

Chanda VanderHart

IMI/IWK/Bruckner Institute

mdw - Universität für Musik und darstellende Kunst Wien

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Education

- 2011 – 2016 **Universität für Musik und darstellende Kunst Wien**
Ph.D. *summa cum laude*, Musicology
Thesis: *Die Entwicklung des Kunstliedes im Wiener Konzertleben zwischen 1848 und 1897* (Margareta Saary, Susan Youens)
- 2010 – 2012 **Kunstuniversität Graz**
Postgraduate Performance Diploma (Post-M.A.), Vocal Accompaniment
(Julius Drake)
- 2001 – 2006 **Musik und Kunst Privatuniversität der Stadt Wien**
Master of Arts (M.A.) with Honors, Lieder and Oratorio Accompaniment
Thesis: *A Musical Interpretation of Icelandic Lyric Poetry Set to Music within the Framework of Otto Steinbauer's "Klangreihen" Compositional Method* (Carolyn Hague, Birgid Steinberger)
- Magister (Mag.), Opera Coaching (David Aronson, Kristin Okerlund)
- Additional Concentration, Chamber Music (Claus Christian Schuster, Amiram Ganz, Martin Hornstein of the Altenberg Trio)
- 1999 – 2000 **Institute for European Studies**, Milan & Vienna
(Anna Fré, David Lutz, Maria Grazia Bell'Occhio, Antoinette Van Zabner)
- 1996 – 2000 **Eastman School of Music of the University of Rochester**
Bachelor of Music with Honors (B.M.), Applied Piano Performance (Douglas Humpherys)

University Teaching Positions (selection)

2018 - present **mdw- Universität für Musik und darstellende Kunst Wien** www.mdw.ac.at
“Performing Identity”; “Imagining the Unvoiced in 19th Century Song Cycles”; “*Women and the Murder Ballad; Gender, Voice and Agency from Franz Schubert to Dolly Parton*” (combined artistic / scientific modules); *Lied- und Oratoriumsgeschichte I, II*,” (Master’s level lied and oratorio history core seminar) “*Ausgewählte Kapitel der Musikgeschichte: Lied im 19. Jahrhundert*“ (mixed level music history elective) “*Englisch für Doktorand*innen*” (PhD level musicology core requirement);

2020 -2021 **Kunst Universität Graz** www.kug.ac.at
“*Women and the Murder Ballad; Gender, Voice and Agency from Franz Schubert to Dolly Parton.*”
(proseminar offered in coordination with aesthetics department and gender studies institute)

October 2017- June 2019 **Institute for European Studies, Vienna** www.iesabroad.org
„*MS 462, The Lied*“ (advanced undergraduate seminar focused on close readings and theoretical analysis of pivotal art song and cycles from the Berlin Schools through the Second Viennese School for North American University level exchange students to Vienna)

February 2016 – December 2017 **Vienna University of Pedagogy** www.phwien.ac.at
„*Musik in der Praxis I*“ (University level continuing education for teaching assistants)

October 2011 – June 2016 **Performing Center Austria** www.performingcenter.at
“*History of the American Musical*”, “*Ear Training and Sight Singing I and II*“
Core requirements for undergraduate musical theater performance students

June 2014, June 2015 **Sankt Goar International Music Festival & Academy** www.sg-imfa.com
Art Song Coach, Accompanist for master classes with Julius Drake

July – August 2014 **American Institute of Musical Studies (AIMS)** aimsgraz.com
Art Song Coach, Accompanist

2003 - 2015 **University of Applied Sciences Technikum Wien** www.technikum-wien.at
„*Technical English*”, „*Ethical Concerns for Biomedical Engineers*”, „*Creative English*”, „*Harvard Negotiation Techniques*”, „*Effective Presentation Techniques*”, „*Technical Writing in English*”
Humanities department requirements in numerous Master’s and Bachelor’s degree programs including Biomedical Engineering, Mechatronics/Robotics, Web und App Development, Renewable Urban Energy Solutions, and Intelligent Transportation Systems.

Other Experience

mdw - University für Musik und darstellende Kunst Wien www.mdw.ac.at

January 2022 - January 2025 Research Fellow & Musicologist on Signature Sound Vienna research cluster (FWF Projekt) at the Institute for Music Acoustics | Wiener Klangstil (IWK)

<https://iwk.mdw.ac.at/chanda-vanderhart/>

since October 2022 Senior Lecturer für Solo- und Klassenkorrepetition at the Anton Bruckner Institute / Antonio Salieri Institute for Voice and Vocal Pedagogy

since October 2017 Lecturer at the Department of Musicology and Performance Studies (IMI)

March 2019 — October 2022 Artistic Research Consultant: “Musical Crossroads. Transatlantic Cultural Exchange 1800-1950“ (IMI) <https://www.mdw.ac.at/imi/musical-crossroads/>

October 2017 — January 2019 Research Fellow / Wissensvermittlung for research cluster Wie Klingt Österreich at the Department of Musicology and Performance Studies (IMI)

2013 – present ***Bachtrack.com*** [*Articles by Chanda VanderHart*](#)
Music Critic

2002 – Present ***Freelance Performing Artist*** www.chandavanderhart.com
Collaborative Pianist

Chamber music and lied duo performances in venues including *Beurs von Berlage* (Amsterdam), *Rolston Recital Hall* (Banff), *Kala Mandir* and the *Oberoi Grand* (Kalkata), *Wigmore Hall* (London), *Malmö Opera*, (Malmö), *Snape Maltings* (Suffolk) *City Recital Hall*, *Joan Sutherland Theatre* (Sydney), *Musikverein*, *Volkstheater*, *Volksoper*, *Schönberg Center*, *Porgy and Bess*, *Prunksaal der Nationalbibliothek* (Vienna), *DeDoelen Concertgebouw* (Rotterdam), *Malmö Opera* and the luxury cruise liner *MS Europa* (selection)

2007 – Present — ***Talespin- Musical Tales for Big and Small*** www.talespin.info
Co-founder, Artistic and Musical Director, Organizer, Publisher, Pianist

2017 – Present — ***The Freestyle Orchestra*** thefreestyleorchestra.com
Pianist, Aerialist, Leading Team

2015 – 2020 — ***Opera Moderne*** www.operamoderne.com
Musical Director, Pianist of the “Hot Box Girls Jazz Burlesque” and “L’Opera Burlesque” productions in Europe

November 2013 – June 2018 — **Mosaïque Concert Series** www.mosaique.eu.com

Co-founder, Artist Director, Organizer, Pianist

Publication List (Written)

Monographs:

2023: (in print) *Lieder and Performance in 19th Century Vienna; Concepts and Perspectives* (in review with Cambridge University Press)

Articles:

2023: (in preparation) with Stokloša, E., Babb-Nelsen, R. et al. “Found in Translation, *The Poet’s Love(r)*” (in review with the Journal for Artistic Research).

2023: (in preparation) with Bebermeier, C. “On ‘Vermittlung’ as Artistic Research - Performing Salon in Cultural Reimaginings,” in the *Research Catalogue*.

2023: (in print) “Lovers & Husbands as Gatekeepers, Dedicatees, Financiers and Jailors. The Case of Viennese Composer Ernestine de Bauduin” (*Wahl-)Verwandtschaften: Gemeinschaftliches kulturelles Handeln*, Musik – Kultur – Gender, Böhlau.

2023: (in print) “Karl Böhm, Liederkomponist?” in *Karl Böhm (1894–1981). Studien zu Biographie, Werk und Rezeption*, text+kritik (München).

2022: with Weigl, David M. et al “The Vienna Philharmonic Orchestra’s New Year’s Concerts: Building a FAIR Data Corpus for Musicology”. In Proceedings of the 9th International Conference on Digital Libraries for Musicology (DLfM '22). Association for Computing Machinery, New York, NY, USA, 36–40. <https://doi.org/10.1145/3543882.3543892>.

2022: “Two Ivory Towers? Performers, Modern Musicological Thought and Relevance in Higher Education Settings” in Musicology and its Future in Times of Crisis (Zagreb University Conference Proceedings, ed. Jelka Vukobratović, Dalibor Davidović), Zagreb University Press.

2021: “Blaustrupwaren... in Gottes Haus?” The international reception of sacred music composer Ernestine de Bauduin”, in *Schriften Online*, HfMT Felix Mendelssohn Bartholdy Leipzig.

2020: “Viennese Songs of Fashion: Heinrich Proch, Ernestine de Bauduin and Hermann Riedel in 19th Century Vienna” in *Populäre Lieder im langen 19. Jahrhundert – Popular Songs in the Long 19th Century; Jahrbuch des Zentrums für Populäre Kultur und Musik Albert-Ludwigs-Universität Freiburg Zentrum für Populäre Kultur und Musik*.

2020: with Schebeck, S. “The Freestyle Orchestra: Questioning Norms in Classical Concert Performance through Ross Edwards’ Maninyas Violin Concerto”, *Research Catalogue* (2020) <https://www.researchcatalogue.net/view/995775/995776/0/0>

2019: with Gower A. “Shifting identities of feminism to challenge the classical music canon; a beginner’s guide to guerilla gender musicology.” in *Under Construction. Performing Critical Identity, in State of the Arts. Reflecting Contemporary Culture Expression* (ed. Marie Kohl), MDPI Books

2016: PhD Thesis, Universität für Musik und darstellende Kunst Wien (mdw): *Die Entwicklung des Kunstliedes im Wiener Konzertleben zwischen 1848 und 1897; Vergessene Komponisten und Komponistinnen*

From 2015: 129 concert and opera reviews for the London - based publication Bachtrack: *Articles by Chanda VanderHart*

2023 Historical Song Recordings - Audio Files - RO Crate (Version 1.0). mdwRepository.
[https://repo.mdw.ac.at/projects/datasets/historical-song-recordings/audio/\(recordings with 13 singers
 and four instrumentalists of songs on six historical keyboard instruments, published as part of the
 monograph "Lieder and Performance in 19th Century Vienna: Concepts and Perspectives"\)](https://repo.mdw.ac.at/projects/datasets/historical-song-recordings/audio/(recordings%20with%2013%20singers%20and%20four%20instrumentalists%20of%20songs%20on%20six%20historical%20keyboard%20instruments,published%20as%20part%20of%20the%20monograph%20%E2%80%9CLieder%20and%20Performance%20in%2019th%20Century%20Vienna:%20Concepts%20and%20Perspectives%E2%80%9C))

2023: CD: *Chloé Charody Violin and Piano Sonatas 1 & 2*. With Sonja Schebeck, Violin.

2022: Audio-visual recordings of lieder by Marie Franz (née Hendrichs), Marie Vespermann, Mary Wurm & Clara Faisst for the *Art Song Augmented* platform, with baritone Klemens Sander, soprano Rebecca Nelsen. Funding by University of Oregon School of Music and Dance.

2022: original, multimedia version (CD & book) of Talespin's musical fairy tale *Morgiana and the 40 Thieves*, released in Arabic, French, German and English. Music by Jason Grey, Illustrations by Rima

Al-Jiburi, performance by Talespin. Co-production with the Iraqi embassy, Vienna, Bank Austria Kunstpreis recipient.

2021: “Too Many Frocks, ” seven-episode podcast pilot series on gender dynamics in art song accompaniment, with producer Bill Lloyd (funded by the Institute for Musicology and Performance Studies at the mdw- University of Music and Performing Arts in Vienna).

2020: National Association for the Teaching of Singing (NATS) Conference Opening Live-stream Performance with soprano Rebecca Nelsen

2016: *Jugend Ohne Gott. Im Namen der Liebe* song cycle by Árpád Krámer

2014: *Waldgespräch. Fin de siècle Lieder*, with baritone Günter Haumer

2012: *Thirteen. Songs of Samuel Barber and Dominick Argento*, with tenor Jason Bridges

2010: *Robert Fuchs: Werke für Violoncello und Klavier* double CD of complete compositions for cello and piano (on historical 1904 Steinway), with cellist Ronald Fuchs

2008: *Johannes Brahms: Sonaten für Violoncello und Klavier. Sechs Liedtranskriptionen*. With cellist Ronald Fuchs, (first recording on the historical Brahms piano (1880))

Guest Lectures, Conference Presentations & Masterclasses (selection)

October 2023 Jahrestagung der Gesellschaft für Musikforschung (GfM, **Institute for Musicology, Saarbrücken**) “A Digital Corpus for a Cultural Tradition: Vienna’s Neujahrskonzert meets Digital Musicology”, with Weigl, D.M.

September 2023 Politics in Music and Song Conference, **Queen’s University Belfast** “*The Murder Ballad: Gender Violence; Gendered Interventions*”

July 2023 ADHO Digital Humanities Conference, **Graz, Austria** “*Hand in Hand; Strauss’ Kaiser Walzer as a case study of interdisciplinary collaboration in digital musicology*” with Weigl, D.M. & “*Collaborative approaches to discourse: Music scholarship using performance recordings and Linked Data annotations*” with David Lewis et al

July 2023 Oxford University Digital Humanities Summer School, **Oxford University** “*A Historical Musicologist in the Land of Data Science*”

June 2023 Themenoffene Arbeitstagung der Fachgruppe Frauen- und Genderstudien der Gesellschaft für Musikforschung (GfM), **HfMT Hamburg** “*The Art Song Pianist: Gendered Reception, Gendered Legacy*”

April 2023 Lectures on Interdisciplinary Performance Studies & IFMPS, **Shanghai Conservatory**
“Scrutinizing Vienna’s Signature Sound: FAIR Approaches to Digital Musicology and Performance Science” with Goebel, W. & Weigl, D.M. (Keynote)

March 2023 International Conference Women at the Piano 1848–1970, **University of California, Irvine** “Remembering “Madame K”: Gwendolyn Koldofsky’s Legacy on North American Song Accompaniment”

November 2022 ELIA Biennial Conference 2022, **Helsinki** “*The Freestyle Orchestra: Should We be Institutionalized?*”

May 2022 (Wahl-)Verwandtschaften: Gemeinschaftliches kulturelles Handeln Internationale und interdisziplinäre Tagung, **fmg/HMTMH** “*Lovers & Husbands as Gatekeepers, Dedicatees, Financiers and Jailors; The Case of Viennese Composer Ernestine de Bauduin.*”

June 2024 Presentation and Round Table Discussion with Roger Vignoles & Susan Manoff, “*Women in 21st Century Lied Accompaniment — Statistics, Outlook and Historical Context*” **Britten Pears Arts Association, Suffolk, U.K.**

September 2021 11th Symposium of the ICTM Study Group on Music, Gender and Sexuality, **Academy of Music, University of Zagreb, Croatia.** “*Not a Toy?* — *Vintage Feminist Burlesque vs. Austrian National Television*”

August 2021 **IsaScience Conference** Heroes, Canons, Cults. Critical Inquiries “*A “Guerrilla Gender Musicology” Approach to Reforming the Classical Music Canon*” mit Gower, A.

April 2021 **SAR – 12th International Conference on Artistic Research**

www.sar2021vienna.ac.at

“*Inclusive approaches, shared embodied knowledge, and transgressive experimentation — The Freestyle Orchestra’s journey to Sydney with Ross Edwards’ Maninyas violin concerto*”

December 2020 **Hochschule für Musik und Tanz Köln** www.hfmt-koeln.de

“*Über das Finden und Vermitteln von außermusikalischer Relevanz in Veranstaltungen; Agency und und der/die ausführende Musiker/in*” within the Lecture Series Halt/Haltung/Verhalten;
Künstlerisches Handeln zwischen Kontemplation und (politischem) Aktivismus — Ring-Labor
Künstlerische Forschung

December 2020 **Classical:Next** www.classicalnext

“*Storytelling & Music; Irresistible Concert Formats and How to Create Them*”, Encore Conference
Session Coordinator & Presenter

November 2020 **Musicology and Its Future in Times of Crises; University of Zagreb**

www.muza.unizg.hr/zgmusicology50/en/conference-musicology

“Two [Ivory] Towers? Performers, Modern Musicological Thought and Relevance in Higher Education Settings” with Abigail Gower

October 2020 **CollabFest 2020 - The State of the Collaborative Arts, University of North**

Texas collaborativepiano.music.unt.edu/collabfest

“Too Many Frocks? Gender in 21st Century Art Song Performance in the USA, UK and Continental Europe” Round Table Presentation / Coordination of Panel Discussion with Jean Barr, Roger Vignoles, Deirdre Brenner, Melanie Unseld

March 2019 **D’un Lied à l’autre, Dynamiques génériques et interculturelles du Lied, Colloque international (Sorbonne, REIGENN, IReMus)**

www.maison-heinrich-heine.org/IMG/pdf/programme_colloque_d_un_lied_a_l_autre.pdf

“Lied, terminology and usage in the 19th century. Remarks on its evolving and incongruent nature within the German-speaking world”

June 2019 **Compositrices et interprètes en France et en Allemagne: approches analytiques, historiques et sociologiques (IReMus, CNRS – Université Paris-Sorbonne, CIERA, GEMM)**

www.mdw.ac.at/upload/MDWeb/iatgm/downloads/compositricesprogrammeviennne.pdf

“Analysewiderständig? Lied, Salon und Kanonisierungsprozesse am Beispiel von Ernestine de Bauduin”

October 2019 **Mikiel Anton Vassalli College, Malta** mikielantonvassallicollege.gov.mt

Advanced training workshop on communication techniques between singers and pianists for professional coaches and voice teachers

May 2018 **Institute for European Studies, Vienna Green Zone** presentation *“Intersections between opera and concert life in 19th century Europe.”*

August 2014 **American Institute of Musical Studies (AIMS)** *Lecture-Recitals: “Clara Schumann: Life and Work”, “Spanish Influence in German Lieder in the 19th Century”, “Mental Illness, Schumann and Wolf”*