

ROBERT ZAPPULLA

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EDUCATION

Ph.D., Historical Musicology, Utrecht University, The Netherlands, June 1998. Dissertation: *Figured bass accompaniment in France c1650-c1775*. Advisors: Rudolf Rasch and Paul Op de Coul. Reading committee: Thomas Christensen, Albert Clement, Pieter Dirksen, Henri Vanhulst, and Cornelis Vellekoop.

A.M., Musicology, Duke University, Durham, NC, Dec. 1988. Academic studies with Bryan Gilliam, James Haar, Robert Hill, Tilmann Seebass, Alexander Silbiger, R. Larry Todd, and Peter Williams. Harpsichord with Robert Hill.

Harpsichord with Gustav Leonhardt, continuo with Veronika Hampe, Conservatorium van Amsterdam, The Netherlands, Sept. 1987-June 1988.

M.M., Performance (Harpsichord), Rutgers University, Mason Gross School of the Arts, New Brunswick, NJ, May 1985. Harpsichord with R. Peter Wolf.

M.A., Music History and Theory, Rutgers University, New Brunswick, NJ, May 1985. Academic studies with Henry Kaufmann, Martin Picker, Joshua Rifkin, R. Peter Wolf, and Rolv Yttrehus. Thesis: *Luigi Mazzi's Ricercari a quattro et canzoni a quattro, a cinque, et a otto voci da cantare, e sonare con ogni sorte d'istrumenti: an edition with commentary*. Advisor: Ellen Rosand.

B.A., Music, State University of New York at Stony Brook, May 1981. Academic studies with Eric Chafe, Sarah Fuller, Richard Kramer, Charles Rosen, Daria Semegen, Leo Treitler, and Anne Marie de Zeeuw. Harpsichord with Raymond Erickson, David Schulenberg, and R. Peter Wolf, other performance studies with Maggie Brooks and Gilbert Kalish.

Reading knowledge of French*, Italian*, German* and Dutch. (*Tested by written examination.)

AWARDS

Graduate Scholarship, Duke University, Durham, NC, Sept.-Dec. 1988.

United States Fulbright Grant to study harpsichord with Gustav Leonhardt and continuo with Veronika Hampe at the Conservatorium van Amsterdam, The Netherlands, Sept. 1987-May 1988.

New York State Regents Scholarship, State University of New York at Stony Brook, 1976-1980.

PUBLICATIONS/RECORDINGS

Books

The Harpsichord and Clavichord: An Encyclopedia. Consulting Editor, with Igor Kipnis, Editor. New York: Routledge, 2006. Volume 3 of *Encyclopedia of Keyboard Instruments*, Robert Palmieri, General Editor.

Figured Bass Accompaniment in France. Turnhout: Brepols Publishers, 2000. Volume VI of *Speculum Musicae*, Albert Dunning, General Editor. Foreword by Ton Koopman. Reviewed by Andrea Coen in *Ad Parnassum* 2/1 (Oct. 2003), pp. 155-157; David Ledbetter in *Early Music* 30/2 (May 2002), pp. 281-282; Arthur Haas in *Early Keyboard*

Journal 19 (2001), pp. 185-188; Barbara Sachs in *Early Music Review* 68 (March 2001), pp. 4-5; and Roberto Illiano in *Hortus Musicus* 3 (July-Sept. 2000), p. 28.

Articles/Program Notes

Review of *Muzio Clementi: Studies and Prospects*, Roberto Illiano, Luca Sala, and Massimiliano Sala, Editors (Bologna: *Ut Orpheus Edizioni*, 2002) in *Ad Parnassum*, 1/1 (April 2003), pp. 188-191.

Program notes for *J.S. Bach: Complete Toccatas for Harpsichord* (compact disc recording, Centaur CRC 2446; Irina Rees, harpsichord). Baton Rouge: Centaur Records, Inc., 2000.

English translation from the original Italian of questions posed by Antonio De Lisa in interview with Brian Ferneyhough (originally appearing in *SONUS*, Yr. 3, No. 2, Potenza, Italy, March-May 1991) in *Brian Ferneyhough: Collected Writings*, James Boros and Richard Toop, Editors. Amsterdam: Harwood Academic Publishers, 1995.

English translation from the original French of questions posed by Philippe Albèra in interview with Brian Ferneyhough (first published in French translation in *Contrechamps* 8, 1988) in *Brian Ferneyhough: Collected Writings* (cited above).

Recordings

Harpsichordist, BWV 1063 and BWV 1065, *J.S. Bach: Concertos for One, Three and Four Harpsichords* (compact disc recording, Centaur CRC 2678); *Con Gioia* Early Music Ensemble (Preethi de Silva, director). Baton Rouge: Centaur Records, Inc., 2004.

WORK IN PROGRESS

Review of Giulia Nuti, *The Performance of Italian Basso Continuo* (Aldershot and Burlington: Ashgate, 2007) in *Ad Parnassum*, 6/10 (October 2008).

TEACHING/OTHER EXPERIENCE

Associate Professor (tenured; since July 2005; Assistant Professor July 2001-June 2005), Department of Music, Claremont Graduate University, Claremont, CA. Courses taught to date (all at graduate level): *Music Literature and Historical Styles Analysis*, **Tonal Counterpoint, Research Methodology and Bibliography*, **The Music of Johann Sebastian Bach*, *Music in the Baroque Era*, *Music in the Classical Era*, *The History of Performance Practices*, **The Choral Music of J.S. Bach*, *The Instrumental Music of J.S. Bach*, **The Music of Beethoven* (fall 2008), *History and Literature of the Keyboard*, and studio harpsichord. (*Courses developed. All courses regularly employ Sakai and/or other available technological/pedagogical tools.)

Assistant Professor, Department of Music, Minnesota State University, Mankato, MN Jan.-June 2001. Taught *Organ Literature**, *Form and Analysis**, *Theory I* and *Theory II*. (*Graduate-level courses.)

Resident Harpsichordist and Musicologist, Zuckermann Harpsichords International, Stonington, CT, July 1994-Dec. 2000. Represented ZHI at various early music festivals, exhibitions, and competitions, and generally among the early music community of performers, scholars, and instrument builders; gave frequent public performances; taught harpsichord, and gave master classes at workshops held in-house; supervised collection of musicological publications, printed music and recordings; developed and implemented various promotional materials; served as U.S. liaison for international network of ZHI agents.

Participant, Boston Early Music Festival and Exhibition Planning Committee, Jan. 1996-Jan. 1999.

Organist, United Church of Stonington, CT, Jan. 1995-Dec. 1997.

Harpichordist, Montclair Chamber Ensemble (dir. Oscar Ravina, New York Philharmonic), Montclair, NJ, Jan.-July 1994.

Music Director (organist and choral conductor), Community Church of Chapel Hill, NC, Dec. 1989-June 1990.

Research Assistant, Department of Music, Duke University, Durham, NC, Jan.-May 1987, Sept. 1985-May 1986.

Teaching Assistant, Department of Music, Rutgers University, New Brunswick, NJ, Jan.-May 1984. Assisted in two courses: *Baroque Music* and *Music Appreciation*.

Music Theory Instructor, Department of Music, Rutgers University, New Brunswick, NJ, Sept. 1982-May 1983. Taught *Theory I* and *Theory II*, covering music fundamentals through advanced harmony.

SELECTED PERFORMING/LECTURING EXPERIENCE

Performances

Numerous annual solo keyboard/chamber performances in North America and Europe, including:

Harpichordist and director, *Concordia Clarimontis*, Janet Beazley, baroque flute, M. Anne Rardin, baroque violin, Shanon Zusman, viola da gamba, works by Rameau. Balch Auditorium, Scripps College, Claremont, CA, April 4, 2008. (Recorded live and broadcast on cable television.)

Harpichordist and director, *Concordia Clarimontis*, Janet Beazley, baroque flute, M. Anne Rardin, baroque violin, Shanon Zusman, viola da gamba, works by F. Couperin, Marais, and Rameau. San Diego Museum of Art, San Diego, CA, September 23, 2007. (Recorded live and broadcast on cable television.)

Harpichordist and director, *Concordia Clarimontis*, Janet Beazley, baroque flute, M. Anne Rardin, baroque violin, Shanon Zusman, viola da gamba, works by Marais and Rameau. Balch Auditorium, Scripps College, Claremont, CA, September 21, 2007. (Recorded live and broadcast on cable television.)

Harpichordist and director, *Concordia Clarimontis*, Janet Beazley, baroque flute and recorder, M. Anne Rardin, baroque violin, Shanon Zusman, viola da gamba, works by Telemann, Rosenmüller, Marais, Merula, Vivaldi, J.S. Bach, and Uccellini. Balch Auditorium, Scripps College, Claremont, CA, April 1, 2007. (Recorded live and broadcast on cable television.)

Solo harpichordist, "Music of Louis Couperin," Balch Auditorium, Scripps College, Claremont, CA, February 9, 2007. (Recorded live and broadcast on cable television.)

Harpichordist and director, *Concordia Clarimontis*, Janet Beazley, baroque flute and recorder, M. Anne Rardin, baroque violin, Shanon Zusman, viola da gamba, works by Telemann, Rossi, F. Couperin, and Castello. Balch Auditorium, Scripps College, Claremont, CA, November 10, 2006. (Recorded live and broadcast on cable television.)

Harpichordist and director, *Concordia Clarimontis*, Janet Beazley, baroque flute and recorder, M. Anne Rardin, baroque violin, Shanon Zusman, viola da gamba, works by F. Couperin, Frescobaldi, Telemann, Corelli, and J.S. Bach. Albrecht Auditorium, Stauffer Hall of Learning, Claremont Graduate University, April 29, 2006. (Recorded live and broadcast on cable television.)

Solo harpichordist, "Music of Louis Couperin," Marylou and George Boone Recital Hall, Scripps Performing Arts Center, Scripps College, Claremont, CA, February 18, 2005. (Recorded live and broadcast on cable television.)

Solo harpichordist, "J.S. Bach: *Overture [Partita] in the French Manner*, BWV 831," Marylou and George Boone Recital Hall, Scripps Performing Arts Center, Scripps College, Claremont, CA, February 13, 2004. (Recorded live and broadcast on cable television.)

Solo harpsichordist, “Virtuoso Keyboard Music of Johann Sebastian Bach,” Old West Church, Boston, MA, June 12, 2003. Concurrent event of the 2003 Boston Early Music Festival and Exhibition.

Solo harpsichordist, “Virtuoso Keyboard Music of Johann Sebastian Bach,” Kresge Chapel, Claremont School of Theology, Claremont, CA, April 13, 2003. (Recorded live and broadcast on cable television.)

Solo harpsichordist, “Virtuoso Harpsichord Music: the *Chromatic Fantasia and Fugue* and Other Works of J.S. Bach,” Balch Auditorium, Scripps College, Claremont, CA, January 31, 2003. (Recorded live and broadcast on cable television.)

Harpsichordist (continuist) with period-instrument ensemble, The Angeles Consort, Janet Worsley-Strauss and Suzanna Giordano, directors, works by Buonamente, Uccellini, Vivaldi, Corelli, Purcell, Handel, and J.S. Bach. All-Saints’ Beverly Hills Chapel, Beverly Hills, CA, July 9, 2002.

Solo harpsichordist, “Italian Harpsichord Music of the *Seicento*,” (all-Frescobaldi program), Balch Auditorium, Scripps College, Claremont, CA, March 8, 2002.

Harpsichordist with Janet-Worsley Strauss, baroque violin, “Johann Sebastian Bach (1685-1750): Sonatas for Harpsichord and Violin,” Balch Auditorium, Scripps College, Claremont, CA, September 27, 2002. (Recorded live and broadcast on cable television.)

Harpsichordist (continuist) with period-instrument ensemble, The Los Angeles Baroque Orchestra, Gregory Maldonado, Founder/Music Director, “Royal Odes and Anthems: the Ceremonial Music of Handel and Purcell,” Trinity Church, Escondido, CA, November 11, 2001.

Harpsichordist* with period-instrument ensemble, *Con Gioia* Early Music Ensemble, Preethi de Silva, Founder/Director, “Bach and the *Cembalo Concertato*” (concertos for one, three, and four harpsichords, BWV 1052, 1063*, and 1065*), Zipper Hall, Colburn School of the Performing Arts, Los Angeles, CA, October 28, 2001.

Harpsichordist* with period-instrument ensemble, *Con Gioia*, Preethi de Silva, Founder/Director, “Bach and the *Cembalo Concertato*” (concertos for one, three, and four harpsichords, BWV 1052, 1063*, and 1065*), Balch Auditorium, Scripps College, Claremont, CA, October 26, 2001. (Recorded live and broadcast on cable television.)

Solo harpsichordist, “Harpsichord Music of the Seventeenth Century,” Balch Auditorium, Scripps College, Claremont, CA, September 28, 2001. (Recorded live and broadcast on cable television.)

Solo harpsichordist, “A Faculty Showcase: Performances by MSU Music Faculty,” Elias J. Halling Recital Hall, Performing Arts Center, Minnesota State University, Mankato, MN, March 1, 2001.

Solo harpsichordist, featured concert of annual American Musical Instrument Society meeting, works by Richardson, Byrd, Frescobaldi, L. Couperin, Froberger, and Forqueray, Skinner Recital Hall, Vassar College, Poughkeepsie, NY, June 18, 1999.

Harpsichordist (continuist) with Sasha Rees, viola d’amore, and string ensemble, Metropolitan Museum of Art, New York, NY, June 1999.

Solo harpsichordist, works by Frescobaldi, Richardson, Byrd, L. Couperin, Froberger, and d’Anglebert, Teylers Museum Haarlem, The Netherlands, June 14, 1998.

Solo harpsichordist, “A Concert of Seventeenth-Century Masters On Several Harpsichords, Tuned at Different Pitches and Temperaments,” Music Gallery/Claviers Baroques, Toronto, Canada, March 1, 1998.

Solo harpsichordist, other important concerts given in New London, CT (Garde Arts Center, solo, 1997), Rexburg, ID (Ricks College, solo, 1997), Boston, MA (King’s Chapel, solo, 1997), Stonington, CT (United Church, solo, broadcast on National Public Radio, 1997), and Berkeley, CA (Martin Luther King Jr. Student Union, University of California, solo, 1996).

Harpsichordist, Melante Baroque Ensemble, New Brunswick, NJ and environs, 1983-1985.

Lectures

"The Clavichord as an Accompanying Instrument," Museum of Fine Arts, Boston, June 11, 2003. (Annual conference of the Boston Clavichord Society; concurrent event of the 2003 Boston Early Music Festival and Exhibition.)

"Rameau's dissertation on accompaniment: a basis for bass-less realizations?" International *Basso Continuo* Symposium held by Holland Festival *Oude Muziek* Utrecht, The Netherlands, August 28, 1998. (Other symposium contributors: Jesper Christensen, Ton Koopman, Gustav Leonhardt, and Christophe Rousset.)

"Tactus relationships in *Das wohltemperirte Clavier*," Duke University, April 1988.

PROFESSIONAL SERVICE

Editor, *Performance Practice Review* [PPR] (since July 2004; volume 13 in progress; see under "Administrative Experience/University Service" below).

External reviewer of Prof. George Torres for continuous tenure, Lafayette College, Easton, PA (October 2007).

ADMINISTRATIVE EXPERIENCE/UNIVERSITY SERVICE

Interim Associate Dean (since July 2007), School of Arts and Humanities, Claremont Graduate University, Claremont, CA. Implement (when appropriate) and regularly monitor/revise departmental handbooks, published and online; review/monitor the policies/procedures of all A/H departments and revise/standardize as appropriate; monitor published and online program/degree-requirement information for all A/H departments (update, check for logical consistency, etc.); standardize foreign-language exams among all A/H departments; monitor online course listings/descriptions for all A/H departments, assure that there are descriptions for all current courses each semester; monitor other online content (photos, faculty bios, news, etc.) for each department, initiate updates as appropriate; evaluate student appeals and requests regarding waivers, time extensions, supervisory-committee configuration, etc.; confirm completion of degree requirements; hold semi-annual 'town-hall' meetings for all A/H students; meet regularly with A/H Fellows to discuss departmental issues and disburse assignments; supervise production by Fellows of a semi-annual A/H newsletter; organize and supervise job-search databases/workshops for A/H students; serve as substitute for A/H Dean in various capacities when necessary.

Chair (since July 2003), Department of Music, Claremont Graduate University, Claremont, CA. Supervise all operations of the department on a daily basis: implement and revise departmental procedures and policies; develop new programs; participate in budgetary decisions; hire/supervise adjunct faculty and student assistants; develop and participate in student recruitment strategies; purchase equipment and instruments (harpsichord purchased May 2008, fortepiano purchased June 2007); consult regularly with the A/H Dean on departmental matters.

Editor (since July 2004), *Performance Practice Review* [PPR]. Initiated and facilitated return of copyright by former PPR Editor Roland Jackson to Claremont Graduate University, assembled PPR Advisory Board, supervised scanning of print issues for dissemination on The Claremont Colleges' Digital Library. New, online volumes published in 2006 (Vol. 11), 2007 (Vol. 12), and 2008 (Vol. 13) at <http://ccdlib.libraries.claremont.edu/col/ppr/>.

Member (since March 2007), Academic Standards Committee, Claremont Graduate University, Claremont, CA.

Chair (July 2005-January 2006) and **Member** (February 2004-June 2005), Affirmative Action and Diversity Committee, Claremont Graduate University, Claremont, CA.

Held/participated in periodic AADC committee meetings and monitored faculty search committees for compliance with university policies.

Founder/director and harpsichordist, *Concordia Clarimontis*, the resident, faculty period-instrument ensemble of Claremont Graduate University. First public performance Albrecht Auditorium, Stauffer Hall of Learning, Claremont Graduate University, April 29, 2006.

Harpsichordist with Kuang-Wen Chao, violoncello, J.S. Bach sonata for viola da gamba and harpsichord, BWV 1027 (Doctor of Musical Arts degree recital for Ms. Chao), Little Bridges Hall of Music, Pomona College, Claremont, CA, April 10, 2005. (Recorded live and broadcast on cable television.)

Harpsichordist with Lisa Walker, violin and Elizabeth Main, violoncello, "Accompanied Violin Sonatas of the Italian Baroque: Works by Tartini and Vivaldi" (Doctor of Musical Arts degree recital for Ms. Walker), Balch Auditorium, Scripps College, Claremont, CA, February 20, 2004. (Recorded live and broadcast on cable television.)

Harpsichordist with Lisa Walker, violin, and string ensemble, works by Vivaldi (Doctor of Musical Arts degree recital for Ms. Walker), Little Bridges Hall of Music, Pomona College, Claremont, CA, May 11 2003. (Recorded live and broadcast on cable television.)

Harpsichordist (continuoist) with Yi-Fang Wang, Leclair Sonata III, Op. 9 (Doctor of Musical Arts degree recital for Ms. Wang), Balch Auditorium, Scripps College, Claremont, CA, March 7, 2003. (Recorded live and broadcast on cable television.)

Production-team member, BWV 1052 and BWV 1055, *J.S. Bach: Concertos for One, Three and Four Harpsichords* (compact disc recording, Centaur CRC 2678); *Con Gioia* Early Music Ensemble (Preethi de Silva, director). Baton Rouge: Centaur Records, Inc., 2004. Recorded at Balch Auditorium, Scripps College, Claremont, CA, October 2001-May 2002 with other Claremont-College faculty and staff, including Preethi de Silva (Scripps College), William Peterson (Pomona College), and Stephan Moss (Pomona College).

Participant, Faculty Learning Community on Writing-Enriched Courses, Laurie Richlin and Carol Ellis, directors, Claremont Graduate University, Claremont, CA, Sept. 2002-May 2003.