

Chanda VanderHart

*Kölblgasse 17/10
A-1030 Vienna, Austria
www.chandavanderhart.com
vanderhart@mdw.ac.at
+43 650 390 1892*

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)

Additional Certification

KULeuvenX: MUSRESx Artistic Research in Music – an Introduction (2019)
Gender & Diversity Training, UAS "Technikum Wien" (2016)

University Teaching Positions (selection)

2020 -2021 **Kunst Universität Graz** www.kug.ac.at

“Women and the Murder Ballad; Gender, Voice and Agency from Franz Schubert to Dolly Parton.”
(history elective offered in coordination with aesthetics department and gender studies institute)

2018 - present **Universität für Musik und darstellende Kunst Wien** www.mdw.ac.at

„Lied- und Oratoriumgeschichte 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 Doktoranden” (PhD level musicology core requirement)

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 - 2013 **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.

Guest Lectures & Conference Presentations (selection)

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.org

“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”*

Other Experience

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

April 2019 – present **“Musical Crossroads; Transatlantic Cultural Exchange 1800-1950”**
Eindrücke salonperformance | Institut für Musikwissenschaft und Interpretationsforschung (IMI)

Artistic Research Consultant

Research focus: *Transatlantic Cultural Exchange 1800-1950*, and salon culture.

Designed and curated two interactive theatre events contextualizing the salon and compositional output of two North American salon communities with Carola Bebermeier; personally responsible for creative concept, musical and theatre personnel decisions, location and catering coordination, artistic direction and score transcription and performance, and documentation.

December 2017 – January 2019 **“Wie Klingt Österreich”** *Vermittlungsprojekte | Wie klingt Österreich*

Research Fellow

Research focus: *Music and Identity Creation / Propaganda in Austrian Politics (BMF, FWF)*

Researched, gathered content, wrote contextualizing texts and linked multimedia material to create a virtual, digital exhibition in a small team led by Cornelia Szabo-Knotik & Anita Meyer-Hirzberger; curated interdisciplinary live events to communicate findings.

2013 – present **Bachtrack.com** *Articles by Chanda VanderHart*

Music Critic

Reviewed 125 opera and concert productions in Vienna, Linz and diverse Austrian summer festivals to date, and wrote Archive notes and production reviews for the Metropolitan Opera’s “MET On Demand” for *Otello* (2012), *Anna Bolena* (2011), *La Fille du Régiment* (2008), *Orfeo ed Euridice* (2009), *Il Barbiere di Seville* (2007).

2002 – Present **Freelance PerformArtist** 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)

Vocalist partners include: Gan-ya Ben-gur Akselrod, Bryan Benner, Johan Botha, Katarina Bradic, Huub Claasens, Elena Copons, Jennifer Davison, Asa Elmgren, Rebecca Greenstein, Verena Gunz, Melanie Henley-Heyn, Magdalena Anna Hoffman, Günter Haumer, Cornelia Horak, Falko Hönisch, Alexander Kaimbacher, Frederikke Kampmann, Natalia Kawalek, Julia Koci, Jennifer O’Loughlin, Carlos Osuna, Martin Mairinger, Rusalina Mochukova, Rebecca Nelsen, Meredith Nicoll, Jan Petryka, Renata Pokupic, Bryan Rothfuss, Klemens Sander, Jörg Schneider, Wicus Slabbert, Çiğdem Soyarslan, Michael Spyres, Jerica Steklasa, Birgid Steinberger, Eric Stokloša, Sarah Tuleweit, Irena Weber, Thomas Weinhappel, Markus Werba und Valda Wilson

Instrumental partners include: Ulrike Anton, David Aronson, Eszter Augusztinovicz, Deirdre Brenner, Louise Chisson, Ronald Fuchs, Martin Fuss, Benjamin Marquise Gilmore, Raphael Handschuh, Sabina Hasanova, Jennifer Heemstra, Gabriele Hopfmüller, Richard Hyung-Ki Joo, Silvia Kanicki, Melodi Kayis, Johanna Lacroix, Mahan Mirarab, Anthony Millner, Teodora Miteva, Rusanda Panfili, Flip Philipp, Nora Romanoff-Schwarzberg, Jan Ryska, Sonja Schebeck, Leo Schmidt, Heike Schuch, Aneel Soomary, Anna Lea Stefansdottir, Thomas Stempkowski, Ivan Turkalj, Antoinette Van Zabner (selection)

Performances and collaborations with ensembles and organizations including: *Ambitus Extended, St. Pölten Festspielhaus, NYC Hot Box Girls, Internationales Brahmsfest, Banff Centre for the Arts, KlangArt, Ensemble Lux, Schubertiade*

Atzenbrugg, Late Night Liederabend, Niederländische Botschaft, Verein08, Vienna Theatre Project, Trio Lepschi, Mid-America Music, Opera Moderne, Schönberg Center, Tonzauber, Talespin Musical Tales for Big and Small, Brick-5, Pianistengasse, Leipziger Konsulat, Feldkirch Festival (selection)

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

Co-founder, Artist Director, Organizer, Pianist

Co-created, curated and performed in innovative, monthly interdisciplinary concert “happenings” focused on recontextualizing the place, perception and function of *lied* (art song) in society today.

Collaboration with ensembles and organizations including *Vienna Symphony Jazz Project, Tiberius Wien, Art Moments Gallery, The Erkkings, Women’s Halfways Houses of Vienna, Ambitus Extended, Norman Shtetler’s Musical Marionette Theater, Vienna Tango Quintet, Trio Lepschi, Sugar Daisy’s Hot Club, Hot Box Girls NYC, Circus Pikard, Trio KlaViS*, and the *MUK* dance studio led by Esther Balfe

2007 – Present — **Talespin- Musical Tales for Big and Small** www.talespin.info

Co-founder, Artistic and Musical Director, Organizer, Publisher, Pianist

with violinist Johanna Lacroix, created a multidisciplinary artistic project combining visual art, new music and live storytelling for live performance as well as publication. Co-created seven multimedia musical fairy tales for all-age audiences; live performances include *Musikverein*, the *Leopold Museum*, the *UN Rotunda* & the *Iraqi Embassy Palace* in Vienna, *Max Mueller Bhavan* in Kolkata. Publication of book & CD, “How Monkey Looked for Trouble, A Tale from Trinidad” in 2018 which received the *Bank Austria Kunstpreis*.

2017 – Present — **The Freestyle Orchestra** thefreestyleorchestra.com

Pianist, Aerialist, Leading Team

Perform internationally as a pianist / aerialist (corde lisse, silks, hoop), fire artist and mover with an international circus orchestra. Co-create choreography and participate in concept discussion and co-creation.

2015 – Present — **Opera Moderne** www.operamoderne.com

Musical Director, Pianist of the “Hot Box Girls Jazz Burlesque” and “L’Opera Burlesque” productions in Europe

Audition singers and book and instrumentalists, organize scores and arrangements, conduct and perform with a 5-7 piece jazz ensemble or piano trio/quartet for vintage style burlesque performances throughout Europe.

Publication List (Written)

2021: (in preparation) "On "Vermittlung" as Artistic Research - Transatlantic Exchange and Salon Reimaginings" in the *Research Catalogue*.

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 Sonja Schebeck. "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>

2020: "Lied": Terminology and Usage in the Nineteenth Century; Evolution & Incongruencies in the German Speaking World" in *Compositrices et interprètes en France et en Allemagne: Approches analytiques, historiques et sociologiques. CIERA, Sorbonne-Universität, Lothringischen Universität Metz, Hochschule für Musik und Theater Leipzig 2017–2019*.

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

2018: "Ernestine de Bauduin": Lexicon article in *MUGI (Musik und Gender im Internet)*.
https://mugi.bfmt-hamburg.de/Artikel/Ernestine_de_Bauduin.html

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

2016: "Fighting body shaming through burlesque: the New York City Hot Box Girls expansion to Europe" for *Musicology Now*:
<http://musicologynow.ams-net.org/2016/08/fighting-body-shaming-through-burlesque.html>

Audio Recordings

2021: (in preparation) "Too Many Frocks, " six episode podcast pilot on gender in art song accompaniment, with producer Bill Lloyd (funded by the *Universität für Musik und darstellende Kunst Wien*)

2021: (in preparation) "Dichterliebe" — critical dual language German/English edition with tenor Eric Stoklossa (funded by Texas Tech University)

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 Krämer

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))

Awards and Funding

Third party funding through *Zukunftsfonds Österreich* for „Sundays at Salka’s“: Musik, Literatur und Film im amerikanischen Exil (Veranstaltung: Musik-/Theaterperformance mit Lesung im Schlosstheater Schönbrunn” (2019-2020)

Bank Austria Kunstpreis for the book + CD: “Der Affe, der nach Ärger suchte“ (2018)

Doctoral Merit Scholarship, University of Music and Performing Arts Vienna (2013-2015)

Britten-Pears Young Artist (2010)

Prizewinner: “Debut“ International Competition with soprano Rebecca Nelsen (2010)

Prizewinner: Johannes Brahms International Competition with baritone Günter Haumer (2008)

Wigmore Hall Int. Song Competition semifinalist with soprano Jennifer O’Loughlin (2007)

Banff Centre for the Arts Winter Music Residency Fellowship Recipient (2005)

Fulbright Teaching Grant Recipient (2001 - 2003)

American Women’s Association Competitive Music Scholarship Stipendium (2000)

George Eastman Merit Scholarship Recipient (1996-2000)

National Merit Scholar (1999)

Reference List

Melanie Unseld, Univ.-Prof. Mag.art. Dr.phil. *Universität für Musik und darstellende Kunst Wien*
Incoming Department Chair, Institut für Musikwissenschaft und Interpretationsforschung
Seilerstätte 26, A-1010 Vienna, Austria
+43 (0) 664 197 5980
unseld@mdw.ac.at

Cornelia Szabó-Knotik, ao. Univ.-Prof. Dr.in *Universität für Musik und darstellende Kunst Wien*
Former Dean of Studies, Institut für Musikwissenschaft und Interpretationsforschung
Seilerstätte 26, A-1010 Wien
+ 43-1-71155-3500
szabo-knotik@mdw.ac.at

Susan Youens, J. W. Van Gorkom Professor of Music, *University of Notre Dame*
850 Forest Ave., South Bend, Indiana 46616, USA
Home telephone: +1 (574) 233-1263
Office telephone: +1 (574) 631-6211
syouens@nd.edu

Roger Vignoles, Prince Consort Professor of Accompaniment, *Royal College, London*
130 Mercers Road, Tufnell Park Road London N19 4PU, UK
+44 (0) 207 272 5325
+44 (0) 7949 780336
roger.vignoles@gmail.com

Morten Solvik, Director of Studies
Institute for European Studies
Johannessgasse 7, 1010 Wien
+43 1 5122601-0
msolvik@iesvienna.org

Mark Adams, Head of Competence Center Languages & Humanities
University of Applied Sciences Technikum Wien
Höchstädtplatz 6, 1200 Wien
+43 1 333 40 77 – 5178
adams@technikum-wien.at