

CURRICULUM VITAE

Professor Sarah Hibberd

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EDUCATION

PhD: Musicology: University of Southampton (1998)

MMus: Historical Musicology: King's College London (1992), incl. term at Sapienza Università di Roma

BA (hons): Music and French: University of Keele (1989), including year at Université d'Orléans

EMPLOYMENT

- University of Bristol: Stanley Hugh Badock Chair of Music, (Sept 2017– present), Head of Department (2018–21)
- University of Nottingham: Lecturer (2003–8), Associate Professor (2009–17), Head of Department (2010–13)
- University of Rouen: Visiting Lecturer (2002)
- Birkbeck, University of London: Sessional Lecturer and Internal Assessor (2001–3)
- University of Southampton: Visiting Lecturer (2001–2)
- Royal Holloway, University of London: RILM-UK Coordinator, Visiting Lecturer (1999–2003, PT)
- Area Editor: *The New Grove Dictionary of Music* (1995–2000, PT)

PUBLICATIONS (selective)

Books and edited works

- *Berlioz and his World* (Chicago: Chicago University Press, 2024) (co-ed. with Francesca Brittan)
- *Music and the Sonorous Sublime in European Culture, 1680–1880* (Cambridge: Cambridge University Press, 2020) (co-ed. with Miranda Stanyon)
- *Music and Science in London and Paris*: special issue of *19th-Century Music*, 39/2 (2015), 83–184 (guest ed.)
- *Exchanges and Tensions between Art, Theatre and Opera in Paris, c.1750–1850* (Aldershot: Ashgate, 2014) (co-ed. with Richard Wrigley)
- *Melodramatic Voices: Understanding Music Drama* (Aldershot: Ashgate, 2011) (ed.)
- *French Grand Opera and the Historical Imagination* (Cambridge: Cambridge University Press, 2009)

Peer-reviewed articles

- 'Dissecting Luigi Lablache', *Musique italienne et sciences médicales au XIXe siècle*, special issue of *Laboratoire italien*, ed. Céline Frigau Manning, 20 (2017), 1–18
- 'Principles of Geology and Sensory Experience at London's Cyclorama', *Music and Science in London and Paris*: special issue of *19th-Century Music*, 39/2 (2015), 167–83
- 'Le Naufrage de la Méduse: Operatic Spectacle in 1830s Paris', *19th-Century Music*, 36/3 (2013), 248–63
- 'Cherubini and the Revolutionary Sublime', *Cambridge Opera Journal*, 24/3 (2012), 293–318
- 'Murder in the Cathedral? Stradella, Musical Power, and Performing the Past in 1830s Paris', *Music & Letters*, 87/4 (2006), 551–79
- "'Dormez donc, mes chers amours": Hérold's *La Somnambule* (1827) and Trance Phenomena on the Parisian Lyric Stage', *Cambridge Opera Journal*, 16/2 (2004), 107–32 [winner of Jerome Roche Prize (2005), and selected for inclusion in Steven Huebner (ed.), *National Traditions in Nineteenth-Century Opera: Italy, France, England and the Americas* (Aldershot: Ashgate, 2010)]
- "'My father was a poor Parisian musician": A Memoir (1756) concerning Rameau, Handel's Library and Sallé', *Journal of the Royal Musical Association*, 128/2 (2003), 161–99 [with David Charlton]

Peer-reviewed book chapters

- 'The Language of Prophecy in *Les Troyens*', in *Berlioz and His World*, ed. Francesca Brittan and Sarah Hibberd (Chicago: University of Chicago Press, 2024), 22–47
- 'Music Staged and Unstaged: Melodrama, Romantic Opera and the Musically Dramatic', in *The Cambridge Companion to Music and Romanticism*, ed. Benedict Taylor (Cambridge: Cambridge University Press, 2021), 296–310
- 'De la scène au public : échos de la Révolution', 'L'histoire sur scène', in *Histoire de l'opéra français du Consulat à la Belle Époque*, ed. Hervé Lacombe, vol. 2. *XIXe siècle (1800-1899)* (Paris: Fayard, 2020), 222–7, 895–903
- 'Sonorous Sublimes: An Introduction' [with Miranda Stanyon], *Music and the Sonorous Sublime in European Culture, 1680–1880*, ed. Sarah Hibberd and Miranda Stanyon (Cambridge: Cambridge University Press, 2020), 1–26

- ‘Cherubini’s *Médée* and Sublime Vengeance’, *Music and the Sonorous Sublime in European Culture, 1680–1880*, ed. Sarah Hibberd and Miranda Stanyon (Cambridge: Cambridge University Press, 2020), 120–40
- ‘Scenography, spéculomanie and spectacle: Pixérécourt’s *La Citerne*’, in *The Melodramatic Moment: Music and Theatrical Culture, 1790–1820*, ed. Katherine Hambridge and Jonathan Hicks (Chicago: University of Chicago Press 2018), 79–93
- “‘Cockneys in a Fever’: Auber’s *Gustave* in London’, *Grand Opera Outside Paris*, ed. Jens Hesselager (London: Routledge, 2018), 47–62
- “‘Stranded in the present’: Temporal Expression in *Robert le diable*’, *Image and Movement in Music Theatre*, ed. Roman Brotbeck, Kai Köpp, Laura Möckli, Anette Schaffer, Stephanie Schroedter; Interdisciplinary Studies around Grand Opera: Musikforschung der Hochschule der Künste Bern (Bern: Argus, 2018), 156–68
- ‘Good Vibrations: Frankenstein on the London Stage’, in *Sound Knowledge: Music and Science in London, 1789–1851*, ed. James Q. Davies and Ellen Lockhart (Chicago: Chicago University Press, 2016)
- ‘Auber’s *Gustave III*: History as Opera’, *Stage Music and Cultural Transfer: Paris, 1830–1914*, ed. Mark Everist and Annegret Fauser (Chicago: University of Chicago Press, 2010), 269–302 [volume awarded the AMS Ruth Solie award, 2010]
- ‘Monsters and the Mob: the Grotesque on the Parisian Stage, 1826–1836’, *Textual Intersections: Literature and the Arts in Nineteenth-Century Europe*, ed. Rachael Langford (Amsterdam: Rodopi, 2010), 97–106
- ‘Berlioz’s Waterloo? *Benvenuto Cellini* in London’, *The Musical Voyager: Berlioz in Europe*, Perspektiven der Opernforschung, ed. David Charlton and Katharine Ellis (Frankfurt: Peter Lang, 2007), 66–79
- ‘Vincenzo Bellini *I Puritani*: Dossier de Presse’, *Vincenzo Bellini e la Francia, atti del convegno internazionale (Paris, Sorbonne, 5–7 novembre 2001)*, ed. Maria Rosa De Luca, Salvatore Enrico Failla, Giuseppe Montemagno (Lucca: Libreria Musicale Italiana, 2007), 352–416 [with Mark Everist and Walter Zidaric]
- ‘Grand Opera in Britain and the Americas’, *The Cambridge Companion to Grand Opera*, ed. David Charlton (Cambridge: Cambridge University Press, 2003), 403–22
- ‘La Muette and her Context’, *The Cambridge Companion to Grand Opera*, ed. David Charlton (Cambridge: Cambridge University Press, 2003), 149–67
- “‘Cette diablerie philosophique’: *Faust* Criticism in Paris c.1830’, *Reading Critics Reading: Opera and Ballet Criticism in France from the Revolution to 1848*, ed. Roger Parker and Mary Ann Smart (Oxford: Oxford University Press, 2001), 111–36

RESEARCH ACTIVITIES (selective)

Editorial

Co-editor of *Cambridge Opera Journal* (2017–)

Co-editor of *Music & Letters* (2009–17)

Research grants and fellowships

- Leverhulme Major Research Fellowship: ‘Italianità abroad: the Puritani Quartet in London and Paris, 1835–1843’ (£184,000, Feb 2022–Jan 2025)
- BA/Leverhulme Small Research Grant (CoI): ‘Amplified Diva, Magnified Celebrity: Geraldine Farrar’s Transition from Opera to Silent Screen’ (£10,000, Sept 2018–May 2019)
- Arts and Humanities Research Council (AHRC): Research Leadership Fellow: French Opera and the Revolutionary Sublime (Feb 2014–Jan 2015), £130,000

Research Networks

- Scholar in Residence (with Francesca Brittan), ‘Berlioz and his World’, 2024 Bard Music Festival, New York
- Member of international steering group for AHRC-funded ‘Francophone Music Criticism, 1789–1914’ [subsequently renamed France: Musiques, Cultures] (dir. Katharine Ellis, Royal Holloway, University of London, and Mark Everist, University of Southampton) (2007– present)
- Visiting scholar/advisor for ERC-funded ‘Musique italienne et sciences médicales au XIXe siècle’ project (dir. Céline Frigau Manning, Université Paris 8 – Institut Universitaire de France) (2016–18)
- Visiting scholar for ERC-funded ‘Music in London 1800–51’ project (dir. Roger Parker, King’s College London) (2013–17)

External appointments and consultations

- Subpanel member, Research Excellence Framework (REF) 2021, for UoA 33 (2020–22)
- Elected member of Royal Musical Association Council, and member of various committees (2004–7, 2011–14, 208–), Vice President (2018–23)

Public Engagement

- BBC, Royal Opera House, Opera North, Buxton Festival, Philharmonia Orchestra, Opera Rara