism

University of Virginia, 2008-2012
Undergraduate: Approaches to Auditory Culture, Studies in 19th-Century Music, Studies in 20th-Century Music, Opera, Music and Empire
Graduate: Modernism and Sentimentality, Retrospective Modernism, Music and Empire

University of Michigan, 2005-2008
Undergraduate: Revolutionary Opera, 20th-Century Music
Graduate: Neoclassicisms, British Musical Culture c.1880-2000

DMA Dissertations Supervised (Notre Dame)
1. Joseph Balistreri, "Gregorian Chant at the Keyboard: Accompaniment, Theory, and Liturgical Philosophy in 19th- and 20th-Century France," August 2025
2. Richard Gress, "Kaikhosru Shapurji Sorabji's First Symphony for Organ: Context, Sources, and Stylistic Analysis," December 2024

PhD Dissertations Supervised (King's College London)
1. Alasdair Cameron, '"How Shall We Sing the Lord's Song in a Strange Land?" The Sing- and Orgelbewegungen and their Continuation and Reception in Postwar East- and West-German Cultural Memory and Practice' (spring 2022)
2. Susan Daniels, 'Marginalised No More: The Influence of Louise Dyer and L'Oiseau Lyre on the Early Music Revival 1932-1962' (spring 2022)
3. Giles Masters, 'The International Society for Contemporary Music from 1922 to 1939: Interwar Internationalism and the Idea of "Contemporary Music"' (2021)
   Winner of a 2022 King's Outstanding Thesis Prize
4. Upa Mesbahian, 'Max-imising' Madness in Music: The Gift of Madness in the Music of Peter Maxwell Davies' (2019)

MMus Theses Supervised (King's College London): 2-3/year, 2014-2022

PRESENTATIONS

Invited Lectures and Keynotes
University of Nottingham Music Department Colloquium Series (2022 [postponed from 2020]); University of Bristol Music Department Colloquium Series (2018); Oxford University Department of Music Colloquium Series (2015); Keynote, 'Benjamin Britten: Un altro Novecento', Sapienza Università di Roma (2014); Harvard, Mahindra Humanities Center (2012); Keynote, 'Music & Politics in Britain and Italy, 1933-1968', King's College London (2012).

Invited Conference Talks
'Memory, Identity and the Remediation of Musical Lives' (KCL, 2021); Music and the Middlebrow (University of Notre Dame-London Global Gateway, 2017); Music and Realism: Comparative Historical Perspectives (University of Birmingham, 2015); Voice, Memory, Song: A Symposium (Oxford University, 2014); Britten and Literature (UCLA, 2014); New Elizabethans 1953-2013: Nation, Culture and Modern Identity (Institute of English Studies, Senate House, University of London, 2013); Shakespeare + Opera: Lost in Translation? (UCLA Center for Medieval and Renaissance Studies, 2011); Britten's *Rape of Lucretia* in the Original Version: An International Symposium (Royal Danish Playhouse, Copenhagen, 2009).

Other Conference Talks
Sonic Circulations, 1900-1950 (KCL, 2019); National Meeting of the American Musicological Society (Louisville, 2015); Benjamin Britten on Stage and Screen (Nottingham, 2013); After the End of Music History (Princeton University, 2012), National Meeting of the American Musicological Society (San Francisco, 2011); Annual Conference of the Modernist Studies Association (Nashville, 2008); National Meeting of the American Musicological Society (Quebec City, 2007); Biennial Conference of the North American British Music Studies Association (St. Michael's College, 2006); International Conference of Interdisciplinary Nineteenth-Century Studies (University of Durham, 2006); Annual Meeting of the American Musicological Society (Seattle, 2004); Verdi 2001: An International Congress of Studies (New York, 2001); Annual Meeting of the Canadian University Music Society (Toronto, 2000).

Panel Presentations
'Operatic Ontologies in the 21st Century', Opera and Performance: Taking Stock and Looking Ahead (Stockholm University, 2017); 'Music and the Middlebrow', National Meeting of the American Musicological Society (Vancouver, 2016); 'Politics of the Archive', Taking British Music(s) Abroad: Soundscapes of the Imperial Message' (RMA Study Day, King's College London, 2015); 'Sight and Sound' (King's College London, 2015); Alex in the City: Thinking Through Dmitri Tcherniakov's *Prince Igor* at the Metropolitan Opera' (Bard Graduate Center, New York, 2014); The Agon of Opera and Dance (Princeton University, 2013); Performative Languages of Emotion (Freie Universität Berlin, 2012); National Meeting of the American Musicological Society (San Francisco, 2011); Opera and the Space of Performance (Tufts University, 2011); Beyond Opera: Staging Theatricality (Yale University and Stony Brook University, 2010); National Meeting of the American Musicological Society (Philadelphia, 2009), Opera and Austerity (University of Virginia, 2009).

Chairing
AMS (Chicago, 2024); Sonic Circulations, 1900-1950 (KCL, 2019); Opera Studies Now (UC Berkeley, 2018); Experiments in Opera Today (Columbia University, 2018); Music and the Middlebrow (University of Notre Dame-London Global Gateway, 2017); RMA Annual Conference (University of Birmingham, 2015)

PUBLIC ENGAGEMENT

Online Course
Contributor, 'Inside Opera: Why Does It Matter' (KCL/Royal Opera House/V&A, 2017: https://www.futurelearn.com/courses/inside-opera).

Radio
Contributor, 'Music Matters' (BBC Radio 3, 8/6/2020); Contributor, 'Opera on 3: *Billy Budd*' (BBC Radio 3, 2019); Contributor 'Proms Plus: Britten, Copland and Bernstein' (BBC Radio 3, 2018); Contributor, 'Proms Extra: Bartok, *Bluebeard's Castle*' (BBC Radio 3, 2016); Contributor, 'Proms Extra: The Arts in 1945' (BBC Radio 3, 2015).

Public Lectures and Roundtables
English National Opera (2018); Kunst der Oberfläche: Operette zwischen Bravour und Banalität (Komische Oper Berlin, 2015); Birtwistle at 80 (Institute of Musical Research Morning Symposium, Barbican, 2014); The Rest is Noise Brixton (Upstairs at the Ritzy, 2014); English Touring Opera (Royal Opera House, 2014); Britten100 (British Council/Central Conservatory of Music, Beijing, 2013); Glyndebourne touring opera (Milton Keynes, 2013) 'The Edwardian Era: Empire, Society and Culture' (Southbank Centre, 2013).

Public Writing/Journalism
1. 'Oedipus Direct' (review of Julian Anderson's *Thebans*), *Times Literary Supplement*, 14 May 2014, 17-18.
2. 'Benjamin Britten, revisited', OUP blog, 21 November 2013 [http://blog.oup.com/2013/11/benjamin-britten-revisited-grove-music/]
3. 'Through Time and Space' (review of Thomas Adès's *Totentanz*), *Times Literary Supplement*, 26 July 2013, 17-18.
4. 'International Britten', San Francisco Symphony programme book and website, November 2013 and June 2014

PROFESSIONAL ACTIVITIES

Professional Development, University of Notre Dame
1. Fellow, Kaneb Center Course Design Academy, 2023-24

Service and Administration, University of Notre Dame
1. Director of Graduate Studies, Program in Sacred Music, 2024-present
2. Search committee, Department of Music (Assistant Professor, Musicology), 2024-25
3. First-Round Peer Reviewer, Laura Shannon Book Prize in History and Social Science, 2025 Nanovic Institute for European Studies, University of Notre Dame (Spring 2024).
4. Search committee, Department of Music (Assistant Professor, Composition), 2023-24

Service and Administration, King's College London
1. Hiring committees:
    a. Department of Media & Creative Industries (Lecturer, 2021-22)
    b. Department of Music: multiple permanent and short-term faculty positions (2016-22)
    c. Department of English (Lecturer, 2016-17)
2. Master's program lead (2022)
3. Research Lead (Autumn 2021)
4. Impact Lead (2021)
5. REF Impact Case Study Penholder, 'Opera for the 21st Century' (March 2020 – 2021)
6. Department Education Lead (Sept 2017-Dec 2018)
7. International Lead (2015-17) and KCL-UNC Liaison (2013-15)
8. Study Abroad Tutor (2014-15)
9. Senior Tutor (2013-Dec 2015)
10. Staff-Student Liaison Committee Chair (2013-Dec 2015)
11. Colloquium Organiser (2013-14)

Board Membership and Advisory Roles
1. Selection committee, American Musicological Society's Holmes/D'Accone Dissertation Fellowship (2019-20, 2022-2023)
2. Reviews Editor, *Twentieth-Century Music* (2015-2019)
3. Member of the Editorial Board, *The Opera Quarterly* (2008-present)
4. Member of the AMS Council (2013-15)

Peer Review

1. Book blurbs:
    - Martha Nussbaum, *The Tenderness of Silent Minds: Benjamin Britten and his War Requiem* (Oxford University Press, 2024).
    - Kate Guthrie, *The Art of Appreciation: Music and Middlebrow Culture in Modern Britain* (University of California Press, 2021).
    - Christopher Chowrimootoo, *Middlebrow Modernism: Britten's Operas and the Great Divide* (University of California Press, 2018).
2. Book manuscripts and proposals: Polity Press, University of California Press, Cambridge University Press, Routledge Press, Johns Hopkins University Press, Boydell Press
3. Book series proposals: Oxford University Press, Cambridge University Press
4. Journal articles: *Music & Letters*; *Music, Sound, and the Moving Image*; *Twentieth Century Music*; *Journal of the American Musicological Society; Journal of the Royal Musical Association*; *Cambridge Opera Journal; Opera Quarterly; Journal of Musicology; Theatre Survey; Modernism/Modernity*

External Examining

1. University of Glasgow, MMus (Autumn 2014)
2. University of Oslo, PhD (Autumn 2013)

Conference/Workshop Organization

1. Workshop: Research in 20th-Century Music, July 2, 2024, Notre Dame London Gateway
2. (Co-organizer), Experiments in Opera Today (Heyman Center, Columbia University, 2018)
3. Supervisor, UNC-KCL Annual Postgraduate Conference (UNC/KCL, 2014-2018)
4. Opera and Austerity (University of Virginia, 2009)

SELECTED AWARDS

1. Kurt Weill Prize "Special Recognition," 2019
2. Leverhulme Trust Research Fellowship, 2018 (£48,000, "Mobilizing Music in Wartime British Film")
3. AMS Subvention Grant, American Musicological Society, 2012
4. DAAD Cornell University Summer Seminar Grant ("Operatic States"), 2007
5. Alvin H. Johnson AMS 50, American Musicological Society, 2004-2005
6. Fellow of the Townsend Center for the Humanities, UC Berkeley, 2004-2005
7. Chancellor's Dissertation-Year Fellowship, UC Berkeley, 2004-2005