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I. EDUCATION

University of British Columbia, Ph.D., Historical Musicology, 1987

Dissertation: “Protestant Funeral Music and Rhetoric in Seventeenth-Century Germany: a Musical-Rhetorical Examination of the Printed Sources”

Dissertation Supervisor: Professor Gregory G. Butler

University of British Columbia, M.A., Historical Musicology, 1982

University of Calgary, B.Mus., Secondary School Music, 1979

Camrose Lutheran College, 1974–75

II. ACADEMIC AWARDS AND DISTINCTIONS

University of Toronto Self-Funded Research Grant, 2017 (\$16,783). “Heinrich Schütz’s *Musicalische Exequien*: Protestant Funeral Music in Seventeenth-Century German Culture.”

Deutscher Akademischer Austauschdienst (DAAD), (Wolfenbüttel/Dresden, May–August 2013) (€6,450) Project Title: Strategic Debt and the Retention of Court Musicians in Seventeenth-Century Germany (emphasis on Dresden court)

Guest Fellowship, Herzog-August-Bibliothek (Forschungs- und Studienstätte für Europäische Kulturgeschichte), Wolfenbüttel, Germany (four-month tenure in 2013) (€7,850) (funded by Land Niedersachsen): Project Title: Musicians and Debt in Seventeenth-Century Germany (emphasis on the Wolfenbüttel court).

Appointed Research Ambassador of the Deutscher Akademischer Austauschdienst (DAAD), 2012–13. Honorary appointment to liaise between the University of Toronto and the DAAD.

ACADEMIC AWARDS AND DISTINCTIONS, *continued*

University of Toronto Self-Funded Research Grant, 2012 (\$19,875). Project title: Strategic Debt and the Retention of Court Musicians in Seventeenth-Century Germany – Phase 2

University of Toronto Self-Funded Research Grant, 2010 (\$12,179). Project title: Strategic Debt and the Retention of Court Musicians in Seventeenth-Century Germany

University of Toronto Self-Funded Research Grant, 2007 (\$11,381). Project title: Music in Mourning: The Effects of Public Mourning on the Professional Life of Musicians in Seventeenth-Century Germany.

SIG, 2005 (\$724). Project title: “An operatic setting of Opitz's *Dafne* from 1667”

Social Sciences and Humanities Research Council of Canada Standard Research Grant, three-year duration beginning 1 April 2005 (\$44,311). Project title: A Heinrich Schütz Reader

University of Toronto Self-funded Research Grant, 2004 (\$24,945). Project title: A Heinrich Schütz Reader

Social Sciences and Humanities Research Council of Canada, Operating Grant, 2002 (\$2000)

University of Toronto Self-funded Research Grant, 2002 (\$12,455). Project title: “Performance Practice in 17th-century Germany”

Social Sciences and Humanities Research Council of Canada Research and Travel Grant, 2001 (\$1000)

Social Sciences and Humanities Research Council of Canada Research and Travel Grant, 2000 (\$500)

Social Sciences and Humanities Research Council of Canada Research and Travel Grant, 1999 (\$500)

Social Sciences and Humanities Research Council of Canada Research and Travel Grant, 1999 (\$1085). Project title: “Michael Praetorius and Historical Performance”

Social Sciences and Humanities Research Council of Canada Research and Travel Grant, 1998 (\$500)

Social Sciences and Humanities Research Council of Canada Standard Research Grant, three-year duration beginning 1 April 1997 (\$23,000). Project Title: “Protestant Funeral Music in Seventeenth-Century German Culture”

ACADEMIC AWARDS AND DISTINCTIONS, *continued*

Deutscher Akademischer Austauschdienst, 1 June to 31 August 1997 (DM 9,600). Project Title: “Historical Performance Practice and the Music of Michael Praetorius.”

Guest, Herzog-August-Bibliothek (Forschungs- und Studienstätte für Europäische Kulturgeschichte), Wolfenbüttel, Germany, June 1997 – July 1998

Social Sciences and Humanities Research Council of Canada Research and Travel Grant, 1996 (\$1,000)

Guest Fellowship, Herzog-August-Bibliothek (Forschungs- und Studienstätte für Europäische Kulturgeschichte), Wolfenbüttel, Germany, May–August 1996

Guest Fellowship, Herzog-August-Bibliothek (Forschungs- und Studienstätte für Europäische Kulturgeschichte), Wolfenbüttel, Germany, May–August 1994

University of Toronto, Connaught Phase I New Staff Grant, 1992 (\$10,000)

Social Sciences and Humanities Research Council of Canada Postdoctoral Fellowship, 1987–88, 1988–89 (\$27,300 per annum)

Sir James Lougheed Award of Distinction, 1984–85, 1985–86 (\$15,000 per annum)

Social Sciences and Humanities Research Council of Canada Doctoral Fellowship, 1983–84, 1984–85, 1985–86 (\$12,500 per annum)

III. PUBLICATIONS

Books and Editions

Heinrich Schütz’s ‘Musicalische Exequien’: Protestant Funeral Music in Seventeenth-Century German Culture, in preparation.

Scholarly editions of two volumes for Neue Schütz-Ausgabe: Sieben Worte and Passions (Vol. 2) and Auferstehungshistorie (Vol. 3). Kassel: Bärenreiter-Verlag, in preparation.

Scholarly edition of Wolfgang Carl Briegel, *Zwölff madrigalische Trost=Gesänge*. Web Library of Seventeenth-Century Music (www.sscm-wlscm.org), WLSCM No. 29 (March 2016), 146 pages.

A Heinrich Schütz Reader: Letters and Documents in Translation. New York: Oxford University Press, 2013. Paperback edition published by OUP, 2016. Recipient of a publication subvention from the American Musicological Society. Nominated for AMS’s *The Claude V. Palisca Award*.

Chapters in Books

“Oratorios,” “Dialogues”, and “Musikalische Exequien” in *Schütz-Handbuch* (provisional title). Edited by Walter Werbeck. Kassel: Bärenreiter-Verlag, in preparation.

“Music and Death in Early Modern Europe,” in *Brill’s Companion to Death, Burial and Remembrance in Late Medieval and Early Modern Europe 1300-1700*. Edited by Philip Booth and Elizabeth Tingle. Leiden: Brill, in preparation.

Articles

Refereed Journal Contributions

“Revision and Compositional Process in the Funerary Lieder of Johann Hermann Schein’s *Cantional Augspurgischer Confession* (1627).” *Schütz-Jahrbuch* 24 (2002): 101–22.

“*Der Schein trägt*: A Reappraisal of Johann Hermann Schein’s Funeral Lieder.” *Schütz-Jahrbuch* 20 (1998): 95–105.

“Polyphonic Keyboard Accompaniment in the Early Baroque: an Alternative to Basso Continuo.” *Early Music* 26, no. 1 (1998): 51–64.

“Heinrich Schütz’s *Musikalische Exequien*: Evidence of Influence.” *Canadian University Music Review* 13 (1993): 1–14.

“Rhetorical Personification of the Dead in Seventeenth-Century German Funeral Music: Heinrich Schütz’s *Musikalische Exequien* (1636) and Three Works by Michael Wiedemann (1693).” *Journal of Musicology* 9, no. 2 (Spring 1991): 186–213.

“Textual Symmetries and the Origins of Heinrich Schütz’s *Musikalische Exequien*.” *Early Music* 19, no. 2 (May 1991): 213–25.

“Musical-rhetorical Prosopopoeia and the Animation of the Dead in Seventeenth-Century German Funeral Music.” *Canadian University Music Review* 10, no. 1 (1990): 12–39.

Other Refereed Contributions

“Der Schwanengesang als christlicher Begriff in der deutschen protestantischen Begräbnismusik des 17. Jahrhunderts.” In *Tod und Musik im 17. und 18. Jahrhundert*, edited by Günter Fleischhauer, pp. 177–88. Michaelsteiner Konferenzberichte, Bd. 59. Blankenburg: Stiftung Kloster Michaelstein, 2001.

Other Refereed Contributions, continued

“Lamentation to Consolation: Aspects of Music and Rhetoric in Funerary Compositions of the German Baroque.” In *Künste und Natur in Diskursen der Frühen Neuzeit*. 2 vols. Edited by Hartmut Laufhütte, vol. 2, pp. 913–35. Wolfenbütteler Arbeiten zur Barockforschung, Bd. 35. Wiesbaden: Harrassowitz Verlag, 2000.

“Michael Praetorius und die Aufführungspraxis von Heinrich Schütz.” In *Rezeption Alter Musik: Kolloquium aus Anlaß des 325. Todestages von Heinrich Schütz*. Edited by Ingeborg Stein, pp. 99–108. Bad Köstritz: Forschungs- und Gedenkstätte Heinrich-Schütz-Haus, 1999.

“Der Musikerberuf und das Funeralwesen im deutschen Barock.” In *Professionalismus in der Musik: Arbeitstagung in Verbindung mit dem Heinrich-Schütz-Haus Bad Köstritz vom 22. bis 25. August 1996*. Edited by Christian Kaden and Volker Kalisch. Musik-Kultur, Bd. 5, pp. 321–28. Essen: Die Blaue Eule Verlag, 1999.

“Self-Borrowing in Johann Friedrich Fasch’s Cantatas: *Die Starken bedürfen des Arztes nicht* and *Lobe den Herrn, meine Seele*.” In *Johann Friedrich Fasch und sein Wirken für Zerbst*. Edited by Konstanze Musketa and Barbara M. Reul. *Fasch-Studien*, 6, pp. 142–52. Dessau: Anhaltische Verlagsgesellschaft, 1998.

“*Unterm Geleute aller Glocken*: die Klangwelt bei Leichenzügen und Begräbnissen der deutschen protestantischen Kirche des 17. Jahrhunderts.” In *Diessets- und Jenseitsvorstellungen im 17. Jahrhundert*. Edited by Ingeborg Stein, pp. 47–52. Sonderreihe “Monographien”, vol. 4. Jena: Quartus Verlag, 1996.

Invited and Non-refereed Contributions

Articles

“For the Record: Heinrich Schütz’s Musikalische Exequien.” *Early Music*, caz017, <https://doi-org.myaccess.library.utoronto.ca/10.1093/em/caz017>. (Published 17 March 2019).

“Heinrich Schütz’s Musical Gift to the Wolfenbüttel Court: What the Partbooks Tell Us.” In *Bücher – Höfe: Wissen und Sammeln vor 1800 / Frauen – Women – Books – Courts: Knowledge and Collecting before 1800. Essays in Honor of Jill Bepler*. Edited by Volker Bauer, Elisabeth Harding, Gerhild Scholz Williams, and Mara R. Wade. *Wolfenbütteler Forschungen*, Vol. 151, pp. 31–44, 433. Wiesbaden: Harrassowitz, 2018.

Articles, *continued*

“The Concept and Creation of a Heavenly Space in the Music of Michael Praetorius.” In *Kontinuitäten und Wendepunkte der Wolfenbütteler Hof- und Kirchenmusik: Dokumentation des Siegfried-Vogelsänger-Symposiums*. Series: Musikpädagogik und Musikwissenschaft, No. 1, pp. 163–76. Edited by Gerhard Aumüller, Karl-Jürgen Kemmelmeyer, Arne Spohr and Sigrid Wirth. Hannover: Institut für musikpädagogische Forschung Hannover, 2017.

“Schein, Johann Hermann”. In *Religion in Geschichte und Gegenwart. Handwörterbuch für Theologie und Religionswissenschaft*. 4th edition. Edited by Hans Dieter Betz *et al.* Tübingen: Mohr Siebeck.

Revisions to articles on “Schein, Johann Hermann” (vol. 22, pp. 461–69), “Bollius, Daniel” (vol. 3, pp. 830–31), “Lohr, Michael” (vol. 15, p. 81), “Selich, Daniel” (vol. 23, pp. 66–67) and “Vierdanck, Johannes” (vol. 26, p. 583) for *The New Grove Dictionary of Music and Musicians*. 2nd edition. Edited by Stanley Sadie. London: Macmillan, 2001.

“Recovered Prints of Seventeenth-Century Funeral Music in the Stolberg Leichenpredigtsammlung.” *Wolfenbütteler Barock-Nachrichten* 22, no. 1 (1995): 26–30

“All in a Day’s Work: The Musician of the German Baroque.” *Musick* 18, no. 1 (1996): 3–7.

“Krajobrazy dzwiekowe i praktyka muzyczna procesji zalobnych w siedem-nastowiecznych Niemczech.” *Canor* 5, no. 3(14) (1995): 32–37.

“Recovered Prints of Seventeenth-Century Funeral Music in the Stolberg Leichenpredigtsammlung.” *Wolfenbütteler Barock-Nachrichten* 22, no. 1 (1995): 26–30.

Reviews of Books

Friedensgesänge 1628–1651: Musik zum Dreissigjährigen Krieg. Werke von Johannes Werlin, Sigmund Theophil Staden, Melchior Franck und Andreas Berger. Edited by Stefan Hanheide. Denkmäler der Tonkunst in Bayern, vol. 22. Wiesbaden: Breitkopf & Härtel, 2012. Reviewed in *MLA Notes* 72, no. 1 (September 2015), 214–16.

Histories of Heinrich Schütz. By Bettina Varwig. Cambridge: Cambridge University Press, 2011. Reviewed in *Early Music* 41, no. 3 (August): 514–06. (Subsequently invited to review the book for *JAMS, Music & Letters, Journal of Seventeenth-Century Music*)

Reviews of Books, continued

Die Entwicklung vokal-instrumentalen Komponierens im protestantischen Deutschland bis zur Mitte des 17. Jahrhunderts. By Barbara Wiermann. *Abhandlungen zu Musikgeschichte*, Bd 14. Göttingen: Vandenhoeck & Ruprecht, 2005. Reviewed in *Early Music* 37, no. 4 (November 2009), 667–69.

The Cambridge History of Seventeenth-Century Music. Edited by Tim Carter and John Butt. Cambridge: Cambridge University Press, 2005. Reviewed in *Early Music* 35, no. 2 (May 2007), 293–95.

Beiträge zu Musikgeschichte Hamburgs vom Mittelalter bis in die Neuzeit. Ed. by Hans Joachim Marx. *Hamburger Jahrbuch für Musikwissenschaft*, 18. Frankfurt: Peter Lang, 2001. Reviewed in *Music and Letters* 85, no. 2 (May 2004), 277.

Meilensteine der Bach-Interpretation 1750–2000: Eine Werkgeschichte im Wandel. By Martin Elste. Kassel: Barenreiter, 2000. Reviewed in *MLA Notes* 58, no. 3 (March 2002), 585–86.

Thomas Selle (1599–1663): Beiträge zu Leben und Werk des Hamburger Kantors und Komponisten anlässlich seines 400. Geburtstages. Herberg: Traugott Bautz, 1999. Reviewed in *Music and Letters* 82, no. 2 (May 2001), 301–302.

The World of the Bach Cantatas: Johann Sebastian Bach's Early Sacred Cantatas. Edited by Christoph Wolff. New York: Norton, 1997. Reviewed in *M.L.A. Notes* 56, no. 1 (December 1999), 401–03.

Die Musikbibliothek des Hamburger Kantors und Musikdirektors Thomas Selle (1599–1663). By Jürgen Neubacher. *Musicological Studies & Documents*, lii. American Musicological Institute. Neuhausen: Hänssler-Verlag, 1997. Reviewed in *Music and Letters* 79, no. 4 (1998), 592–93.

North German Church Music in the Age of Buxtehude. By Geoffrey Webber. Oxford: Clarendon Press, 1996. Reviewed in *Music and Letters* 78, no. 3 (August 1997), 421–22.

Music Education and the Art of Performance in the German Baroque. By John Butt. Cambridge: Cambridge University Press, 1994. Reviewed in *Music and Letters* 76, no. 4 (November 1995), 617–18.

Johann Walter: Leben und Werk. By Walter Blankenburg. Tutzing: Hans Schneider, 1991. Reviewed in *M.L.A. Notes* 50, no. 1 (September 1993): 110–11.

Thematic Catalogue of the Works of Carl Philipp Emanuel Bach. By E. Eugene Helm. New Haven: Yale University Press, 1989. Reviewed in *The Music Review*, 51, no. 1 (February 1991): 79–80.

Reviews of Books, continued

Girolamo Frescobaldi: a Guide to Research. By Frederick Hammond. New York and London: Garland Publishing, 1988. Reviewed in *The Music Review* 51, no. 2 (May 1990): 147–48.

Heinrich Schütz: a Guide to Research. By Allen B. Skei. New York and London: Garland Publishing, 1981. Reviewed in *The Music Review* 51, no. 1 (February 1990): 61–62.

Sweelinck. By Frits Noske. Oxford Studies of Composers (22). Oxford: Oxford University Press, 1988. Reviewed in *The Music Review* 50, nos. 3/4 (August/November 1989): 303–04.

Frescobaldi's "Il Primo Libro de Madrigali a cinque voci". Edited by Charles Jacobs. University Park: Pennsylvania State University Press, 1983. Reviewed in *The Music Review* 50, no. 2 (May 1989): 153.

Frescobaldi Studies. Edited by Alexander Silbiger. Durham, NC: Duke University Press, 1987. Reviewed in *The Music Review* 49, no.4 (Nov. 1988): 308–09.

Harpsichord and Lute Music in 17th-century France. By David Ledbetter. London: Macmillan Press, 1987. Reviewed in *The Music Review* 49, no. 3 (August 1988): 226–27.

Technique and Interpretation on the Harpsichord and Clavichord. By Richard Troeger. Bloomington: Indiana University Press, 1987. Reviewed in *The Music Review* 48, no. 1 (February 1988): 72–74.

Handbuch der musikalischen Figurenlehre. By Dietrich Bartel. Laaber: Laaber-Verlag, 1985. Reviewed in *M.L.A. Notes* 44, no. 1 (September 1987): 62–64.

Early Years. By Ralph Kirkpatrick. New York: Peter Lang, 1985. Reviewed in *The Music Review* 47, no. 1 (February 1986/7): 63–64.

Interpreting Bach's "Well-Tempered Clavier": A Performer's Discourse of Method. By Ralph Kirkpatrick. New Haven: Yale University Press, 1984. Reviewed in *The Music Review* 46, no.

Johann Sebastian Bach: Life, Times, Influence. Edited by Wolfgang Dömling and Barbara Schwendowius. New Haven: Yale University Press, 1984. Reviewed in *Musick* 6, no. 3 (1985): 35–36.

Reviews of Recordings

“Sacred and Secular Schütz” Nine recent recordings of music by Heinrich Schütz. *Early Music* 42, no. 3 (2014): 484–85.

Antonio Bertali: Tausend Gülden, Sonaten vom Habsburgischen Hof. Freiburger Barockorchester Consort (Carus 83.303). *Johann Caspar Kerll: Missa ‘None sine quare’.* La Risonanza, directed by Fabio Bonizzoni (Symphonia SY 99171). *Giovanni Felice Sances: Arie & Duetti.* Le Nuove Musiche (Stradivarius STR33491). *Giovanni Felice Sances: Sacred & Secular Songs.* Musica Fabula,

directed by Jan Walters (Gaudeamus GAU 193). *Giovanni Felice Sances: Missa Sollicita – Sacred Motets.* Musica Fabula, directed by Jan Walters (Gaudeamus GAU 180). *Christoph Strauss: Missa Maria concertata.* Concerto Palatino, directed by Bruce Dickey and Charles Toet (Harmonia Mundi HMC 905243). Reviewed in *Early Music*, 29, no. 1 (2001): 142–44.

Heinrich Schütz: Geistliche Chormusik. Collegium Vocale, conducted by Philippe Herreweghe (Harmonia Mundi France HMC 901534). *Miserere: Geistliche Chormusik des Dresdner Barock.* Rheinische Kantorei and Das Kleine Konzert, conducted by Hermann Max (Capriccio 10 557). *Biber Requiem; Steffani Stabat Mater.* Koor & Barokorkest van de Nederlandse Bachvereniging, conducted by Gustav Leonhardt (Deutsche Harmonia Mundi DHM 05472 77344

2). *Heinrich Schütz: Weihnachtshistorie.* Heinrich-Schütz-Ensemble München and Monteverdi-Orchester München, conducted by Wolfgang Kelber (Calig CAL50941). *Johann David Heinichen: Lamentationes, Passionsmusik.* Musica

Antiqua Köln, conducted by Reinhard Goebel (Archiv 447 092–2). Reviewed in *Early Music*, 25, no. 1 (1997): 152–55.

Heinrich Schütz: Symphoniae Sacrae I. Concerto Palatino (Accent ACC 9178/79D). *Schütz: Psalmen Davids.* Kammerchor Stuttgart, Musica Fiata Köln, conducted by Frieder Bernius (Sony Classical S2K 48042). *Psalms; Motets; Concertos.* Cantus Cölln, Musica Fiata, Knabenchor Hannover. (Deutsche Harmonia Mundi 05472 77175 2). *Sweelinck: Pseaumes de David.* The Choir of

Trinity College, Cambridge, directed by Richard Marlow (Conifer CDCF 205). Reviewed in *Early Music*, 21, no. 3 (1993): 495–97.

Schütz: Psalmen Davids. The Choir of Trinity College, Cambridge, directed by Richard Marlow (Conifer CDCF 190). *Heinrich Schütz: Cantiones Sacrae.* Vocal Ensemble Currende, directed by Erik Van Nevel (Accent ACC 9174 D). *Heinrich Schütz: Symphoniae sacrae.* *Heinrich Schütz: Der Schwanengesang.* The Tapiola Chamber Choir, directed by Paul Hillier (Finlandia 522082). Reviewed in *Early Music*, 21, no. 1 (1993): 142–43.

Reviews of Recordings, continued

Antonio Vivaldi: La Stravaganza. The English Concert, directed by Trevor Pinnock. Simon Standage, violin (Archiv 429 753–2). Reviewed in *Musick* 13, no. 3 (1991): 23–24.

Johann Hermann Schein. Diletti Pastoralis: Weltliche Vokalmusik/Secular Vocal Music. Cantus Cölln, directed by Konrad Junghänel. Deutsche Harmonia Mundi RD77088. Reviewed in *Musick* 13, no. 2 (1991): 30.

Beethoven Piano Sonatas, Op. 2, Nos. 1–2, and Bagatelles, Op. 33, Nos. 4 and 7. Linda Nicholson, fortepiano. Hyperion A66174. Reviewed in *Musick* 7, no. 4 (1986): 36.

Haydn String Quartets Op. 74, No. 2 in F major and Op. 74, No. 3 in G minor (Hyperion A66124); *Haydn String Quartets Op. 71, No. 3 in E-flat major and Op. 74, No. 1 in C major* (Hyperion A66098); *Haydn String Quartets Op. 71, No. 1 in B-flat major and Op. 71, No. 2 in D major* (Hyperion A66065). The Salomon String Quartet. Reviewed in *Musick* 7, no. 3 (1986): 31–32.

Arcangelo Corelli: Sonate a Violino e Violone o Cimbalò op. V: Sonatae I-III-VI-XI-XII La Follia. Sigiswald Kuijken, violin; Wieland Kuijken, violoncello; Robert Kohnen, harpsichord. Accent ACC 8433; CD ACC 48433 D. Reviewed in *Musick* 7, no. 2 (1985): 42–43.

J. S. Bach: 3 Concerti. The English Concert, directed by Trevor Pinnock. Simon Standage, violin; David Reichenberg, oboe and oboe d'amore; Lisa Besnoziuk, flute. Archiv 413 731–1; CD 413 731–2. Reviewed in *Musick* 7, no. 1 (1985): 38.

George Frideric Handel: Water Music. The English Concert, directed by Trevor Pinnock. Archiv 410 525–1; CD 410 525–2. Reviewed in *Musick* 6, no. 4 (1985): 36.

Historische Tasteninstrumente: Cembalomusik von Farnaby, Couperin und Händel. Bradford Tracey, harpsichord. Stereo FSM 43 606 toc. Reviewed in *Musick* 6, no. 2 (1984): 35–36.

Early Spanish Keyboard Music. Robert Parkins, harpsichord. Musical Heritage Society MHS 4724L. Reviewed in *Musick* 6, no. 1 (1984): 31–32.

Johann Hermann Schein: Ein Deutscher Meister des Frühbarock. Ricercare-Ensemble für Alte Musik, Basel. EMI-Reflexe 1C 069–46 405. Reviewed in *Musick* 5, no. 3 [sic] (1984): 33–35.

Reviews of Recordings, *continued*

Three recordings of Johann Kuhnau's *Musicalische Vorstellung einiger Biblischer Historien* (*Six Biblical Sonatas*). Gustav Leonhardt, harpsichord and organ

(Telefunken SAWT 9553/54-B); Jörg Ewald Dähler, harpsichord (Claves LP 30-356/357); Hilda Jonas, harpsichord (Sanjo-Music HJ 1004-1,2,3,4). Reviewed in *Musick* 5, no. 3 (1984): 30-33.

Johann Kuhnau: Six Biblical Sonatas. Hilda Jonas, harpsichord (Sanjo-Music HJ 1004-1,2,3,4). Reviewed in *The Canadian University Music Review* 4 (1983): 336-38.

Liner Notes, Conference Reports, Programme Notes

Liner notes, Heinrich Schütz's *Cantiones sacrae*. Magnificat, dir. Philip Cave. *Linn* CKD 607 (April 2019).

Liner notes, *The Vale of Tears / La Vallée des Pleurs*. University of Toronto Schola Cantorum, dir. Daniel Taylor. *Analekta* AN 2 9144 (September 2015).

Liner notes, The Canadian Brass's *Gabrieli for Brass* (with members of the New York Philharmonic and Philadelphia Orchestra). *Philips* 438 392-2 (1994).

Conference report, Fifth Biennial International Conference on Baroque Music, Durham, U.K. (4-7 July 1992), *Current Musicology* 53 (September 1993): 94-96.

Programme notes ("Heinrich Schütz: *Musikalische Exequien*") for the Taverner Choir, Consort and Players (dir. Andrew Parrott), Internationale Musikfestwochen Luzern — Osterfestspiele, Luzern, Switzerland, 16-21 April 1992.

Programme notes for the Vancouver Chamber Music Festival (6 concerts), 3 July - 10 August, 1990.

Liner notes, *Au joly Boys / To the Greenwood*. The New World Consort. Collegium Records Col 8407 (1985).

Programme notes for performances and broadcasts (CBC Arts National, Mostly Music), *Music of Handel's Time*, Canadian Broadcasting Corporation and Vancouver Society for Early Music Concert Series (3 concerts), 9 January, 6 & 27 February, 1985.

Programme notes for *Heinrich Schütz: The Christmas Story*, Vancouver Society for Early Music, 14 December 1984.

IV. PAPERS PRESENTED

“Laterality and the Music of Michael Praetorius.” Musik im Imbruch – Zum 400. Todestag von Michael Praetorius, Herzog August Bibliothek (18–20 March 2020). *In preparation*.

“Laterality in the Aural and Visual Cultures of Early-Modern Germany.” Twenty-Seventh Annual Conference of the Society for Seventeenth-Century Music, Duke University, Durham NC (4–7 April 2019).

“Heinrich Schütz’s Musical Gift to the Wolfenbüttel Court: What the Partbooks Tell Us.” Annual Meeting of the New York State – St Lawrence Chapter of the American Musicological Society, State University of New York (Potsdam, NY) (30 April 2016); Seventeenth Biennial Conference on Baroque Music, Canterbury Christ Church University, Canterbury UK (July 2016); Annual Meeting of the American Musicological Society, Vancouver, BC (3–6 November 2016).

“The Concept and Creation of Heavenly Space in the Music of Michael Praetorius.” Invited paper at the Siegfried-Vogelsänger-Symposium 2016. Kontinuitäten und Wendepunkte der Wolfenbütteler Hof- und Kirchenmusik, 17 June 2016.

“Credit, Debt, and Economic Survival in the *Hofkapellen* of Early Modern Germany.” Invited paper at the 61st Annual Meeting of the Renaissance Society of America, Humboldt Universität, Berlin, Germany, 26–28 March 2015.

“Credit, Debt and Survival at the Electoral Saxon *Hofkapelle* in the Seventeenth Century.” Invited paper, Stipendiaten Kolloquium, Herzog August Bibliothek, Wolfenbüttel, Germany, 21 July 2014.

“Credit, Debt, and Economic Survival in the Electoral Saxon Hofkapelle of Heinrich Schütz”. Sixteenth Biennial Conference on Baroque Music, Universität Mozarteum, Salzburg, Austria, 12 July 2014.

“‘He subsists like a sow in a pig-sty’: Court Musicians and Strategic Debt in Seventeenth-Century Germany.” Annual Meeting of the American Musicological Society, New Orleans USA (3 November 2012).

“Strategic Debt and the Retention of Court Musicians in Seventeenth-Century Germany”. 15th Biennial International Conference on Baroque Music, University of Southampton, Southampton UK (11–15 July 2012).

“Funeral Music at the Welfen Courts in the Seventeenth Century: the Case of Heinrich Julius, Herzog von Braunschweig Lüneburg.” Symposium, 375 Jahre Residenzstadt Hannover: Heinrich Schütz und die Musik an den niedersächsischen Welfenhöfen at the Hochschule für Musik, Theater und Medien Hannover, Hanover, Germany, 30 September 2011.

PAPERS PRESENTED, *continued*

“Das Schütz-Bild in Nord Amerika”. Internationales Symposium: Heinrich Schütz in Europa. Ständige Konferenz Mitteldeutsche Barockmusik and Evangelische Akademie Hofgeismar, Hofgeismar, Germany , 1 November 2010.

“God’s Time is the Very Best Time: the Social and Cultural Context of Lutheran Funeral Music”. J. S. Bach: The Poetry and Poltic’s of Bach’s Early Cantatas, University of Toronto, 4 October 2005.

“Public Mourning and Prohibitions Against Music in Seventeenth-Century Germany”. Annual Meeting of the Society for Seventeenth Century Music at Wake Forest University (Winston-Salem, North Carolina) 3–6 April 2003. Also presented at the Annual Meeting of the American Musicological Society (Houston, Texas), 13–16 November 2003.

“Fact, Fallacy, Fantasy: Modern Scholarship and Heinrich Schütz’s *Musicalische Exequien*”. Tenth Biennial International Conference on Baroque Music at La Rioja University (Logroño, Spain), 17–21 July 2002.

“The Musical Box: Coffins as Locus for Performance and Composition in Early Modern Germany”, Ninth Biennial International Conference on Baroque Music, Trinity College, Dublin (Ireland), 13–16 July 2000. Also presented at the annual meeting of the American Musicological Society in Atlanta (USA), 15–18 November 2001.

“The Schwanengesang: the Religious Conversion of a Pagan Myth in Early Modern Germany.” Annual Meeting of the American Musicological Society, Kansas City, 4–7 November 1999.

“The Printed Leichenpredigt as a Source of Music and Musical Practices in Early Modern Germany.” 1998 Sixteenth Century Studies Conference, Toronto, 22–25 October 1998.

“By Grace of Variation: Praetorius and Performance Practices in Heinrich Schütz’s *Psalmen Davids* (1619).” Eighth Biennial International Conference on Baroque Music, University of Exeter, Exeter (U.K.), 9–12 July 1998.

“Der Schwanengesang als christlicher Begriff in der deutschen protestantischen Begräbnismusik des 17. Jahrhunderts.” Invited paper for the conference “Tod und Musik im 17. und 18. Jahrhundert”, Stiftung Kloster Michaelstein, Blankenburg (Germany), 12–14 June 1998.

“Alltag und Festtag: Aspekte des Musikerberufs in der Frühen Neuzeit.” Invited paper, Stipendiaten Kolloquium, Herzog August Bibliothek, Wolfenbüttel (Germany), 16 February 1998.

PAPERS PRESENTED, *continued*

“Michael Praetorius und die Aufführungspraxis von Heinrich Schütz.” Invited paper for “Kolloquium aus Anlaß des 325. Todestages von Heinrich Schütz zur Rezeption Alter Musik”, Forschungs- und Gedenkstätte Heinrich-Schütz-Haus, Bad Köstritz (Germany), 1–3 October 1997.

“Lamentation to Consolation: Aspects of Music and Rhetoric in Funerary Compositions of the German Baroque.” Barockkongreß 1997: “Künste und Natur in Diskursen der Frühen Neuzeit”, Herzog August Bibliothek, Wolfenbüttel (Germany), 30 July – 2 August 1997.

“Self-Borrowing in Johann Friedrich Fasch’s Cantatas: *Die Starken bedürfen des Arztes nicht* and *Lobe den Herrn, meine Seele*.” Invited paper by the Internationale Fasch-Gesellschaft e. V., for the conference “Johann Friedrich Fasch und sein Wirken für Zerbst,” Zerbst (Germany), 18–19 April 1997.

“Der Musikerberuf und das Funeralwesen im deutschen Barock.” Invited paper by the Fachgruppe für Soziologie und Sozialgeschichte der Musik in der Gesellschaft für Musikforschung (Prof. Dr. Christian Kaden, Humboldt-

Universität zu Berlin), for the conference “Professionalismus in der Musik,” Forschungs- und Gedenkstätte Heinrich-Schütz-Haus, Bad Köstritz (Germany), 22–25 August 1996.

“Revision and Compositional Process in the Funerary Lieder of Johann Hermann Schein’s *Cantional Augspurgischer Confession* (1627).” Seventh Biennial International Conference on Baroque Music, University of Birmingham, Birmingham (England), 4–7 July 1996.

“Klang und Aufführungspraxis bei Leichenzügen und Festlichkeiten der deutschen protestantischen Kirche im 17. Jahrhundert.” Invited paper, Stipendiaten Kolloquium, Herzog August Bibliothek, Wolfenbüttel (Germany), 17 June 1996.

“A Song Before Dying: Wolfgang Carl Briegel’s *Letzter Schwanengesang* (1709).” Invited paper, “Musik und Gedanke in Deutschland — Theorie und Praxis im Zeitalter von Andreas Werckmeister” (Music and Thought in Germany ca. 1700: Musical Theory and Practice in the Age of Andreas Werckmeister), Halberstadt (Germany), 15–17 September 1995.

“*Unterm Geleute aller Glocken*: die Klangwelt und deren Bedeutung bei Leichenzügen und Begräbnissen der protestantischen Kirche des 17. Jahrhunderts in Deutschland.” Invited paper, “Diesseits- und Jenseitsvorstellungen im 17. Jahrhundert”, Forschungs- und Gedenkstätte Heinrich-Schütz-Haus, Bad Köstritz (Germany), 3–5 February 1995.

PAPERS PRESENTED, *continued*

“The Stolberg Leichenpredigtsammlung as a Source of Funerary Musical Practices in the Courts of Seventeenth-Century Germany.” Saint-Laurence Chapter meeting of the American Musicological Society, State University of New York, Fredonia, 15–16 October 1994.

“Music and Musical Practices in Funeral Processions and Ceremonies in Seventeenth-Century Germany.” Sixth Biennial International Conference on Baroque Music, University of Edinburgh, Edinburgh (Scotland), 7–10 July 1994.

“Characteristics of Music Teaching in University: A Facet-Factorial Analysis of Course Evaluation Forms and A Delphi Study of Faculty and Student Opinion Regarding the Evaluation of Music Instruction.” With Professor Lee Bartel.

Annual Meeting of the Canadian University Music Society, Carleton University, Ottawa, 1993.

“Alternatives to Thoroughbass: Polyphonic Keyboard Accompaniment to ca. 1650.” Invited paper, “Was der Generalbass Sey?: Ein Symposium der Schola Cantorum Basiliensis,” Basel (Switzerland), 22–26 March 1993.

“Polyphonic Keyboard Accompaniment in the Early Baroque: an Alternative to Basso Continuo.” Fifth Biennial International Conference on Baroque Music, University of Durham, Durham (England), 4–7 July 1992. Invited paper at Fall

Meeting of New York State — St Lawrence Chapter of the American Musicological Society, State University of New York at Albany, 4 October 1992.

“Organ Tablature and Keyboard Accompaniment in Germany ca. 1600–1650.” Annual Meeting of the Pacific Northwest Chapter of the American Musicological Society, University of Oregon, Eugene, 13 April 1991.

“Heinrich Schütz’s *Musikalische Exequien* (SWV 279–81): a Compositional Model for Three Pieces by Michael Wiedemann?” Annual Meeting of the Pacific Northwest Chapter of the American Musicological Society, University of Washington, Seattle, 1 April 1990; Annual Meeting of the Canadian University Music Society, University of Victoria, Victoria, 29 May 1990.

“Seventeenth-Century German Funeral Music: an Introduction to Its Musical Rhetoric.” Invited paper presented at Brock University, St Catharines, 12 March 1990.

“Textual Symmetries and the Origins of Heinrich Schütz’s *Musikalische Exequien*.” Annual Meeting of the American Musicological Society, Austin, 26 October 1989.

PAPERS PRESENTED, *continued*

“*Musici Poetici, Poetici Musici: Source and Significance of Funerary Poetry by Seventeenth-Century German Composers.*” Annual Meeting of the Pacific Northwest Chapter of the American Musicological Society, University of Alberta, Edmonton, 1 April 1989.

“Heinrich Schütz’s *Musikalische Exequien: Old Evidence, New Conclusions.*” Annual Meeting of the Pacific Northwest Chapter of the American Musicological Society, Lewis and Clark College, Portland, 8 April 1988; Annual Meeting of the Canadian University Music Society, University of Windsor, Windsor, 2 June 1988.

“Musical-Rhetorical Prosopopoeia and the Animation of the Dead in Seventeenth-Century Funeral Music.” Annual Meeting of the American Musicological Society, New Orleans, 15 October 1987.

“Figure or Metaphor: Metre and Rhetoric in Seventeenth-Century German Funeral Music.” Annual Meeting of the Pacific Northwest Chapter of the

American Musicological Society, Douglas College, New Westminster, 4 April 1987.

“Personification in Seventeenth-Century German Funeral Music.” Annual Meeting of the Canadian University Music Society, University of Manitoba, Winnipeg, 1 June 1986.

“Rhetorical Personification in Seventeenth-Century German Funeral Music.” Annual Meeting of the Pacific Northwest Chapter of the American Musicological Society, Western Washington University, Bellingham, 12 April 1986; Joint

Meeting of the West Coast Chapters of the American Musicological Society, University of California, Berkeley, 27 April 1986.

IV. PROFESSIONAL EXPERIENCE

Teaching

- 2013– Professor (Music History / Musicology). Faculty of Music, University of Toronto
- 2001– Associate Professor (Music History / Musicology). Faculty of Music, University of Toronto
- 1997– Member of the Graduate Department. Faculty of Music, University of Toronto

Teaching, *continued*

- 1991–97 Associate Member of the Graduate Department. Faculty of Music, University of Toronto
- 1991–2001 Assistant Professor (Music History / Musicology). Faculty of Music, University of Toronto
- 1990–91 Visiting Assistant Professor (Music History / Musicology). School of Music, University of Victoria
- 1990 Music Instructor (Music History). Music Division, Department of Arts and Humanities, Douglas College, New Westminster
- 1988–89 Sessional Lecturer (Music History). School of Music, University of British Columbia
- 1987–88 Music Instructor (Music History). Music Division, Department of Arts and Humanities, Douglas College, New Westminster
- 1986–87 Music Instructor (Music History). Music Division, Department of Arts and Humanities, Douglas College, New Westminster

Graduate Thesis supervision (including Ph.D. Reading Committees)

Principal supervisor: Completed

Roseen Giles, “The (un)Natural Baroque: Poetry and Music in Monteverdi’s Madrigals” (PhD, 2016) [Currently tenure track at Duke University]

Charlene Pauls, “Was wird sich dein Gesang aus Satans Kindern machen?” Cantata BWV 210, “O holder Tag, erwünschte Zeit”: A Response by Bach to a Changing Musical Aesthetic (DMA, 2013)

Janette Tilley, “Dialogue Technique in North German Sacred Music of the Seventeenth Century” (PhD, 2003) [Currently tenured at CUNY]

Doctoral Advisory Committee: In progress

Marie-Claire Gervasoni (PhD), “The Italian-Language Cantata as Cultivated and Composed in England c. 1720–50” ABD

Jessica Lovett (PhD), “Reconsidering the ‘music of the spheres’: music in post-seventeenth-century space science” ABD

Doctoral Advisory Committee: Completed

Laurel Swinden, “‘Sophisticated Laddie’: Scottish Flute Music (1720–80) on a Stylistic Continuum” (DMA, 2014)

Anna Rutledge, “J.W. von Goethe and K.F. Zelter and the emergence of a German musical canon” (PhD, 2011)

Keith Johnston, “‘È caso da intermedio!’ Comic Practice, Comic Style and the Early Intermezzo” (PhD, 2011)

Drew Stephen, “The Role of the Hunt in Opera from Hiller to Wagner” (PhD, 2001) [Currently tenured at University of Texas– San Antonio]

Clara Marvin, “Two Practices, Three Styles: The Evolution of Typologies of Compositional Genre in Seventeenth-Century Italian Writings on Music” (PhD, 1998) [Currently tenured at Queen’s University]

Courses Taught

Graduate Courses

University of Toronto

- Introduction to Music Research II (MUS1001H)
- Monteverdi’s Madrigals (MUS1013H)
- Performance Space in 17th-Century Music (MUS1061H)
- Music and Ceremonial 1550–1700 (MUS1119H)
- The Cantatas of J. S. Bach (MUS1120H)
- Heinrich Schütz and the Dresden Court (MUS1130H)
- Church Music in Leipzig, 1600–1750 (MUS1234H)
- Germany and the Importation of National Styles, 1600–1725 (MUS1240H)
- Schütz, Schein and Scheidt (MUS1247H)
- Sacred Music of the German Baroque (MUS1308H)
- Topics in Historical Performance Practice (MUS1309)
- Music of the Thirty Years War (1618–48) (MUS1318H)
- Seminar in Music Literature (HMU4200Y)
- Seminar in Performance Practices Before 1800 (MUS4600H)
- Seminar in Performance Practices After 1800 (MUS4605H)
- Historical Performance: Theory and Practice (MUS5555H)

University of Victoria

- Seminar in Performance Practice (MUS504H)
- Studies in the Music, Life and Times of Individual Composers (MUS552H)

Directed Studies Supervision (Graduate)

Doctoral Major Research Paper

- *La svogliatura del seicento* and Monteverdi's 'terza pratica', (R. Giles, 2013)
- Music and Sound Culture in Post-Seventeenth-Century Astronomy and Cosmology (J. Lovett, 2012)
- Thomas Selle and the German Passion Tradition in Seventeenth-Century Hamburg (J. Tilley, 2000)
- The Concept Album: Context and Analysis (D. Montgomery, 1996–97)

Doctoral Independent Studies

- O My Son: Music for the Death of Henry, Prince of Wales (1594–1612) (Carol A. King, Toronto School of Theology, 2017)

M.Mus Major Paper

- "French Organ Music from the Mid-Seventeenth Century to the Mid-Twentieth Century" (S. Bedin, 2017)
- "Transcription and Editing of Heinrich Schütz's *Die Sieben Worte Jesu Christi am Kreuz*" (A. Ross, 2017)

M.A. Major Paper

- "Johann Theile's Weltliche Arien und Canzonetten (1667) and the Music-Making Public Sphere: Assessing the Social Impact of an Emergent Bourgeois Consumer Market and Leipzig's Seventeenth-Century Culture of Print" (K. Koslowski, 2014–15)
- Seventeenth-Century English Expressiveness in Vocal Music Before Purcell (G. Howard, 2003–2004)
- The French Baroque Tombeau: Context and Instrumental Style. (S. Carleton, 2001–2002)
- The Dividing Line: Fandom vs. Musicology in the Study of Progressive Rock Music. (W. Nixon, 2000–2001)
- Bassoon Tutors 1700–1800. (S. Driedger, 1996)
- Theoretical and practical investigation into basso continuo and other accompanimental practices in England, France, Germany and Italy in the seventeenth and eighteenth centuries. (A. Chan, 1994–95)
- Rhetorical Theory and Compositional Technique in the Early Seventeenth Century: Italian and German Sources Compared (C. Marvin, 1993–94)
- Georg Philipp Telemann's *Harmonischer Gottesdienst*: Aspects of Genesis and Style (B. Reul, preliminary study for M.A. thesis, University of Victoria, 1990–91)

Undergraduate Courses

University of Toronto

- Music as Culture (HMU110Y)
- Protestant Church Music to ca. 1800 (HMU206H)
- Historical Survey I (HMU225H)
- History of Music II (HMU122H)
- Bach (HMU300H)
- Monteverdi (HMU367H)
- Topics in Renaissance Music (HMU426H)
- Topics in Classical Music (HMU430H)
- Topics in Baroque Music (HMU450H)
- Performance Practices (HMU480H)
- Music History and Culture (MUS110H)
- Music History Survey (MUS111H)
- The Age of Bach and Handel (MUS204H)
- Special Topics in Music History and Culture: The Musician in Historical Society (MUS320Y) (University of Toronto's International Summer Abroad Program 2004)
- Historical Performance Ensembles (PMU187Y, PMU287Y, PMU387Y, PMU487Y)

University of Victoria

- History of Music (MUS110Y)
- Music in the Baroque Era (MUS312Y)

University of British Columbia (also at Douglas College, New Westminster)

- History of Music I (MUS120H)
- History of Music II (MUS121H)
- History of Music III (MUS220H)
- History of Music IV (MUS221H)

University of Manitoba

- Introduction to Music History (MUS100/204-H)

Directed Studies Supervision (Undergraduate)

- Emulation and Innovation: The Predecessors of Romantic Programme Music in Seventeenth-Century Germany and Austria (L. Jones, 2008)
- Sacred Music in Eighteenth-Century Poland (I. Jaworska, 2000)
- Transcriptions for Guitar of Music by J. S. Bach (T. Burt, 1996)
- Folk Influences on Art Music in England, c. 1650 to c. 1750 (K. Dodds, 1991)

Research Positions Held

- 1984–86 University of Victoria. Research Assistant, *Shakespeare Music Catalogue*, edited by Bryan N. S. Gooch and David S. Thatcher (Oxford University Press, 1991).
- 1983 University of Victoria. Graduate Research Assistant, *Shakespeare Music Catalogue*.

Administrative Positions and Service

- 2013–16 Chair, Research Committee, Faculty of Music
- 2013–15 Member, Concerts and Events
- 2011–13 Chair, Faculty Council, Faculty of Music
- 2011–13 Chair, Faculty Executive Committee
- 2008–09 Coordinator, Graduate Department of Music
- 2008–10 School of Graduate Studies' Emergency and Accessibility Grants Committee
- 2008–10 School of Graduate Studies' Committee on Student Matters
- 2008 Member, Provostial Strike Preparation Committee
- 2007–10 Member, Graduate Education Council, Division 1
- 2007–09 Faculty Member of the Graduate Education Council for Division I
- 2006 Chair, Local Arrangements and Host, Annual Meeting of the Society for Seventeenth-Century Music, 20–23 April 2006
- 2006– Governing Board, Society for Seventeenth-Century Music; Chair, American Heinrich Schütz Society (Leiter, Amerikanische Sektion, Internationale-Heinrich-Schütz-Gesellschaft)
- 2005–09 Coordinator, Division of Music History & Culture
- 2005–07 Coordinator, Undergraduate Music Programs, Faculty of Arts and Science
- 2003–04 Chair, Graduate Appeals
- 2003–04 Coordinator, Arts and Science

Administrative Positions and Service, *continued*

- 2002–08 Editorial Board of *Deutsche Texte über Musik* (Dir. Jeffrey Kite-Powell), hosted by Indiana University’s Center for the History of Music Theory and Literature (<http://www.music.indiana.edu/chmtl/>)
- 2000–2003 Undergraduate Petitions Committee
- 1999–2003 Graduate Admissions Committee (Musicology/Theory)
- 1998–2003 Undergraduate Admissions Committee
- 1991– Examining committees in the M.Mus., M.A. and Ph.D. programmes at U of T
- 1994–95 Joint Planning Committee for the Faculty of Music, U of T
- 1994–95 Curriculum Committee, U of T
- 1993–96 Director, Historical Performance Ensembles Programme; Coordinator, Baroque Orchestra, U of T
- 1992 Coordinator, Concerts and Lectures Committee
- 1992–97 Faculty of Music Representative on the General Committee and Council of the Faculty of Arts and Science
- 1992–97 Coordinator, Arts and Science for Faculty of Music

VI. ADDITIONAL ACADEMIC SERVICE

- 2015 External expert examiner for doctoral dissertation: K. Beck Hieb, “‘For the Delight of God and Men’: Absolutism, Genre, and Instrumental Music in Seventeenth-Century Salzburg” (University of British Columbia, 2015)
- 2015 Peer review of article submission on Schütz’s music and politics to the *Journal of the American Musicological Society*
- 2015 Peer review for Senior Fellowship applications in music to the Herzog August Bibliothek, Wolfenbüttel, Germany
- 2012 Peer review of SSHRC Insights Grant application
- 2012 Peer review of book proposal *The Palatine Wedding of 1613: Context, Celebration and Consequence of an Anglo-German Alliance* (eds. Sara Smart and Mara R. Wade), Herzog August Bibliothek’s *Abhandlungen zur Renaissanceforschung*

Additional Academic Service, *continued*

- 2003–04 Trustee, International Anthony Burgess Foundation
- 2003–04 Chair, 2003–04 Ontario Graduate Scholarship Selection Panel, “Fine Arts — Doctoral”
- 1996–2003 Chair, Projects Committee, Sir Ernest MacMillan Memorial Foundation
- 1995–2003 Trustee, Sir Ernest MacMillan Memorial Foundation
- 2001 External examiner for PhD defence at the University of Western Ontario (28 May 2001)
- 2001 External appraiser of scholarship for tenure review of Dr Dianne McMullen, Union College (Schenectady, NY).
- 2000 Peer review of manuscript submitted to the *Journal of the American Musicological Society* (“The Roman Motet and the Transformation of the Sacred Concerto in Germany”)
- 1999 Peer review of manuscript submitted to *Music and Letters* (“Counterpoints of Death, Allegories of Heaven”)
- 1999 Peer review of SSHRCC Standard Research Grant application.
- 1998 Chair, “Instruments/Performance” session (10 July 1998), for the Eighth Biennial Conference on Baroque Music, University of Exeter, Exeter (U.K.), 9–12 July 1998
- 1997 Peer review of article manuscript submitted to the *Canadian University Music Review*
- 1996 Chair, afternoon session (24 August 1996), for the conference “Professionalismus in der Musik,” sponsored by the Fachgruppe für Soziologie und Sozialgeschichte der Musik in der Gesellschaft für Musikforschung (Prof. Dr. Christian Kaden, Humboldt-Universität zu Berlin), Forschungs- und Gedenkstätte Heinrich-Schütz-Haus, Bad Köstritz (Germany), 22–25 August 1996
- 1996 Member of the University of Toronto’s Selection Committee for the Ontario / Baden-Württemberg Student Exchange Programme 1996–97.
- 1993–95 Treasurer, Canadian University Music Society / Société de musique des universités canadiennes
- 1993 Guest lecturer, “Back to Baroque,” Toronto Symphony Women’s Committee, 8 April 1993

- 1992 Guest lecturer, “Who *was* Johann Sebastian Bach?” Toronto Symphony Women’s Committee, Toronto, Ont., 25 March 1992
- 1992 Repertoire and Programme Consultant, Canadian Brass’s *Gabrieli for Brass* (with members of the New York Philharmonic and Philadelphia Orchestra), *Philips* 438 392–2, 1994
- 1992 Judge, Student Paper Competition, American Musicological Society meeting at SUNY–Albany, 3–4 October
- 1991–93 Chair, Pacific Northwest Chapter of the American Musicological Society
- 1990 Chair, Early Music Session, Annual Meeting of the Canadian University Music Society, University of Victoria, Victoria, B.C., 29 May 1990
- 1990 Reader, manuscripts of articles on baroque and pre-classical topics for the *Canadian University Music Review*
- 1990 Musicological Consultant, Andrew Parrott and the Vancouver Cantata Singers’ performance of Heinrich Schütz’s *Musicalische Exequien*, 20 October 1990
- 1988 Guest Lecturer, “Listening to Baroque Music,” Music in the Morning, public lecture series at New Westminster, B.C.
- 1987 Programme Convener, Annual Meeting of the Pacific Northwest Chapter of the American Musicological Society, Douglas College, New Westminster, B.C., 3–5 April
- 1984–85 Student Representative, Pacific Northwest Chapter of the American Musicological Society