

Dr. Simone Heilgendorff

University level teaching experience (10/1993 to 2/2019, ca. 150 classes)

My university teaching experience started with a tutorial class at the Institute of Musicology of the University in Freiburg i.Br. (Germany) in the fall of 1989. Shortly thereafter I moved to the US to acquire a Master of Music in viola performance.

After I came back from the US I soon became an assistant lecturer (wissenschaftliche Mitarbeiterin) in October 1993 for five years at the University of Music “Hanns Eisler” in Berlin. The scheme of such a position includes time to write a PhD thesis. My teaching duties were two 2h-classes per term, focusing on classes in music history and classes with in-depth topics. I was also involved in final examinations of the students and teaching administration. The students mainly majored in their instrument, voice, conducting, or in composition. During this time I began to develop my own concept of “project classes”: a mix of scholarly study and musical practice, such as early music performance of baroque music experimenting on baroque instruments. This type of class, which I call “scholarly-artistic project class” is my favorite until today, with ca. 150 more classes of experience.

[On my concept of scholarly-artistic project classes: They consist of two classes (at least two hours per week each) linked by their structure and topics: one with focus on scholarly work, one with focus on practical work, either artistic or serving artistic activity, such as mediation or management work. At the end of the project class stand one or more public events, such as a performance of the students or a performance and a mediation workshop by invited artists or at a cooperating institution. Each class can be inscribed by students separately or as a binary project class. The event is for example a performance of concept improvisations from compositions by John Cage to newly developed ones. In the scholarly class the historical development of this topic will be covered including getting to know the music of the main composers and their activities, their reception and impact in music history. The artistic class serves – depending on the students and on the planned public event– either rehearsals of and practical experiments with such musical concepts or the managerial and dramaturgic preparation and execution of the planned event. The contribution of the students consists of reading, discussing and writing program notes and press texts in the scholarly class and for the artistic class there are either artistic contributions and preparations for their own performance or managerial tasks such as budgeting, dramaturgic concepts, collecting of press contacts, writing press releases and getting in touch with the press, communication with the invited artists, organisation of all the details of the event. I sometimes teach such a project class together with a colleague or I invite guest lecturers and the artists of the event for one session. The student feedback to these classes has always been very positive, because they go into depth of the topic in the scholarly class and can apply their knowledge in the practical class.]

From October 1998 to September 2003 I had been teaching as adjunct faculty at the Faculty of Music of the University of the Arts in Berlin (Germany) in the field of early music. My students were a mix students majoring in their instrument or in composition, future music teachers in schools and in music schools, and musicologists.

In October 2003 I was hired as a substitute lecturer for music for one term at the University of Magdeburg (Germany), where I again taught three classes with overviews in music history, a project class with a moderated concert, and supervised students. My students were a mix of future music teachers in schools and in music schools and musicologists.

In April 2004 I started to be employed as a visiting full professor at the Institute of Music and Music Pedagogy of the University of Potsdam with all the duties in administration, communication, teaching and supervision, research, and networking a full professor has and as the only musicologist working there. My students, whom I guided through all the musicology classes to their final exams were a mix of future music teachers in schools and in music schools and musicologists. I adapted my classes and their practical components to the needs of future school teachers in music and was involved with existential discussion on what school teachers in music should learn, do, and know. My position until today is of course very supportive for the subject of music at general schools, including the knowledge of composed music from past times. For me it is a central subject

at school as it is in our lives. It was in Potsdam, that I started to get involved with the Bologna reform. At the end I stayed in Potsdam as a visiting professor for 2.5 years and during the last seven/eight months I created the first Bologna-conform curriculum of my own: in “applied musicology”. It has not been implemented in Potsdam, but served as the model for the curricula I developed on my next major position at Klagenfurt University.

From January 2007 to January 2013 I was hired on a limited six-year contract as a full professor for applied musicology at Klagenfurt University in the South of Austria. I was to install a department of musicology and a new cooperative study program between the university, which did not have any music yet, and the State Conservatory of Music. In just a few months my model of a BA and an MA in “applied musicology” on which I worked jointly with a colleague from the conservatory and much advice from colleagues from both institutions, has been installed as the first music program based on this cooperation (A pdf with former information on the study program is enclosed to this application). In October 2007 we accepted our first 15 students and a year later we had altogether 35 students, in October 2009 we counted already almost 50 students. The study program with its three columns musicology, music practice, and professional practice obviously met the needs of the students and prepared them for many options in their future professional fields. The MA program was frequently chosen by people who were already music teachers in schools or music schools and who were looking for higher qualification. I installed the concert and workshop series of contemporary music Campus Musick with eight events per year, which also served as space for students to further develop their skills. As the Vice Head of the then Institute of Culture, Literature, and Music Studies, Head of the Department of Musicology and the study programs I was responsible for all the related decisions, concepts, contents and time tables of classes, student supervision and advising, negotiations, and budgets etc. In no time I was able to setup our first teaching cooperations with two nearby universities – ERASMUS with the Univ. of Ljubljana (Slovenia) and the Univ. of Udine (Italy). Together we also organized cultural and educational events in exchange. Unfortunately, the cooperation of the university and the conservatory turned out to be very unstable. Even the excellent evaluation of the study programs by external international peers in mid 2010 could not stop the critical decrease of this relationship and in mid 2012 it unfortunately became clear that all the music programs as well as my contract and the one of my assistant and my secretary to our great regret were going to be stopped by the end of 2012.

I left Klagenfurt in early 2013, just as I had been granted external funding of my 3-year international research project “New Music Festivals as Agorai...” by the National Austrian Research Fund FWF. On invitation of my colleague Prof. Dr Nils Grosch at the Univ. of Salzburg I transferred it to Salzburg and started this research project with three young colleagues. Shortly thereafter I also acquired additional external funding in tandem with my colleague in instrumental pedagogy Martin Losert from the Univ. Mozarteum. In October 2014 we could launch our program area “ConTempOhr. Mediating contemporary music” at the “Cooperative Focus Area Science and Art” of the Univ. of Salzburg and the Univ. Mozarteum Salzburg, which we will run until September 2019, when new program areas will start. We are now working together with two other program areas in cultural production and polemic art. As our program area’s head I am again involved with university administration, a particular interdisciplinary curriculum “The Arts and their Publics” for the Schwerpunkt Wissenschaft und Kunst, student supervision, the curation of cultural and educational events, and of course research and networking. We often cooperate with regional cultural promoters. The students are a broad mix from all subjects at the two universities in Salzburg, in the classes focusing on music mainly from music studies of all sorts and of all levels from BA to the Doctorate programs. I am regularly teaching as part of this particular study program and in the programs of Music and Dance Studies. Again, I frequently offer classes combining learning and practice. One of my teaching highlights in Salzburg was to be deliberately offered some budget by the artistic director of the Dialoge Festival in Salzburg for the edition in November 2016 for my students’ curation of a few events during the summer term 2016.

Since 2008 I always activate an online learning platform for each class to support my teaching and to provide material, specified topics, and detailed schedules. The platforms almost completely replaced folders with master copies by digitized material. Since 2013 I use the open platform un.iversity.com, before I used “moodle” and sometimes “blackboard”.

At this point a large number of students completed their studies with me on the BA and MA levels in music performance, music pedagogy, and (applied) musicology (estimated 100). And a small number of students has been advised by me for their PhD (estimated 10).

The following list contains all the classes and their levels which I taught and all the institutions where I taught until today.

Institutions (chronological order):

University of Salzburg and University Mozarteum Salzburg (Austria, since 10/2014, partly English)

University of Vienna, Institute of Musicology (Austria, WS 13/14)

State University of Music and Performing Arts Stuttgart (Germany, WS 13/14)

Musicological Seminar, Univ. of Paderborn/Univ. of Music Detmold (Germany, SS 13)

Anton Bruckner Privatuniversitaet, Linz (Austria, SS 2012, SS 2014)

Konservatorium Privatuniversitaet, Wien (Austria, SS 2010)

Ljubljana Univ., Department of Musicology (Slovenia, 10/2009 to 2/2013, Erasmus contract, English)

Klagenfurt University (Austria, 3/2007 to 9/2013, partly English)

Carinthian State Conservatory Klagenfurt (Austria, 12/2006 to 6/2008)

Donau University Krems/Institute for Contemporary Music (A, 3/2006 to 5/2007)

University of Potsdam/Institute of Music and Music Pedagogy (Germany, 4/2004 to 9/2006)

Otto-von-Guericke-University Magdeburg/Institute of Music (Germany, 2002–2004)

American College of Greece, Athens (Greece, 2002, English)

University of the Arts, Berlin (Germany, 2000–2004)

Hochschule für Musik "Hanns Eisler", Berlin (Germany, 1993–1998)

(SS = Summer Term, WS = Winter Term)

Evaluations: At Klagenfurt University student evaluations of the classes automatically have been conducted each term. My teaching in average was graded with 1,5 (= A, very good; range: 1,0 to 2,3).

At the University of Salzburg student evaluations are not as regularly and formally pursued, but I frequently install feedback rounds in my classes and the personal feedback is usually very good.

Colloquia for Doctoral and Masters candidates each term from 4/2004 to 7/2013

Survey lectures in music history (western art music) and musicological introductory courses (chronological order)

- Musik erforschen und vermitteln. Einführung in das musikwissenschaftliche Arbeiten ["Research and Mediation of Music. Introduction to Musicological Work"] (WS 06/07, WS 07/08, WS 08/09, WS 09/10, WS 10/11, WS 11/12, WS 12/13)
- Von der Stille zur New Complexity – Eine Einführung in die neue (Kunst-)Musik nach 1950/60 [From Silence to New Complexity – Introduction to New (Art-) Music after 1950/60] (SS 13, WS 13/14, SS 15)
- Musik des 20. Jahrhunderts (Music History 4) [Music of the 20th Century] (WS 93/94 bis SS 97, SS 06, SS 09)
- Vom Mittelalter bis zum frühen Barock (Music History 1) [From the Middle Ages to Early Baroque] (SS 04, WS 04/05, WS 07/08, WS 09/10, WS 11/12)
- Vom frühen Barock bis zur späten Klassik (Music History 2) [From Early Baroque to the Late Classic Period] (SS 05, SS 08, SS 10, SS 12)
- Von der Klassik bis zur Spätromantik (Music History 3) [From the Classic to the Late Romantic Period] (WS 05/06, WS 08/09, WS 10/11, WS 12/13)
- Music I: origins to 1700 (Summer 2002, American College of Greece, in English)

- Musikgeschichte im Überblick von den Anfängen bis etwa 1450 [Music History from the Beginning to its Beginnings around 1450] (WS 02/03)
- Musik von 1650 bis 1800 [Music from 1650 to 1800] (WS 02/03)
- Musik des 18. und 19. Jahrhunderts [Music of the 18th and 19th Centuries] (SS 94)
- Musik des 19. Jahrhunderts [Music of the 19th Century] (WS 97/98, SS 98 und WS 98/99)

Seminars/classes on in depth topics (undergraduate and graduate, BA and MA) (chronological order)

- Sciarrino's (Musiktheater-)Schaffen am Beispiel der „Lohengrin“-Inszenierung bei den Osterfestspielen [Sciarrino's (Music Theatre) Work exemplified in the production of "Lohengrin" at the Easter Festivals Salzburg 2017] (SS 17)
- Working Dramaturgically – Development and execution of parts of the program for the festival Dialoge 11/2016 (SS 16)
- Today's New Music Festivals as Forums for Contemporary Music and Culture, together with Katarzyna Grebosz-Haring, Luis Velasco-Pufleau and Monika Żyła (SS 15, in English)
- Neue Ansätze kulturwissenschaftlicher Musikforschung [New Approaches of Cultural Musicology] (WS 12/13, SS 13, partly in English)
- Alma and Gustav Mahler (SS 12)
- Beethoven's Piano Sonatas. Analyses and Performance Practice (SS 10)
- Between Graphic Concepts and Sound Environment. An Introduction to New Music (SS 10)
- New York Schools: An American Avant-garde after World War Two (WS 09/10, WS 15/16, mainly in English)
- Mahler-Entdeckungen [Mahler Discoveries] (SS 09)
- Alte Musik?! – Annäherungen an Möglichkeiten „authentischer“ Interpretation barocker und klassischer Musik [Early Music – Approaches and Possibilities of "Authentic" Interpretation of Baroque and Classical music] (SS 08, SS 09)
- Musikalische Interpretationskultur in westlicher (Kunst-)Musik [Culture of Musical Interpretation in Western (Art-) Music] (WS 08/09, WS 11/12)
- Neue-Musik im Spagat zwischen Notation und Interpretation [New Music Balancing Between Notation and Interpretation] (SS 08)
- (Kunst-)Musik nach 1950: Mittel und Wege im Spagat zwischen Notation und Interpretation [(Art) Music after 1950: Means and Paths in Balance Between Notation and Interpretation] (WS 07/08)
- Konzertplanung [Concert Planning] (SS 07)
- Musikästhetische und ~philosophische Streifzüge durch die Kunst- und Wunderkammern der europäischen Kunstmusik [Forays in Music Aesthetics and Philosophy through the Cabinet of Arts and Curiosities of European Art Music] (SS 06)
- Die Musik des 20. u. 21. Jahrhunderts [Music of the 20th and 21st Centuries] (3/2006 bis 5/2007, Krems)
- „Kreuz- und Quergänge“ – zur Entwicklung der Musik im 20. Jahrhundert und ihren Bezügen zur bildenden Kunst [Strewed at Large Walks – About the development of Music in the 20th Century and its Connection with Visual Art] (WS 05/06, WS 08/09, WS 16/17)
- Schuberts Kammermusik im Spiegel ihrer Zeit [Schubert's Chamber Music in the Mirror of his Time] (SS 95, SS 2005, WS 07/08)
- Musikausübung als kultureller Faktor: ästhetische, pädagogische, psychologische, interpretatorische und regionale Aspekte (WS 03/04)
- Selbstmanagement für Musiker [Self-Management for Musicians] (WS 03/04)
- Musik als „Bedeutungsträger“ – psychologische Zugriffe auf klangliche Phänomene [Music as "Signifier" – Psychological Approaches to Sound Phenomenons] (Hauptseminare WS 02/03, WS 04/05)
- ZEIT in der Musik des 20. Jahrhunderts [Time in the Music of the 20th Century] (together with the head of the studio for electro-acoustic music at the Hochschule für Musik Hanns Eisler Berlin, Andre Bartetzki) (WS 96/97)

- Die Kammermusik von Joseph Haydn und W. A. Mozart und ihre Aufführungspraxis bis heute [The Chamber Music by Joseph Haydn and W. A. Mozart and its Performance Practice Until Today] (block seminar in Sauen) (SS 96)
- „Ist das noch Musik?“– Experimentelle Kompositionen mit Sprache und Szene nach 1950 von Berio, Cage, Kagel, Ligeti, Schnebel, Wolff u.a. [Is this Still Music? – Experimental Compositions with Language and Scenes after 1950 by Berio, Cage, Ligeti, Schnebel, Wolff and others] (WS 95/96)
- Musik von Vivaldi bis Mozart – Geschichte ihrer Interpretation [Music from Vivaldi to Mozart – History of its Interpretation] (together with the discolor Dr. Martin Elste from the “Staatliches Inst. Für Musikforsch., Berlin) (WS 94/95)

Seminars/classes on performance practice and interpretation of new and early (art) music (chronological order)

- Einführung in die kunstbasierte Forschung am Beispiel der Musik [Introduction into Artistic Research, Exemplified in Music] (WS 18/19, partly in English)
- Experimentelle Musikkonzepte: Geschichte, Theorie, Praxis [Experimental Music Concepts: History, Theory, Practice] (SS 13, WS 13/14, WS 14/15)
- Greetings to John Cage (Experimental Music in the US and in Western Europe) (SS 12)
- Im Spagat zwischen Notation und Interpretation: Eine Einführung in Aufführungspraxis und Spieltechniken der Neuen Musik mit praktischen Übungen anhand experimenteller Vorgaben [Balancing Act between Notation and Interpretation: Introduction to Performance Practices and Playing Techniques of Contemporary Music with Practical Exercises Based on Experimental Guidelines] (SS 2000, WS 04/05, WS 07/08, SS 08)
- Schwere Zeiten?: zur Aufführungspraxis und Interpretation von Ensemble- und Kammermusik des 18. Jhdts. [Heavy/Difficult Times?: Performance Practice and Interpretation of Music for Ensemble in the 18th Century] (WS 93/94, SS 06, SS 10, SS 13, WS 13/14)
- Alte Musik?! – Aufbaukurs zur historischen Aufführungspraxis barocker Musik [Early Music?!–Advanced Course on the Historical Performance Practice of Baroque Music] (SS 03)
- Alte Musik als Neue Musik zwischen Tradition und Experiment – zur aktuellen Aufführungspraxis „alter Musik“ und ihren Berührungspunkten mit Neuer Musik [Early Music as New Music between Tradition and Experiment – On Current Performance Practice of “Early Music” and its Connections with New Music] (SS 02)
- Was ist eine authentische Interpretation? Theoretisch-praktische Experimente zu Lehre, Aufführungspraxis und Interpretation der Barockmusik im deutschsprachigen Raum [What is an Authentic Interpretation? Theoretical-practical Experiments with Lessons, Performance Practice and Interpretation of Baroque Music in the German-speaking Region] (WS 01/02)
- Alte Musik?! – Theoretisch-praktische Annäherungen an Möglichkeiten „authentischer“ Interpretation barocker und klassischer Musik [Early Music?!: – Theoretical-practical Approaches and Possibilities of “Authentic” Interpretation of Baroque and Classical Music] (SS 01, WS 02/03, SS 04)
- Alte Musik?! – Theoretisch-praktische Exkurse zu Lehre, Aufführungspraxis und Interpretation der Musik des 18. Jahrhunderts [Early Music?!: – Theoretical-practical Excursion on Lessons, Performance Practice, and Interpretation of 18th Century Music] (WS 00/01)
- Musik des 18. Jahrhunderts – Ihre Aufführungspraxis und Interpretation [18th Century Music – Its Performance Practice and Interpretation] (WS 99/00)
- Aufführungspraxis und Spieltechniken für Streicher II: Von blanken Saiten, schweren Zeiten, willkürlichen Manieren und anderen Dingen – die Musik des 18. Jahrhunderts [Performance Practice and Playing Techniques for String Players II: About blank Strings, Heavy Times, Arbitrary Manners, and Other Things] (WS 97/98 and SS 98)
- Aufführungspraxis und Spieltechniken für Streicher I: Von Vierteltönen, Schaben, Pfeifen, 5 gegen 7 und anderen Dingen – die Musik des 20. Jhts. [Performance Practice and Playing Techniques for String Players I: About Quartertones, Scraping, Whistling, 5 against 7 and Other Things] (SS 97)

Chamber music/ensemble training (chronological order)

- Ensemble class on contemporary art music (introduction, WS 12/13)

- “Greetings to John Cage” (experimental music in mixed ensembles) (SS 12)
- Experimentelle Musikkonzepte: “KIM” Coach Training [coaching of future coaches for music based on concept improvisation] (WS 10/11, WS 11/12)
- “Silence”, interdisciplinary music project in the spirit of John Cage (Konservatorium Wien Privatuniversität, SS 10), participation as guest professor
- New and Experimental Musik in Mixed Ensembles (WS 99/00, WS 04/05, WS 07/08, SS 08, WS 09/10)
- Ensemble- and Chamber Music of the 18th Cent. in the Perspective of Performance Practice (SS 06, SS 07, WS 07/08)
- Angewandte Stilistik „Alte Musik“ (WS 06/07, SS 07)
- Chamber Music from the Baroque and Classic Periods (WS 02/03 until WS 04/05)
- Chamber Music Coaching of Students Participating in my Classes in Performance Practice of the 18th and 20th Centuries in separate class units (SS 97, WS 97/98, SS 98, SS 06)
- Early Music for String Players (WS 98/99)