

Xiao Chang
123 Broadway
Cambridge, MA 02139 USA

September 15, 2014

Dr. Sarah Chen
Chair, Professor, East Asian Languages and Cultures
Occidental College
1600 Campus Road Los Angeles, California 90041

Dear Dr. Chen,

I am writing to apply for the Visiting Professorship in Traditional Chinese Literature and Culture as advertised in the Chronicle of Higher Education. I am currently writing a dissertation at Harvard University under the direction of Professor Dorothy Denny, entitled "Qu Writing in Literati Communities: Rediscovering Sanqu Songs and Drama in Sixteenth-Century North China." I will complete my dissertation by this spring and receive my Ph.D. in May 2015.

My research focuses on Chinese vernacular literature of the later dynasties, especially on drama, sanqu, and fiction in the Yuan and the Ming dynasties. My dissertation, "Qu Writing in Literati Communities," discusses the production, transmission, and reception of sanqu and drama in sixteenth-century North China, a literary world that remains largely unknown in current scholarship. I suggest a new approach in studying these songwriters and dramatists not as solitary writers, but as members of a larger circle who collectively participated in an association with one another through writing, reading, commenting on, and performing sanqu songs and drama. I call these groups of writers "qu communities." Through this approach, we can see how songs and drama were produced, transmitted, and "used" among these writers, things less evident when we focus only on individual writers. I also argue that these qu communities constituted a textual space of their own, sharing common thematic concerns and stylistic preferences.

I see this project as the starting point for my long-term research goal of expanding the field of study of Chinese drama and songs beyond the focus in current scholarship on Yuan dynasty sanqu songs and late Ming drama in South China. My future research projects include a study of the Chinese dramatic tradition and its development from the fourteenth to the sixteenth century, as well as a project exploring the ritualistic and religious aspects of a significant number of Ming dynasty sanqu songs.

I received broad training in Chinese literature during my undergraduate education in the Department of Chinese Studies at the National University of Singapore. I specialize in Chinese vernacular literature in the later dynasties in my doctoral program at Harvard. At the same time, I have actively taken seminar classes in the earlier periods of Chinese literature, ranging from the Shijing to the ci lyrics in the Tang and Song dynasties. My teaching experiences have also prepared me to teach a wide range of courses. As a teaching

fellow at Harvard, I have taught sections for a survey course on Chinese civilization for the Core Program, and also for an undergraduate course on Chinese film, literature, and culture. With this training and experience, I am prepared to teach survey courses on traditional Chinese literature and culture, and also more specialized courses on Chinese vernacular literature and the emergent popular culture of China in the later dynasties, focusing on drama, sanqu, vernacular fiction, and prosimetric literature. I will also be very interested in teaching Chinese language classes at all levels including literary Chinese, or offering reading courses conducted in Chinese language. I look forward to the opportunity to discuss with the department the design and development of courses based on my areas of specialty and also on what will best fit into the curriculum.

I am enclosing my curriculum vitae. You will receive letters of reference from Professors Dorothy Denny, Sing Wei Lung, and Robert S. Belwether under separate cover. Please let me know if I can provide additional information or materials such as a sample publication to aid you in the evaluation of my application.

Thank you for considering my application, and I look forward to hearing from you.

Sincerely,
Xiao Chang

Xiao Chang

24 Dogwood Terrace #3 · Cambridge, MA 02138 · xiaochang@fas.harvard.edu · (617) 123-4567

EDUCATION

Harvard University, Cambridge, MA

PhD East Asian Languages and Civilizations (Chinese Literature of the later dynasties), May 2015

DISSERTATION: *“Qu Writing in Literati Communities: Rediscovering Sanqu Songs and Drama in Sixteenth-Century China”*

Advisors: Professors Dorothy A. Denny, Sing Wei Lung, and Robert S. Belwether

General Examination Fields: Chinese Poetry (from beginning to Tang), Chinese Literature (from Song to late Qing), English Renaissance Drama

National University of Singapore, Singapore

AM Chinese Literature, 2007

AB with Honors, Chinese, 2005

FELLOWSHIPS AND AWARDS

Graduate Society Dissertation Completion Fellowship 2014-2015

Harvard Graduate School of Arts & Sciences Merit Fellowship 2012-2013

Asia Center Fellowship for Summer Research in Shaanxi and Shanghai, China 2011

Academia Sinica Fellowship for Dissertation Research in Taiwan 2009-2010

Asia Center Fellowship for Summer Research in Beijing and Shandong, China 2009

Lee Foundation Scholarship 2006-2009

Asia Center Fellowship for Summer Research in Kyoto, Japan 2009

Yun-cheng Sa Memorial Fellowship 2006-2007

Graduate Society Summer Fellowship 2005-2006

Dillon Fellowship 2005-2006

NUS Research Scholarship 2004-2005

Hokkien Foundation Scholarship 2003

Special Book Prize (awarded to top student in Chinese Language), National Univ. of Singapore 2002-2003

PUBLICATIONS

“The New Discovery of Kang Hai’s (1475-1541) Sanqu Collection and Its Significances,” (in Chinese) accepted for publication by *Zhongguo wenzhe yanjiu tongxun*, (forthcoming).

“Prohibition of Jiatou Zaju in the Ming Dynasty and the Portrayal of the Emperor on Stage,” in *Ming Studies*, Number 49 (Spring 2012), pp.82-111.

“A Study of a ‘New’ Huaben Story in *Jingshi tongyan*: ‘Ye Fashi Fushi Zhenyao’ (Exorcist Ye Subdues the Demon with a Charmed Rock),” (in Chinese) in *Mingdai xiaoshuo mianmianguan: Mingdai xiaoshuo guoji xueshu yantaohui lunwenji* (Aspects of Ming Dynasty Fiction: Proceedings of the International Conference on Ming Fiction). Edited by Kow Mei Kao and Huang Lin, pp.354-371. Shanghai: Xuelin Chubanshe, 2010.

CONFERENCE PAPERS

“Defining a ‘Qu Community’ - An Approach to the Transmission and Production of Sanqu and Drama in Sixteenth-Century North China,” presented at the Workshop on Literary Communities: The Social Context and Literary Production & Consumption, organized by the Centre for Asian and African Literatures, May 27-28, 2014, London.

“The Transmission and Social Production of Sanqu in Literary Circles in Sixteenth-Century North China,” presented at the Annual Meeting of the Association for Asian Studies, March 4-7, 2013, San Diego, CA.

“Self, Sword and Action: Lin Chong and His Precious Sword in *Baojianji*,” presented at the Third International Convention of Asia Scholars (ICAS3), August 19-22, 2010, Singapore.

INVITED TALKS AND PRESENTATIONS

“The Commemoration of a Singing Girl in Songs and Drama in a Qu Community: The Case Study of Wang Lanqing,” (in Chinese) presented at the Institute of Chinese Literature and Philosophy, Academia Sinica on June 13, 2013, Taipei.

“Qu Community: A New Approach to the Study of Sanqu and Drama by Mid Ming Literati,” (in Chinese) presented at the Chinese Department, National Tsing Hua University on June 8, 2011, Hsinchu, Taiwan.

TEACHING AND ADVISING EXPERIENCE

Harvard University, East Asian Studies Program, Cambridge, MA

Assistant Head Tutor, Fall and Spring: 2009-2010 and 2013-2014.

- Academic advisor and administrative director for senior tutorials in East Asian Studies Program.

- Oversaw ~12 graduate student thesis tutors and 20 undergraduate thesis writers each year.

Harvard University, East Asian Languages and Civilizations, Cambridge, MA

Teaching Fellow, Chinese Literature course “Screening Modern China: Chinese Film and Culture” (Professor Dorothy Denny), Fall 2012.

- Taught two sections (18 and 17 students respectively) on Chinese film, literature and culture.
- Graded papers and exams.

Harvard University, Core Program and East Asian Languages and Civilizations, Cambridge, MA

Teaching Fellow, Historical Study course “China: Traditions and Transformations” (Professor Robert Belwether and Professor Sing Wei Lung), Spring 2011

- Taught one section (7 students) on Chinese history and civilization. Graded papers and exams.

Harvard University, East Asian Studies Program, Cambridge, MA

Tutor, Senior Tutorial, Fall and Spring 2007-2009.

- Advised two undergraduates on their senior theses on Chinese Buddhist literature and contemporary Chinese poetry, respectively.
- Both theses awarded the Thomas T. Hoopes prize for outstanding undergraduate scholarly work.

RESEARCH EXPERIENCE

Harvard University, Department of East Asian Languages and Civilizations, Cambridge, MA

Research Assistant to Professor Dorothy A. Denny in the preparation of a revised edition of *A Guide to Chinese Literature*, 2012-2013

Research Assistant to Professor Stephen Conlan in a project on Chinese emigration, 2010-2011

Research Assistant to Professor Dorothy A. Denny in the preparation of the undergraduate Chinese Literature course “Filial Piety in Chinese Literature,” 2008-2009

National University of Singapore, Singapore

Research Assistant to Associate Professor Mei Liu in a research project on the collection of Chinese fiction in the Chinese Library.

RESEARCH AFFILIATIONS

Visiting Scholar, Institute of Chinese Literature & Philosophy, Academia Sinica, Taipei. 2010-11

East Asian Research Fellow, Fairbank Center, Harvard University, Cambridge, MA. Summer 2011

Visiting Scholar, China National Academy of the Arts, Beijing, China, Summer 2010

Visiting Scholar, Institute for Research in Humanities, Kyoto, Japan, Summer 2009

PROFESSIONAL EXPERIENCE

Panel Organizer. Organized a panel entitled “Shaping the Literary World: Li Kaixian's (1502-1568) Songs, Plays, and Biographies,” consisting of four panelists and a discussant from various institutions. Proposal accepted for the 2012 Annual Meeting of the Association for Asian Studies.

Assistant Editor. Compiled and edited An Annotated Bibliography of Chinese Popular Fiction of the Ming-Qing Period in the Collection of the Chinese Library, National University of Singapore (in Chinese). Singapore: Center for Research in Chinese Studies, Monograph Series No.2, 2004. 312 pp.

LANGUAGES

Chinese: Native. Japanese: 3 years of Modern Japanese. French: reading knowledge. Familiarity with other Chinese dialects: Henghua, Southern Min (Hokkien) dialect, Cantonese.

REFERENCES

Professor Dorothy A. Denny
Department of East Asian Languages and Civilizations
Harvard University
000 Kirkland Street
Cambridge, MA 02138
617-495-0000
denny@fas.harvard.edu

Professor Robert S. Belwether
Department of East Asian Civilizations
Columbia University
000 North St.
New York, NY 10000
212-123-0000
belwether@columbia.edu

Professor Sing Wei Lung
Department of East Asian Languages and Civilizations
Harvard University
000 Kirkland Street
Cambridge, MA 02138
617-495-0000
swlung@fas.harvard.edu

WASHINGTON UNIVERSITY OF ST. LOUIS • DEPARTMENT OF MUSIC BUILDING •
One Brookings Drive, St. Louis, MO 63130-4899, USA • Tel: 314) 935-5581

September 18, 2014
Professor Lawrence Archbold
Chair, School of Music
Carleton College
One North College Street
Northfield, Minnesota 55057 USA

Dear Professor Archbold and Members of the Search Committee:

I write to apply for the position of Visiting Professor of Musicology in the Carleton College School of Music. Under the direction of Todd Decker, I am completing my Ph.D. in musicology at Washington University in St. Louis with an expected degree date of May 2015.

My teaching reflects a passionate interest in the specific circumstances in which musicians and audiences interact with music. My primary goal as a music educator — fueled by several years of experience teaching at the secondary level and in higher education — is to harness the powerful relationships that students already have with music in general, bridging the gap between those relationships and the music they encounter in academic settings. In exploring the melodic aesthetics of mass songs in the 20th century for a course on American musical theatre, I had students compare the experience of attempting to sing Marc Blitzstein’s song “The Cradle Will Rock” with “7 1/2 Cents” from the Richard Adler and Jerry Ross musical *The Pajama Game*. To approach a rhythmically complex passage from the scherzo of Beethoven’s Ninth Symphony in a general education course on music appreciation, I led the class in conducting it from a recording; I also had students collaborate to create play-by-play podcasts of portions of the work in the style of sports commentary. Through such activities, I transform music history from an abstract phenomenon into a tangible part of students’ lives, generating entry points for discussions of how musicians and audiences in the past grappled with music.

My research and my recent teaching experience — which has included designing and executing a yearlong course for other graduate students on teaching methods, conducting video-based consultations on their classrooms, and advising faculty members on their syllabi — have primed me to create and teach inspiring music courses. I was selected to lead an intensive survey of Western music history for graduate students at the University of Missouri this spring. I am also prepared to lead classes on a wide array of subjects in art and vernacular musics, from medieval to 21st-century music, including surveys, for students with varying levels of musical knowledge and experience. I would enjoy planning courses that cover a variety of areas, including transmission and reception, modernism as transnational phenomenon, the intersections between Western art music and vernacular traditions, and the shifting relationships between musical institutions and their cultural contexts.

My interdisciplinary research unites two strands of recent, significant musicological inquiry: the development of American musical modernism as a transatlantic phenomenon, and the transmission, reception, and circulation of music in interpersonal networks. In my dissertation, “The American Mahler: Musical Modernism and Transatlantic Networks, 1920–1960,” I argue that the growth of Mahler’s reputation shaped musical modernism in the United States. I draw from historical musicology, oral history, sociology, American studies, and Jewish studies to examine the relationship between Mahler’s music and an intimate network of four influential figures in American modernism — Nadia Boulanger, Aaron Copland, Serge Koussevitzky, and Leonard Bernstein. Boulanger’s score collection shows that she encountered Mahler’s music in Amsterdam in 1920 and taught his music to her American students, including Copland. On his return to the United States, Copland drew on his engagement with Mahler’s music to construct his own identity as an American modernist. Copland also encouraged Koussevitzky and Bernstein to promote Mahler; Koussevitzky enlisted Mahler’s music to reinforce his own advocacy of modernism in the concert hall, while Bernstein did so to bolster the stature of modern tonal composition. The discovery of these figures’ shared relationships with Mahler’s music reveals that their articulations of Mahler’s significance were deeply bound to their priorities as members of a transatlantic modernist community.

My next major research project will make use of archival holdings to interrogate long-held assumptions about art music as a written tradition by examining a practice that most onlookers today reject as sacrilegious but that was once quite common: the abridgment of orchestral works in performance, by conductors, in the United States in the first half of the 20th century. In the course of my dissertation research, I discovered performing scores, as well as marked orchestral part books and concert reviews, that document this practice. A comparison of these sources illuminates a written record of the transmission of such changes among performers and across generations. Scholars usually approach symphonic works as permanently fixed entities, but my own published research on Chant transmission has prompted me to treat abridgment as evidence that performers and audiences have negotiated symphonic music through complex patterns and channels of oral and aural transmission. I look forward to enriching my perspective on American musical culture during this period by exploring the papers of Helen Hopekirk and of the Club Filarmónico Tucsonense.

As a lifelong teacher who is committed to public service and working with members of diverse populations, I would look forward to serving the Carleton community. As a former Teach For America corps member who was recognized for teaching math through music to economically disadvantaged children, I would relish the opportunity to work with colleagues and students to inspire the next generation of musicians and scholars. Thank you for your consideration. I look forward to hearing from you.

Sincerely,
Vida Chatterjee
vchatterjee@fas.harvard.edu, (617) 000-0123

Vida Chatterjee

DEPARTMENT OF MUSIC

WASHINGTON UNIVERSITY OF ST. LOUIS

One Brookings Drive, St. Louis, MO 63130-4899, USA

Tel: 314) 935-5581

vchatterjee@fas.harvard.edu

CURRENT POSITION

University of Missouri, Columbia MO

Lecturer, School of Music, January 2014-Present

EDUCATION

Washington University of St. Louis

PhD, Musicology, expected May 2015

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, 2006

BA, summa cum laude, Major: Classical Studies. Minor: Music. Phi Beta Kappa, 2004

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)

SELECTED AWARDS AND HONORS

Whiting Dissertation Completion Fellowship, Washington University St. Louis 2014

Oscar S. Schafer Prize for excellence in teaching, Music Dept., Washington University St. Louis 2012

Warren Center for American History Term-Time Fellowship, Washington University St. Louis 2011

GSAS Term-Time Research Fellowship, Washington University St. Louis 2011

Hollace Anne Schafer Memorial Award for Outstanding Student Paper, American Musicological Society, New England Chapter 2010

Jan LaRue Fund for Research Travel to Europe, American Musicological Society 2010

Summer Research Grant, Graduate Student Council, Washington University St. Louis 2010

Nino and Lea Pirrotta Fellowship, Washington University St. Louis 2009

Educator 500 Award, 3E Institute, West Chester University 2006

CONFERENCE PRESENTATIONS

“Copland, Mahler, and the American Sound,” Society for American Music, Little Rock, Ark., March 6-10, 2014

“Copland, Mahler, and the American Sound,” American Musicological Society, New England Chapter, Medford, Mass., February 2, 2013

“Mahler’s Reception Within a Network of Modernists,” Echo Conference, University of California, Los Angeles, October 19-20, 2013

“Nadia Boulanger and Gustav Mahler,” Lyrica Dialogues at Harvard: The Woman and the Pen, Harvard University, Cambridge, Mass., May 18, 2012

“Advising Koussevitzky: Copland, Mahler, and the BSO Canon,” Society for American Music, Charlotte, N.C. March 14-18, 2012

“Annotating Mahler: Boulanger’s Take on the Fourth Symphony,” American Musicological Society, San Francisco, November 10-13, 2011

“Advising Koussevitzky: Copland, Mahler, and the BSO Canon,” Gustav Mahler Centenary Conference, University of Surrey, Guildford, U.K., July 7-9, 2011

“Mahler’s Modernist Champions: Boulanger and Copland in France and the United States,” After Mahler’s Death: International Gustav Mahler Symposium, Vienna, May 24-28, 2011

“Making Mahler French: Bernstein’s Case for the Composer in 1960,” The Symphony Orchestra as Cultural Phenomenon, London, July 1-3, 2010; American Musicological Society, New England Chapter, Waltham, Mass., February 6, 2010

INVITED TALKS

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

ADDITIONAL PUBLICATIONS

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, 2014) and “Pushing the Envelope: Blitzstein’s ‘Airborne’” (January 10, 2013)

“From TFA to TF: Different School, Same Lessons,” The Blook Blog, August 22, 2012

“Learning to Decipher Archival Documents, One Letter (or Number) at a Time,” Amusicology, August 7, 2010 (<http://amusicology.wordpress.com/>)

“Getting to Home Plate with Sheet Music and Tobacco Cards,” The Lazy Scholar, April 7, 2010 (<http://thelazyscholar.com/>). Piece highlighted in AHA Today, “What We’re Reading: April 8, 2010 Edition” (<http://blog.historians.org/>)

“The Canadian Bess, or Porgy and Brass,” Amusicology, April 3, 2010

TEACHING EXPERIENCE

University of Missouri, Columbia MO

Lecturer, School of Music, Spring 2014

Graduate Survey in Music History, Designed and taught course

Washington University in St. Louis

Head Teaching Fellow, First Nights: Five Musical Premiers, Fall 2012

Curriculum Designer, Pedagogy Practicum for New Teachers, 2010-2011

Teaching Fellow, First Nights: Five Musical Premiers, Fall 2009

Teaching Fellow, Music History and Repertory, 1750 to Present, Spring 2009

Teaching Fellow, Music History and Repertory, Medieval to 1750, Fall 2009

Anna Howard Shaw Middle School, Philadelphia, PA

Mathematics Teacher, 2003-06

Teach for America, Philadelphia, PA

Corps Member, 2003-05

LANGUAGES

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