

**ROBERT ZAPPULLA**

**CLAREMONT GRADUATE UNIVERSITY**  
**DEPARTMENT OF MUSIC, 251 E. TENTH ST.**  
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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.

**PUBLICATIONS/RECORDINGS**

**Books**

**Author/Translator**, *Vincenzo Manfredini's Regole armoniche o sieno precetti ragionati per apprendere i principi della musica [...] (1775)*. Massimiliano Sala, editor. Facsimile edition with annotated English translation by Robert Zappulla, critical essays by Gregory Barnett, Jean Grundy Fannelli, Rudolf Rasch, and Peter Walls. Centro Studi Opera Omnia Luigi Boccherini: Research in Musicology/Musical Treatises, Vol. 1. Turnhout: Brepols Publishers, 2013.

**Author**, *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.

## Other Publications

**Author**, booklet notes for *Kozeluch: Complete Keyboard Sonatas*, Vol. 3 (2-compact disc recording set, Brilliant Classics; Jenny Soonjin Kim, fortepiano; recording sessions held on September 9-10/12-13, 2017 and January 21-22/March 30-April 1, 2018). Leeuwarden: Brilliant Classics, submitted September, 2019 [projected publication February, 2020].

**Author**, booklet notes for *Doles: Collected Keyboard Works* (Brilliant Classics 95454; Jenny Soonjin Kim, fortepiano). Leeuwarden: Brilliant Classics, 2018.

**Author**, booklet notes for *Kozeluch: Complete Keyboard Sonatas*, Vol. 2 (2-compact disc recording set, Brilliant Classics 95155; Jenny Soonjin Kim, fortepiano). Leeuwarden: Brilliant Classics, 2016.

**Author**, foreword to Mark Howard, *Decoding Rameau: Music as the Sovereign Science* Lucca: Libreria Musicale Italiana, 2016.

**Author**, booklet notes for *Kozeluch: Complete Keyboard Sonatas*, Vol. 1 (2-compact disc recording set, Brilliant Classics 94770; Jenny Soonjin Kim, fortepiano). Leeuwarden: Brilliant Classics, 2015.

**Author**, review of Giulia Nuti, *The Performance of Italian Basso Continuo; Style in Keyboard Accompaniment in the Seventeenth and Eighteenth Centuries* (Aldershot: Ashgate, 2007) in *Ad Parnassum*, 6/11 (April 2008), pp. 90-95.

**Author**, 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.

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

**Translator**, 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. **Translator**, 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).

## Editorial Work

**Editor-in-Chief**, *Performance Practice Review* 22 (2018). **Article**: Anatole Leikin, "Not Set in Stone: Mikhail Pletnev's Rewrite of Scriabin's Piano Concerto"; **Reviews**: Geoffrey Burgess (Sylvie Bouissou, ed., Jean-Philippe Rameau, *Les Indes galantes: Symphonies*); Erik Kocevar, ed., Jean-Philippe Rameau, *Daphnis et Eglé*; John Michael Cooper (Russell Hartenberger, ed., *The Cambridge Companion to Percussion*); Roger Freitas (Ensemble Pygmalion, performance of Rossi's *L'Orfeo* on DVD); Anatole Leikin (Lincoln Ballard and Matthew Bengtson, *The Scriabin Companion: History, Performance, and Lore*); David Rowland (Stewart Gordon, *Beethoven's Piano Sonatas: a Handbook for Performers*).

**Editor-in-Chief**, *Performance Practice Review* 21 (2017). **Reviews**: Clive Brown (Roberto Illiano and Michela Niccolai, eds., *Orchestral Conducting in the Nineteenth Century*); Colin Lawson (Andrew Parrott, *Composers' Intentions? Lost Traditions of Musical Performance*); Michael Musgrave (Clive Brown, Neal Peres da Costa, and Kate Bennett Wadsworth, *Performance Practices in Johannes Brahms's Chamber Music*); David Schulenberg (Stanley Ritchie, *The Accompaniment in 'Unaccompanied' Bach: Interpreting the Sonatas and Partitas for Violin*); Pwyll ap Siôn (Russell Hartenberger, *Performance Practice in the Music of Steve Reich*).

**Editor-in-Chief**, *Performance Practice Review* 20 (2015). **Reviews**: Bernard Brauchli (Joan Benson, *Clavichord for Beginners*); Geoffrey Burgess (Nick Wilson, *The Art of Re-enchantment: Making Early Music in the Modern Age*); Aron Edidin (Nicholas Cook, *Beyond the Score: Music as Performance*); David Ledbetter (George Kennaway, *Playing the Cello, 1780-1930*); Timothy McGee (Helen Deeming, *Manuscripts and Medieval*

*Song: Inscription, Performance, Context*); Su Yin Mak (Franz Schubert, *Werke für Klavier zu vier Händen*).

**Editor-in-Chief**, *Performance Practice Review* 19 (2014). **Article:** Linda Marie Zaerr, “The Off-Board String on the Medieval Fiddle.” **Review:** Mary Cyr (Graham Sadler, *The Rameau Compendium*).

**Editor-in-Chief**, *Performance Practice Review* 18 (2013). **Articles:** Valerio Morucci, “Italian Theoretical Treatises of the Sixteenth and Early Seventeenth Century”; Peter Pesic, “Thomas Young and Eighteenth-Century Tempi”; Alessandro Sanguineti, “Unearthing Forgotten Treasures: Anonymous arias with *obbligato* violoncello at the Estense Library, Modena”; **Reviews:** Lincoln M. Ballard (Anatole Leikin, *The Performing Style of Alexander Scriabin*, Burlington, VT, Ashgate, 2011); William Kinderman (Neal Peres Da Costa, *Off the Record: Performing Practices in Romantic Piano Playing*); Colin Lawson (Barthold Kuijken, *The Notation Is Not the Music: Reflections on Early Music Practice and Performance*); Stewart Pollens (Stanley Ritchie, *Before the Chinrest: A Violinist’s Guide to the Mysteries of Pre-Chinrest Technique and Style*); Hilary Poriss (Robert Toft, *Bel Canto: A Performer’s Guide*).

**Editor-in-Chief**, *Performance Practice Review* 17 (2012). **Articles:** Florian Bassani, “Polychoral performance practice and *maestro di cappella* conducting”; Beverly Jerold, “Numbers and Tempo: 1630-1800”; Ingrid E. Pearson, “By Word of Mouth: Historical Performance Comes of Age”; **Reviews:** Kenneth Kreitner (Anne Smith, *The Performance of 16th-Century Music: Learning from the Theorists*, Oxford, Oxford University Press, 2011); Colin Lawson (David Milsom, ed., *Classical and Romantic Music, the Library of Essays on Music Performance Practice*, Farnham, Ashgate, 2011); Timothy McGee (Honey Meconi, ed., *Medieval Music, The Library of Essays on Music Performance Practice*, series editor Mary Cyr, Farnham, Surrey, UK, and Burlington, VT, USA, Ashgate, 2011); David Schulenberg (Peter Walls, ed., *Baroque Music, The Library of Essays on Music Performance Practice*, series editor Mary Cyr, Farnham, Surrey, UK, and Burlington, VT, USA, Ashgate, 2011); Peter Walls (Stewart Pollens, *Stradivari*, Cambridge, Cambridge University Press, 2010).

**Editor-in-Chief**, *Performance Practice Review* 16 (2011). **Reviews:** Vincent P. Benitez (Jon Gillock, *Performing Messiaen’s Organ Masses: 66 Masterclasses*, Bloomington, Indiana University Press, 2010); William Kindermann (Tilman Skowronek, *Beethoven the Pianist*, Cambridge, Cambridge University Press, 2010); David Ledbetter (David Schulenberg, *The Music of Wilhelm Friedemann Bach*, Rochester, NY, University of Rochester Press, 2010); John Tyrrell (Timothy Cheek, *The Bartered Bride: Prodaná nevěsta: Performance Guide with Translations and Pronunciation*, Lanham, The Scarecrow Press, Inc., 2010).

**Editor-in-Chief**, *Performance Practice Review* 15 (2010). **Reviews:** Roland Jackson (Preethi de Silva, *The Fortepiano Writings of Streicher, Dieudonné, and the Schiedmayers: Two Manuals and a Notebook, Translated from the Original German, with Commentary*, Lewiston, Queenston, and Lampeter, Edwin Mellen Press, 2008); Roland Jackson (Maureen Epp and Brian E. Power, eds. *The Sounds and Sights of Performance in Early Music: Essays in Honour of Timothy J. McGee*, Surrey (UK) and Burlington, VT, Ashgate Publishing Company, 2009).

**Editor-in-Chief**, *Performance Practice Review* 14 (2009). **Articles:** John Bass, “Improvisation in Sixteenth-Century Italy: Lessons from Rhetoric and Jazz”; Carey Campbell, “The Violin Concerto Soloist’s Orchestral Role, from Mozart to Beethoven”; Dorottya Fabian and Eitan Ornoy, “Identity in Violin Playing on Record: Interpretation Profiles in Recordings of Solo Bach by Early Twentieth Century Violinists”; Roland Jackson: “Realizing the Continuo in Monteverdi’s *Lamento della ninfa* and Its Implications for Early Seventeenth-Century Italian Continuo Practice”; Noel O’Regan, “What Can the Organ *Partitura* to Tomás Luis de Victoria’s *Missae, Magnificat, motecta, psalmi et alia quam plurima* of 1600 Tell Us about Performance Practice?”; and Stewart Pollens, “Some Misconceptions about the Baroque Violin.” **Reviews:** Peter Bennett (Mary Cyr, *Essays on the Performance of Baroque Music*, Burlington, VT, Ashgate, 2008); Roland Jackson (Thomas Watkins, *Performance Practice: Issues and Approaches*, Ann Arbor, Steglein Publishing, 2009); Kenneth Kreitner (Lorenzo Candelaria, *The Rosary Cantoral: Ritual and Social Design in a Chantbook from Early Renaissance Toledo*,

Rochester, University of Rochester Press, 2008); David Montgomery (Siegwart Reichwald, *Mendelssohn in Performance*, Bloomington, Indiana University Press, 2008); Marc Vanscheeuwijck (Jerome Carrington, *Trills in the Bach Cello Suites*, Norman, OK, University of Oklahoma Press, 2009); Andrew Willis (Eva Badura-Skoda and Paul Badura-Skoda, *Interpreting Mozart: The Performance of his Piano Piece and Other Compositions*, New York, Routledge, 2009); and Robert Winter (Kenneth Hamilton, *After the Golden Age: Romantic Pianism and Modern Performance*, New York, Oxford University Press, 2008).

**Editor-in-Chief**, *Performance Practice Review* 13 (2008). **Articles:** Candace Bailey, "The Antebellum 'Piano Girl' in the American South"; Aron Edidin, "Consequentialism about Historical Authenticity"; Bruce Haynes, "A Correctly-Attributed Fake"; Colin Lawson, "Attractively Packaged but Unripe Fruit"; the UK's Commercialization of Musical History in the 1980s"; Robert Marshall, "Bach's *Tempo Ordinario*: A Plaine and Easie Introduction to the System"; Timothy J. McGee, "How One Learned to Ornament in Late Sixteenth-Century Italy"; Marc Vanscheeuwijck, "In Search of the Eighteenth-Century 'Violoncello': Antonio Vandini and the Concertos for Viola by Tartini"; and Peter Walls, "On Divided Lines: Instrumentation for Bass Parts in Corelli-Era Sonatas." **Reviews:** Jane Bowers (Federico Maria Sardelli, *Vivaldi's Music for Flute and Recorder*, Aldershot, England, and Burlington, VT, USA, Ashgate Publishing in association with the Istituto Italiano Antonio Vivaldi, 2007); Roland Jackson (Bruce Haynes, *The End of Early Music: A Period Performer's History of Music for the Twenty-first Century*, Oxford, Oxford University Press, 2007); Colin Lawson (Eric Hoeprich, *Clarinet*, New Haven, Yale University Press, 2008); and Rudolf Rasch (Ross W. Duffin, *How Equal Temperament Ruined Harmony (and Why You Should Care)*, New York: W.W. Norton and Company, 2007).

**Editor-in-Chief**, *Performance Practice Review* 12 (2007). **Article:** Jeffrey Swinkin, "Keyboard Fingering and Interpretation: A Comparison of Historical and Modern Approaches." **Reviews:** Maureen Buja (Stanley Boorman, *Studies in the Printing, Publishing and Performance of Music in the 16th Century*, Aldershot, Ashgate, 2005, *Variorum Collected Studies Series*, C815); Peter Holman (Roland Jackson, *Performance Practice: a Dictionary-Guide for Musicians*, New York, Routledge, 2005); Margaret Murata (Martha Elliott, *Singing in Style: A Guide to Vocal Performance Practices*, New Haven and London, Yale University Press, 2006); Rudolf Rasch (Murray Cambell, Clive Greated, and Arnold Myers, *Musical Instruments: History, Technology, and Performance of Instruments of Western Music*, Oxford, Oxford University Press, 2004 and Jonathan Wainwright, Peter Holman, eds., *From Renaissance to Baroque: Change in Instruments and Instrumental Music in the Seventeenth Century. Proceedings of the National Early Music Association Conference held, in association with the Department of Music, University of York and the York Early Music Festival, at the University College of Ripon and York St Johan, York, 2-4 July 1999*, Aldershot Hampshire, Ashgate, 2005); Peter Walls (Jaap Schröder, *Bach's Solo Violin Works: A Performer's Guide*, New Haven, Yale University Press, 2007); and Daniel Zuluaga (Victor Anand Coelho, ed., *Performance on Lute, Guitar and Vihuela: Historical Performance Practice and Interpretation*, Cambridge University Press, 2005, *Cambridge Studies in Performance Practice*, no. 6).

**Editor-in-Chief**, *Performance Practice Review* 11 (2006). **Articles:** Sara-Anne Churchill, "Monsieur de Saint Georges' 'Règles de l'accompagnement': A Translation and Commentary"; Roland Jackson, "It Can 'spoil all the beauty': the Duplicating of Solo Dissonances in Seventeenth-Century Thorough-bass Accompaniment."

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

## Recordings

**Solo harpsichordist**, *Girolamo Frescobaldi: Keyboard Music* (compact disc recording, Delos Productions, Inc., DE 3579); in progress, planned for release 2020.

**Solo harpsichordist**, *Louis Couperin: Pièces de clavecin* (compact disc recording, Delos Productions, Inc., DE 3537); in progress, planned for release 2020.

**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.

#### 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): *Seminar in Musicology* \*, *Music Literature and Historical Styles Analysis*, *Tonal Counterpoint*\*, *Music Research Methodology and Bibliography*, *The Music of Johann Sebastian Bach*\*, *Music in the Renaissance Era*, *Music in the Baroque Era*, *Music in the Classical Era*, *History of Performance Practices*, *The Choral Music of J.S. Bach*\*, *The Passions, Oratorios, and Latin Church Music of J.S. Bach*\*, *The Instrumental Music of J.S. Bach*\*, *The Music of Beethoven*\*, *History and Literature of the Keyboard*, *The Music of Brahms*\*, *The Music of Chopin*\*, *British Chamber Music from Byrd to Purcell*\*, *Italian Chamber Music from Frescobaldi to Corelli*\*, *Rameau*\*, *The Music of Handel*\* and studio harpsichord. (\*Courses developed. All courses regularly employ(ed) Sakai, Canvas, and/or other available technological/pedagogical tools.)

**Producer**, *Kozeluch: Complete Keyboard Sonatas*, Vols. 4-6 (three, 2-compact disc recording sets, Brilliant Classics; Jenny Soonjin Kim, fortepiano; app. one dozen recording sessions held during July, 2018. Leeuwarden: Brilliant Classics, [projected publication February 2020-2021].

**Producer**, *Kozeluch: Complete Keyboard Sonatas*, Vol. 3 (2-compact disc recording set, Brilliant Classics; Jenny Soonjin Kim, fortepiano; recording sessions held on September 9-10/12-13, 2017 and January 21-22/March 30-April 1, 2018). Leeuwarden: Brilliant Classics, [projected publication February 2020].

**Producer**, *Doles: Collected Keyboard Works* (compact disc recording, Brilliant Classics 95454; Jenny Soonjin Kim, fortepiano; recording sessions held on September 24-25, 2016). Leeuwarden: Brilliant Classics, announced release July 2017.

**Producer**, *Kozeluch: Complete Keyboard Sonatas*, Vol. 2 ((2-compact disc recording set, Brilliant Classics 95155; Jenny Soonjin Kim, fortepiano; recording sessions held on January 19-20 and September 4-5, 2015). Leeuwarden: Brilliant Classics, 2016.

**Producer**, *Kozeluch: Complete Keyboard Sonatas*, Vol. 1 (2-compact disc recording set, Brilliant Classics 94770; Jenny Soonjin Kim, fortepiano; recording sessions held on December 9-10, 2013 and March 17-18, 2014). Leeuwarden: Brilliant Classics, 2015.

**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.

**Harpsichordist**, 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 solo keyboard/chamber performances** in North America, Europe, and Asia, including:

**Harpsichordist and director**, *Concordia Clarimontis*, Jenny Soonjin Kim, harpsichord, Lindsey Strand-Polyak, baroque violin, guest artists Andrew McIntosh, baroque viola, Mishkar Núñez-Fredell, baroque violin, and Alexa Haynes-Pilon, baroque cello, works by Bach and Rameau. Claremont United Church of Christ, Claremont, CA, May 8, 2019.

**Harpsichordist and director**, *Concordia Clarimontis*, Lindsey Strand-Polyak, baroque violin, guest artist Alexa Haynes-Pilon, baroque cello, works by Bach, Corelli, Farina, and Uccellini. Kresge Chapel, Claremont School of Theology, Claremont, CA, December 5, 2018.

**Solo harpsichordist**, “Harpsichord Music of Four Nations”, works by Bach, L. Couperin, and Frescobaldi, co-harpsichordist with Jenny Soonjin Kim, Bach, Concerto for Two Harpsichords in C major, BWV 1061a. Kumho Art Hall, Seoul, South Korea, May 18, 2018.

**Solo harpsichordist**, “Harpsichord Music of Four Nations”, works by Bach, L. Couperin, and Frescobaldi, co-harpsichordist with Jenny Soonjin Kim, Bach, Concerto for Two Harpsichords in C major, BWV 1061a. Kresge Chapel, Claremont School of Theology, Claremont, CA, April 25, 2018.

**Harpsichordist and director**, *Concordia Clarimontis*, Lindsey Strand-Polyak, baroque violin, Shanon Zusman, viola da gamba, works by Biber, Buxtehude, Corelli, and Rameau. Kresge Chapel, Claremont School of Theology, Claremont, CA, March 21, 2018.

**Harpsichordist and director**, *Concordia Clarimontis*, Lindsey Strand-Polyak, baroque violin, Shanon Zusman, viola da gamba, works by Bach, Buxtehude, Handel, and Uccellini. Kresge Chapel, Claremont School of Theology, Claremont, CA, October 25, 2017.

**Harpsichordist and director**, *Concordia Clarimontis*, Shanon Zusman, viola da gamba, with guest artist Lindsey Strand-Polyak, baroque violin, works by Buxtehude, Castello, Cima, Uccellini, and Westhoff. Kresge Chapel, Claremont School of Theology, Claremont, CA, March 1, 2017.

**Solo harpsichordist**, works by Frescobaldi. Church of the Angels, Pasadena, CA, January 1, 2017.

**Solo harpsichordist**, works by Frescobaldi. Kresge Chapel, Claremont School of Theology, Claremont, CA, December 7, 2016.

**Harpsichordist and director**, *Concordia Clarimontis*, Shanon Zusman, viola da gamba, works by J.S. Bach, Dalla Casa, Forqueray, and Marais. Seeley G. Mudd Theater, Claremont School of Theology, Claremont, CA, October 26, 2016.

**Solo harpsichordist**, works by L. Couperin. Church of the Angels, Pasadena, CA, May 29, 2016.

**Solo harpsichordist**, works by L. Couperin. Kresge Chapel, Claremont School of Theology, Claremont, CA, April 27, 2016.

**Harpichordist and director**, *Concordia Clarimontis*, John Barcellona, *flauto traverso*, Shanon Zusman, viola da gamba, with guest artist Mary Oleskiewicz, *flauto traverso*, works by Quantz and J.S. Bach. Daniel Recital Hall, California State University, Long Beach, CA, February 27, 2016.

**Harpichordist and director**, *Concordia Clarimontis*, John Barcellona, *flauto traverso*, Shanon Zusman, viola da gamba, with guest artist Mary Oleskiewicz, *flauto traverso*, works by Quantz and J.S. Bach. Kresge Chapel, Claremont School of Theology, Claremont, CA, February 24, 2016.

**Harpichordist and director**, *Concordia Clarimontis*, M. Anne Rardin, baroque violin, John Barcellona, *flauto traverso*, Shanon Zusman, viola da gamba, works by Handel, J.S. Bach, and F. Couperin. Kresge Chapel, Claremont School of Theology, Claremont, CA, November 11, 2015.

**Harpichordist and director**, *Concordia Clarimontis*, John Barcellona, *flauto traverso*, Shanon Zusman, viola da gamba, “Masters of the Baroque”, works by Handel, J.S. Bach, F. Couperin, and Telemann. Performing Arts Recital Hall, California State University, San Bernardino, CA, December 2, 2014.

**Harpichordist and director**, *Concordia Clarimontis*, John Barcellona, *flauto traverso*, Shanon Zusman, viola da gamba, works by Telemann. Kresge Chapel, Claremont School of Theology, Claremont, CA, November 19, 2014.

**Harpichordist and director**, *Concordia Clarimontis*, John Barcellona, *flauto traverso*, Shanon Zusman, viola da gamba, “Masters of the Baroque”, works by Handel, F. Couperin, Quantz, J.S. Bach, Telemann, and Rameau. Drinkward Recital Hall, Harvey Mudd College, Claremont, CA, October 14, 2014.

**Harpichordist and director**, *Concordia Clarimontis*, John Barcellona, *flauto traverso*, Shanon Zusman, viola da gamba, works by Handel. Kresge Chapel, Claremont School of Theology, Claremont, CA, March 12, 2014.

**Harpichordist and director**, *Concordia Clarimontis*, John Barcellona, *flauto traverso*, Shanon Zusman, viola da gamba, works by Handel. Long Beach Musical Arts Club, Long Beach, CA, March 11, 2014.

**Solo harpichordist**, works by William Byrd. Church of the Angels, Pasadena, CA, January 26, 2014.

**Harpichordist and director**, *Concordia Clarimontis*, John Barcellona, *flauto traverso*, Shanon Zusman, viola da gamba, works by Telemann, Rameau, J.S. Bach, and F. Couperin. Church of the Angels, Pasadena, CA, November 24, 2013.

**Harpichordist and director**, *Concordia Clarimontis*, John Barcellona, *flauto traverso*, Shanon Zusman, viola da gamba, works by Telemann, Rameau, J.S. Bach, and F. Couperin. Occidental College, Los Angeles, CA, November 22, 2013.

**Harpichordist and director**, *Concordia Clarimontis*, John Barcellona, *flauto traverso*, Shanon Zusman, viola da gamba, works by Telemann, Rameau, J.S. Bach, and F. Couperin. Kresge Chapel, Claremont School of Theology, Claremont, CA, September 18, 2013.

**Harpichordist** with John Barcellona, *flauto traverso*, Shanon Zusman, viola da gamba, works by Frescobaldi, J.S. Bach, Castello, and Telemann. Kresge Chapel, Claremont School of Theology, Claremont, CA, May 1, 2013.

**Harpichordist** with John Barcellona, *flauto traverso*, Shanon Zusman, viola da gamba, works by Quantz and C.P.E. Bach. Kresge Chapel, Claremont School of Theology, Claremont, CA, November 28, 2012.

**Harpichordist** with Jenny Soonjin Kim, harpsichord, J.S. Bach, concerto in C minor for two harpsichords, strings and continuo, BWV 1060 and Pergolesi, *Stabat Mater*, Lyric Chamber Orchestra and Choir (Viorel Gheorghe, director), Camelia Voin, soprano, Carol Lisek, contralto. Kresge Chapel, Claremont School of Theology, Claremont, CA, April 24, 2012.

**Harpichordist** with John Barcellona, flute, Shanon Zusman, viola da gamba, works by Handel, Telemann, Chédeville, Quantz, and C.P.E. Bach. Kresge Chapel, Claremont School of Theology, Claremont, CA, February 14, 2012.

**Harpsichordist** with John Barcellona, flute, Shanon Zusman, viola da gamba, works by J.S. Bach. Long Beach Musical Arts Club, Long Beach, CA, January 10, 2012.

**Harpsichordist** with Jenny Soonjin Kim, harpsichord, J.S. Bach, concertos for two harpsichords in C minor, BWV 1060 and C major, BWV 1061a. Kresge Chapel, Claremont School of Theology, Claremont, CA, November 29, 2011.

**Harpsichordist and director**, *Concordia Clarimontis*, M. Anne Rardin, baroque violin, Shanon Zusman, viola da gamba, works by Corelli, Jacquet de La Guerre, and J.S. Bach. Kresge Chapel, Claremont School of Theology, Claremont, CA, November 8, 2011.

**Harpsichordist** with John Barcellona, flute, Shanon Zusman, viola da gamba, J.S. Bach, sonatas for flute and harpsichord, BWV 1033-1035. Kresge Chapel, Claremont School of Theology, Claremont, CA, October 18, 2011.

**Harpsichordist and director**, *Concordia Clarimontis*, M. Anne Rardin, baroque violin, Shanon Zusman, viola da gamba, works by Jacquet de La Guerre, Marais, and J.S. Bach. Kresge Chapel, Claremont School of Theology, Claremont, CA, May 3, 2011.

**Harpsichordist** with Jenny Soonjin Kim, harpsichord, J.S. Bach, concerto for two harpsichords in C major, BWV 1061a (Doctor of Musical Arts degree lecture-recital for Ms. Kim). Kresge Chapel, Claremont School of Theology, Claremont, CA, April 26, 2011.

**Solo harpsichordist**, “Works by William Byrd”. Kresge Chapel, Claremont School of Theology, Claremont, CA, March 1, 2011.

**Harpsichordist** with John Barcellona, flute, Shanon Zusman, viola da gamba, J.S. Bach, sonatas for flute and harpsichord, BWV 1030-1032. Kresge Chapel, Claremont School of Theology, Claremont, CA, February 8, 2011.

**Harpsichordist and director**, *Concordia Clarimontis*, Carol Lisek, contralto, M. Anne Rardin, baroque violin, Shanon Zusman, viola da gamba, works by Monteverdi, J.S. Bach, Buxtehude, and Vivaldi. Kresge Chapel, Claremont School of Theology, Claremont, CA, November 2, 2010.

**Harpsichordist and director**, *Concordia Clarimontis*, M. Anne Rardin, baroque violin, Shanon Zusman, viola da gamba, works by J.S. Bach, Buxtehude, and Vivaldi. Performing Arts Building, Pierce College, Woodland Hills, CA, September 30, 2010.

**Harpsichordist and director**, *Concordia Clarimontis*, M. Anne Rardin, baroque violin, Shanon Zusman, viola da gamba, works by J.S. Bach, Buxtehude, Rameau, and Vivaldi. Harbeson Hall, Pasadena City College, Pasadena, CA, September 23, 2010.

**Solo harpsichordist**, “Music of the English Baroque”, works by Byrd and Purcell. Kresge Chapel, Claremont School of Theology, Claremont, CA, April 27, 2010.

**Harpsichordist and director**, *Concordia Clarimontis*, Carol Lisek, contralto, “17<sup>th</sup>-Century English Song”, works by Purcell, Dowland, Randall, and Byrd. Kresge Chapel, Claremont School of Theology, Claremont, CA, March 23, 2010.

**Solo harpsichordist**, “Music of the French Baroque”, works by L. Couperin and D’Anglebert. Mudd Theater, Claremont School of Theology, Claremont, CA, March 2, 2010.

**Solo harpsichordist**, “Harpsichord Music of Four Nations II”, works by Gibbons, Byrd, Frescobaldi, Froberger, and D’Anglebert. Kresge Chapel, Claremont School of Theology, Claremont, CA, December 15, 2009.

**Harpsichordist and director**, *Concordia Clarimontis*, Janet Beazley, baroque flute, M. Anne Rardin, baroque violin, Shanon Zusman, viola da gamba, works by Rameau. Kresge Chapel, Claremont School of Theology, Claremont, CA, November 17, 2009.

**Solo harpsichordist**, “Harpsichord Music of Four Nations”, works by Byrd, L. Couperin, Frescobaldi, and Froberger. Kresge Chapel, Claremont School of Theology, Claremont, CA, October 20, 2009.

**Solo harpsichordist**, works by J.S. Bach. Balch Auditorium, Scripps College, Claremont, CA, February 20, 2009. (Recorded live and broadcast on cable television.)

**Harpsichordist and director**, *Concordia Clarimontis*, M. Anne Rardin, baroque violin, Shanon Zusman, viola da gamba, works by Marais, Rameau, and J.S. Bach. Balch Auditorium, Scripps College, Claremont, CA, January 23, 2009. (Recorded live and broadcast on cable television.)

**Solo harpsichordist**, works by Louis Couperin, J.S. Bach, and Antoine Forqueray. Balch Auditorium, Scripps College, Claremont, CA, November 7, 2008. (Recorded live and broadcast on cable television.)



**Harpsichordist and director**, *Concordia Clarimontis*, Janet Beazley, baroque flute and recorder, Shanon Zusman, viola da gamba, “Italian Music ‘à deux’ of the Seventeenth Century”, works by Uccellini, Merula, Fontana, Falconieri, Frescobaldi, and Castello. Balch Auditorium, Scripps College, Claremont, CA, September 19, 2008. (Recorded live and broadcast on cable television.)

**Harpsichordist 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.)

**Harpsichordist 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.)

**Harpsichordist 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.)

**Harpsichordist 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 harpsichordist**, “Music of Louis Couperin”. Balch Auditorium, Scripps College, Claremont, CA, February 9, 2007. (Recorded live and broadcast on cable television.)

**Harpsichordist 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.)

**Harpsichordist 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.)

**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.)

**Solo harpsichordist**, “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.)

**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.)

**Solo harpsichordist**, “J.S. Bach: *Ouverture [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.

**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.)

**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.)

**Harpsichordist** 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.)

**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** 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** 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** 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/Masterclasses

“**The Basso Continuo in France**”, six-hour public masterclass given as part of international conference, “Apotheosis of Rameau: from the Harmonists to the Spectralists”, Conservatorio Giuseppe Verdi di Milano, Milan, Italy, March 6, 2015. (Invited and compensated, including major expenses.)

**“Rameau and the Relationship between Accompaniment and Composition”**, opening public lecture given at international conference, “Apotheosis of Rameau: from the Harmonists to the Spectralists”, Conservatorio Giuseppe Verdi di Milano, Milan, Italy, March 4, 2015. (Invited and compensated, including major expenses.)

**Guest lecturer**, keyboard history class session taught by Prof. Sarkis Baltayan, Colburn School, Los Angeles, CA, November 12, 2014.

**"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-in-Chief**, *Performance Practice Review* (since July 2004; see under “Administrative Experience/University Service” below and “Publications/Recordings—Editorial” above).

**External reviewer** of Dr. David Chung for promotion to Full Professor, Hong Kong Baptist University, Kowloon, Hong Kong (March 2014).

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

### ADMINISTRATIVE EXPERIENCE/UNIVERSITY SERVICE

#### Administrative

**Chair** (continuously, including sabbatical leaves, 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 (harpsichords purchased 2014, 2013, and 2008; fortepiano purchased 2007); consult regularly with the A/H Dean on departmental matters.

**Associate Dean** (July 2007-June 2009), School of Arts and Humanities, Claremont Graduate University, Claremont, CA. Reviewed/monitored the policies/procedures of all A/H departments and revised/standardized as appropriate; standardized foreign-language-fulfillment requirements among all A/H departments; evaluated student appeals and requests regarding waivers, time extensions, supervisory-committee configuration, etc.; confirmed completion of degree requirements; held semi-annual 'town-hall' meetings for all A/H students; met regularly with A/H Fellows to discuss departmental issues and disburse assignments; supervised production by Fellows of a semi-annual A/H newsletter; organized and supervised job-search databases/workshops for A/H students; served as substitute for A/H Dean in various capacities when necessary.

#### Committee-related

**Member** (since July 2017), Institutional Review Board, Claremont Graduate University, Claremont, CA.

**Chair** (January 2012-June 2013) and **Member** (March 2007-December 2011), 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.

### **Academic**

**Editor-in-Chief** (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), 2008 (Vol. 13), 2009 (Vol. 14), 2010 (Vol. 15), 2011 (Vol. 16), 2012 (Vol. 17), 2013 (Vol. 18), 2014 (Vol. 19), 2015 (Vol. 20), and 2016 (Vol. 21) at <http://scholarship.claremont.edu/ppr/>.

**Manuscript reviewer** for Oxford University Press of Dawn Kalis, *Early French Keyboard Music* (as yet unpublished), April 2015.

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

### **Performance-related**

**Founder/director**, Claremont Graduate University Concert Series at Claremont School of Theology ("CGU at CST Series"), Seeley G. Mudd Theater and Kresge Chapel, Claremont, CA. Public faculty/student/guest artist series running continuously from fall 2009 to present.

### **Faculty**

**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.

**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).

### **Student**

**Harpsichordist** with Jenny Soonjin Kim, harpsichord, J.S. Bach, Concerto for Two Harpsichords in C major, BWV 1061a (Doctor of Musical Arts degree lecture-recital for Ms. Kim). Kresge Chapel, Claremont School of Theology, Claremont, CA, April 26, 2011.

**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** 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.)

#### **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.