

Vidita held an adjunct teaching position, even as she awaited graduation and applied for faculty positions. She listed this as her current position, above the education section, to indicate her strong qualifications and experience as instructor of record. Notice also the “Research and Teaching Interests” category—she tailored this section to each position she applied to. With this CV, Vidita landed a tenure-track position at a public land-grant university.

## **Vidita Chatterjee**

Department of Music  
North Yard  
Harvard University  
Cambridge, MA 02138

54 Cambridge Street  
Cambridge, MA 02139  
(617) 000-0123  
vchatterjee@fas.harvard.edu

### **CURRENT POSITION**

**University of Massachusetts Amherst**, Amherst, MA  
Lecturer, Department of Music and Dance, January 2019-Present

### **EDUCATION**

**Harvard University**, Cambridge, MA  
PhD, Musicology, expected May 2019  
Dissertation: “The American Mahler: Musical Modernism and Transatlantic Networks: 1920-1960”  
Committee: Dieter Fischer (chair), Cecile Bernard, and Rory Garcia

**University of Pennsylvania**, Philadelphia, PA  
Teaching Certificate, Graduate School of Education, 2011  
BA, *summa cum laude*, Major: Classical Studies. Minor: Music. Phi Beta Kappa, 2009

### **RESEARCH AND TEACHING INTERESTS**

American music	Nineteenth-century music	Music history pedagogy
Transnational modernism	Medieval music	Historiography

### **SCHOLARLY PUBLICATIONS**

“Patriotism, Art, and ‘The Star-Spangled Banner’: A New Look at the Karl Muck Episode,” (Under review)

“Beyond the Composer-Conductor Dichotomy: Bernstein’s Copland-Inspired Mahler Advocacy,” *Music & Letters*, (Revise and Resubmit)

“Abridging Mahler’s Symphonies: A Historical Perspective,” in *Rethinking Mahler*, ed. Jeremy Barham (New York: Oxford University Press), (Forthcoming)

“Lawrence Morton” in *Grove Dictionary of American Music*, 2nd Ed. (Forthcoming)

“Tim Page,” in *Grove Dictionary of American Music*, 2nd Ed. (Forthcoming)

*Ambrosiana at Harvard: New Sources of Milanese Chant*, ed. Francis Fitzgerald and Vidita Chatterjee (Cambridge, Mass.: Harvard University Press) 2016

“Long-lost Siblings? Houghton’s Summer Manuscript and its Possible Milan Counterpart,” in *Ambrosiana at Harvard: New Sources of Milanese Chant*, 23-32, 2016

**SELECTED AWARDS AND HONORS**

Whiting Dissertation Completion Fellowship, Harvard University	2018
Oscar S. Schafer Prize for excellence in teaching, Music Dept., Harvard University	2017
Warren Center for American History Term-Time Fellowship, Harvard University	2017
GSAS Term-Time Research Fellowship, Harvard University	2017
Hollace Anne Schafer Memorial Award for Outstanding Student Paper, American Musicological Society, New England Chapter	2016
Jan LaRue Fund for Research Travel to Europe, American Musicological Society	2016
Summer Research Grant, Warren Center, Harvard University (declined)	2016
Summer Research Grant, Graduate Student Council, Harvard University	2016
Richard F. French Prize Fellowship, Harvard University	2016
Nino and Lea Pirrotta Fellowship, Harvard University	2015
Ferdinand Gordon and Elizabeth Hunter Morrill Fellowship, Harvard University	2013
Gilbert E. Kaplan Fellowship in Music, Harvard University	2012
Educator 500 Award, 3E Institute, West Chester University	2012

**CONFERENCE PRESENTATIONS**

- “Copland, Mahler, and the American Sound,” Society for American Music, Little Rock, AR, March 6-10, 2019
- “Copland, Mahler, and the American Sound,” American Musicological Society, New England Chapter, Medford, MA, February 2, 2018
- “Mahler’s Reception Within a Network of Modernists,” Echo Conference, University of California, Los Angeles, CA, October 19-20, 2018
- “Nadia Boulanger and Gustav Mahler,” Lyrica Dialogues at Harvard: The Woman and the Pen, Harvard University, Cambridge, MA, May 18, 2018
- “Advising Koussevitzky: Copland, Mahler, and the BSO Canon,” Society for American Music, Charlotte, NC March 14-18, 2018
- “Annotating Mahler: Boulanger’s Take on the Fourth Symphony,” American Musicological Society, San Francisco, CA, November 10-13, 2017
- “Advising Koussevitzky: Copland, Mahler, and the BSO Canon,” Gustav Mahler Centenary Conference, University of Surrey, Guildford, U.K., July 7-9, 2017
- “Mahler’s Modernist Champions: Boulanger and Copland in France and the United States,” After Mahler’s Death: International Gustav Mahler Symposium, Vienna, Austria, May 24-28, 2017
- “Making Mahler French: Bernstein’s Case for the Composer in 1960,” The Symphony Orchestra as Cultural Phenomenon, London, July 1-3, 2015; American Musicological Society, New England Chapter, Waltham, MA, February 6, 2016
- “Houghton MS Lat 389 and a Possible Counterpart,” Ambrosiana at Harvard: New Sources of Milanese Chant, Harvard University, Cambridge, MA, October 18-19, 2014

## INVITED TALKS

Panelist, “On the Road and Online with the New York Philharmonic, 1943-1970,” New York Philharmonic Archives, March 22, 2019 (<http://archives.nyphil.org/hangout>)

## ADDITIONAL PUBLICATIONS

“Keeping it Real: The Limits of Virtual Learning,” *The Bok Blog* of the Derek Bok Center for Teaching and Learning, Harvard University, January 25, 2018 (<http://blog.bokcenter.harvard.edu/>)

*Unsung Symphonies*, collaborative venture with Frank Lehman, co-founder and coeditor (<http://unsungsymphonies.blogspot.com/>). Posts include “In Memory of James Yannatos: Symphony No. 5, ‘Son et Lumière’” (October 28, 2017) and “Pushing the Envelope: Blitzstein’s ‘Airborne’” (January 10, 2017)

“From TFA to TF: Different School, Same Lessons,” *The Bok Blog*, August 22, 2017

“Cheers, Boston, and Gustav Mahler,” op-ed, *Boston Globe*, July 30, 2017

“Learning to Decipher Archival Documents, One Letter (or Number) at a Time,” *Amusicology*, August 7, 2016 (<http://amusicology.wordpress.com/>)

“Getting to Home Plate with Sheet Music and Tobacco Cards,” *The Lazy Scholar*, April 7, 2016 (<http://thelazyscholar.com/>). Piece highlighted in *AHA Today*, “What We’re Reading: April 8, 2016 Edition” (<http://blog.historians.org/>)

“The Canadian Bess, or Porgy and Brass,” *Amusicology*, April 3, 2016

## TEACHING EXPERIENCE

**University of Massachusetts Amherst**, Amherst MA

Lecturer, *Styles: Graduate Survey in Music History*, Spring 2019

Designed and taught course

**Harvard University**, Cambridge, MA

Head Teaching Fellow, *First Nights: Five Musical Premiers*, Fall 2016

Curriculum Designer, *Pedagogy Practicum for New Teachers*, 2015-2016

Teaching Fellow, *First Nights: Five Musical Premiers*, Fall 2015

Teaching Fellow, *Music History and Repertory, 1750 to Present*, Spring 2015

Teaching Fellow, *Music History and Repertory, Medieval to 1750*, Fall 2015

**Anna Howard Shaw Middle School**, Philadelphia, PA

Mathematics Teacher, 2009-11

**Teach for America**, Philadelphia, PA

Corps Member, 2009-11

## LANGUAGES

French (Proficient); German, Italian, Latin (Reading Knowledge)

PLEASE NOTE: The REFERENCES category should always be included in an academic CV, but page 4 has been removed here to save space. Be sure to request letters of reference well in advance of application deadlines, and include full contact information for each letter writer, including a professor’s full academic title.