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## Biography

1955. Born in New York City to John William Schulenberg and Shirley Schulenberg (chemists).  
1960–72. Public schooling in Delmar, N.Y. Study of piano with Stanley Hummel, violin with Edward Rice.  
1972–76. Harvard College (B.A., Music). Study of harpsichord with John Gibbons, Martin Pearlman; first recital and concert performances on harpsichord and clavichord.  
1974, 1975. Baroque Performance Institute, Oberlin (summers).  
1976–77. Stanford University (M.A., Music Performance Practice).  
1977–78. The Ohio State University.  
1978–82. State University of New York at Stony Brook (Ph.D., Music History).  
1982–92. Short-term teaching positions at University of Virginia, University of Texas, Columbia University; Mellon fellowship at New York University.  
1992–99. Assistant Professor, University of North Carolina at Chapel Hill.  
1998. Marriage to Mary Oleskiewicz (flutist, music historian).  
1999–2001. Research Associate, Shrine to Music Museum, University of South Dakota.  
2001–25. Professor, Wagner College, Staten Island, NY; part-time positions at Queens College, Rutgers University, The Juilliard School, Boston University.

## Publications

### Books, recordings, and editions

Johann Joachim Quantz: Concertos and other works, [online edition](#) (in progress)  
*Mostly Baroque: Historical Performance in European Music of the Seventeenth and Eighteenth Centuries*, forthcoming from Boydell Press  
*Figured Bass Practice: [online manual for continuo players](#)* (exercises with commentary, 2022)  
*J.G. Graun: Chamber Music from Frederick the Great's Berlin*, CD recording: harpsichordist in works by J.G. Graun and others, recorded at WGBH studio, Boston (Brilliant Classics, 2021)  
*Bach*, Master Musicians series (Oxford University Press, 2020), xv + 413 pp.  
*C.P.E. Bach*, The Late Eighteenth Century Composers series (Ashgate, 2015), edited anthology  
*The Music of Carl Philipp Emanuel Bach* (University of Rochester Press, 2014), xvi + 416 pp.  
*Flute Music By Sons of Bach*, CD recording: fortepianist in C.P.E. Bach, Sonata in D, W. 83, and J.C.F. Bach, Sonata in A, on TROY 1490-91 (Albany Records, 2014)  
*J.S. Bach: Organ Works*, vols. 1–2: edited preludes and fugues (Breitkopf und Härtel, 2013–14)  
*Music of the Baroque*, 3d edition (New York: Oxford University Press, 2013), xi + 370 pp.; 2d edition (2008), xiv + 370 pp.; 1st edition (2001), xiv + 349 pp.  
*Music of the Baroque: An Anthology of Scores*, 3d edition (New York: Oxford University Press, 2013), x + 303 pp.; 2d edition (2008), x + 379 pp.; 1st edition (2001), x + 370 pp.  
*King Frederick “the Great” of Prussia: Seven Flute Sonatas*, CD recording: fortepianist in seven works, recorded at Sanssouci Palace, Potsdam (Germany), HCD 32698 (Hungaroton, 2011)

- Johann Joachim Quantz: Flute Sonatas*, CD recording: harpsichordist in seven sonatas, HCD 32617 (Hungaroton, 2011)
- The Music of Wilhelm Friedemann Bach* (University of Rochester Press, 2010), xii + 341 pp., translated into Catalan by Josip Pelfort Gregori (Barcelona: Dinsic, 2025), xxii + 397 pp.
- The Keyboard Music of J.S. Bach*, 2d, revised edition (New York: Routledge, 2006), viii + 535 pp.; 1st edition (Schirmer Books, 1992), xv + 475 pp., translated into Japanese by Nozomi Sato and Sachiko Kimura (Tokyo: Shogakukan, 2001), 726 pp.
- Carl Philipp Emanuel Bach: The Complete Works*, vol. I/3, keyboard sonatas W. 63/1–12, 53/1–6, and 54/1–6 (Los Altos: Packard Humanities Institute, 2005; offprint, W. 63, 2013); vol. III/9.2, keyboard concertos W. 4–6 (2009); vol. III/9.8, keyboard concerto W. 24 (2010)
- Johann Joachim Quantz: Quartets for flute, strings, and continuo*, CD recording: harpsichordist in six works, HCD 32286 (Hungaroton, 2004)
- Johann Joachim Quantz: Flute Sonatas*, CD recording: harpsichordist and fortepianist in seven solo and trio sonatas, Naxos 8.555064 (HNH International, 2003)
- Editor, *Bach Perspectives, Volume 4: The Music of J.S. Bach: Analysis and Interpretation* (Lincoln: University of Nebraska Press, 1999), x + 208 pp.
- Carl Philipp Emanuel Bach Edition*, vol. I/18 (keyboard sonatas W. 65/15–20), critical edition (Oxford University Press, 1995), xxi + 142 pp.
- The Instrumental Music of Carl Philipp Emanuel Bach* (UMI Research Press, 1984), xi + 192 pp.

#### Journal articles and book chapters

- “Bach, Biffi, and the Violin Sonata BWV 1023,” *BACH Journal* 56 (2025): 40–73
- “C.P.E. Bach, Haydn, and the Evolving Keyboard Idioms of the Later Eighteenth Century,” *Eighteenth-Century Music* 21 (2024): 21–63
- “Mozart, J.C. Bach, and the Bach Tradition,” in *Bach Perspectives, Volume 14* (Illinois University Press, 2022), 72–106
- “Telemann as ‘General Capellmeister’ to the Bach Family,” in *Telemann Studies* (Cambridge University Press, 2022), 215–33
- “C.P.E. Bach’s Keyboard Music and the Question of Idiom,” in *Bach Perspectives, Volume 11* (Illinois University Press, 2017), 83–112
- Introduction to *C.P.E. Bach* (Ashgate, 2015), pp. xiii–xxviii
- “A Tale of Two Brothers: Friedemann and Emanuel Bach,” in *SECM in Brooklyn 2010: Topics in Eighteenth-Century Music I* (Steglein Publishing, 2014), 78–102
- “Carl Philipp Emanuel Bach: A Tercentenary Assessment,” *Early Music* 42 (2014): 335–45
- “Ornaments, Fingerings, and Authorship: Persistent Questions About English Keyboard Music circa 1600,” *Early Keyboard Journal* 30 (2013): 27–51
- “Printing the *Probestücke*: An Eighteenth-Century Music Publication by Carl Philipp Emanuel Bach,” *Harvard Library Bulletin* 24 (2013): 81–103
- “What Is a Composer? Problems of Attribution in Keyboard Music from the Circle of Philips and Sweelinck,” in *Networks of Music and Culture* (Ashgate Publishing, 2013), 113–55
- “An Enigmatic Legacy: Organ Music and the Berlin Bach Traditions,” *Keyboard Perspectives* 4 (2012): 153–74
- “Modifying the Da Capo? Through-Composed Arias in Vocal Works by Bach and Other Composers,” *Eighteenth-Century Music* 8 (2011): 21–51

- “An Enigmatic Legacy: Two Instrumental Works Attributed to Wilhelm Friedemann Bach,” *BACH: Journal of the Riemenschneider Bach Institute* 41/2 (2010): 24–60
- “Editing Bach’s ‘Preludes and Fugues’ for Organ,” *Organ Yearbook* 39 (2010): 59–72
- “J.S. Bach, C.P.E. Bach, and the Invention of the Concerto for Keyboard and Strings,” *Early Keyboard Journal*, 25/26 (2010): 29–59
- “Crossing the Rhine With Froberger: Suites, Symbols, and Seventeenth-Century Musical Autobiography,” in *Fiori musicali: Liber amicorum Alexander Silbiger* (Harmonie Park Press, 2010), 271–302
- “Fugues, Form, and Fingering: Sonata Style in Bach’s Preludes and Fugues,” in *Variations on the Canon: Essays in Musical Interpretation from Bach to Boulez in Honor of Charles Rosen on his Eightieth Birthday* (University of Rochester Press, 2008), 12–21
- “The *Sonata auf Concertenart*: A Postmodern Invention?,” in *Bach Perspectives, Volume 7* (University of Illinois Press, 2008), 55–96
- “Recent Editions and Recordings of Froberger and Other Seventeenth-Century Composers,” review article, *Journal of Seventeenth-Century Music* 13 (2007), online at <http://sscm-jscm.org/v13/no1/schulenberg.html>
- “Why We Know So Little About Bach’s Early Works: A Case Study (Two Keyboard Fugues),” in *Music and Its Questions: Essays in Honor of Peter Williams* (Organ Historical Society Press, 2007), 169–203
- “C.P.E. Bach in Zerbst: The Six Sonatas of Fall 1758: With Contributions on the Early Biography and Compositions of Carl Fasch,” in *Johann Friedrich Fasch als Instrumentalkomponist: Bericht über die Internationale Wissenschaftliche Konferenz am 8. und 9. April 2005 im Rahmen der 9. Internationalen Fasch-Festtage in Zerbst* (Beeskow: Ortus, 2007), 131–152
- “Seventeenth-Century Keyboard Music in Northern Europe: Germany, Austria, and the Netherlands,” chapter 9 in *The World of Baroque Music: New Perspectives*, ed. George Stauffer (Indiana University Press, 2006), 185–212
- “Editing the Keyboard Music of Bull and Scheidemann,” review article, *Journal of Seventeenth-Century Music* 2/1 (2005), online at <http://sscm-jscm.org/v11/no1/schulenberg.html>
- “‘Toward the Most Elegant Taste’: Developments in Keyboard Accompaniment from J.S. to C.P.E. Bach,” in *The Keyboard in Baroque Europe: Keyboard Studies of the 17th and 18th Centuries*, ed. Christopher Hogwood (Cambridge University Press, 2003), 157–68
- “When Did the Clavichord Become C.P.E. Bach’s Favourite Instrument? An Inquiry into Expression, Style, and Medium in Eighteenth-Century Keyboard Music,” in *De clavicordio IV: Proceedings of the IV International Clavichord Symposium, Magnano, 8–11 September 1999*, ed. Bernard Brauchli et al. (Magnano: Musica Antica a Magnano, 2000), pp. 37–53; French translation by Jean-Claude Teboul as “Quand le clavicorde est-il devenu l’instrument favori de C.P.E. Bach? Quelques questions sur la pratique du clavier dans le cercle de Bach,” in *Ostinato rigore* 23 (2004): 139–57
- “Versions of Bach: Performing Practice in the Keyboard Works,” in *Bach Perspectives, Volume 4* (Lincoln: University of Nebraska Press, 1999), pp. 111–35
- “Tempo Relationships in the Prelude of Bach’s Sixth English Suite: A Performance-Studies Approach,” *Journal of Musicological Research* 18 (1999): 139–60

- “Some Problems of Text, Attribution, and Performance in Early Italian Baroque Keyboard Music,” *Journal of Seventeenth-Century Music* 4.1 (1998), online at <http://sscm-jscm.org/v4/no1/schulenberg.html>
- “‘Musical Allegory’ Reconsidered: Representation and Imagination in the Baroque,” *Journal of Musicology* 13 (1995): 203–39
- “Composition and Improvisation in the School of J.S. Bach,” in *Bach Perspectives, Volume 1* (University of Nebraska Press, 1995), 1–42
- “Carl Philipp Emanuel Bach,” in *Eighteenth-Century Keyboard Music*, ed. Robert L. Marshall (Schirmer Books, 1994; reprint, Routledge, 2003), 191–229
- “The Keyboard Works of William Byrd: Some Questions of Attribution, Chronology, and Style,” *Musica Disciplina* 47 (1993): 99–121
- “La toccata del primo barocco e l’avvento della tonalità,” *Rivista italiana di musicologia* 27 (1992): 103–23
- “C.P.E. Bach and Handel: A Son of Bach Confronts Music History and Criticism,” *BACH Journal* 23/2 (Fall/Winter 1992): 5–30
- “Expression and Rhetoric in the Harpsichord Works of J.S. Bach,” in *J.S. Bach: A Tercentenary Celebration*, ed. Seymour Benstock (Greenwood Press, 1992), 95–109
- “Expression and Authenticity in the Harpsichord Works of J.S. Bach,” *Journal of Musicology* 8 (1990): 449–76
- “Performing C.P.E. Bach: Some Open Questions,” *Early Music* 16 (1988): 542–51
- “C.P.E. Bach in the 1740s: The Growth of a Style,” in *C.P.E. Bach Studies*, ed. Stephen L. Clark (Oxford University Press, 1988), 217–31
- “Modes, Prolongations, and Analysis,” *Journal of Musicology* 4 (1986): 303–29
- “Composition Before Rameau: Harmony, Figured Bass, and Style in the Baroque,” *College Music Symposium* 24/2 (Fall 1984): 130–48
- “Composition as Variation: Inquiries into the Compositional Procedures of the Bach Circle of Composers,” *Current Musicology*, no. 33 (Spring 1982): 57–87

#### Reviews, notes, and other publications

- Review article, recent research on Elizabethan keyboard music, forthcoming in *Early Keyboard Journal* ([published on my website](#))
- Review of J.C. Bach, *Zanaida* and *Carattaco* (Johann Christian Bach: Operas and Dramatic Works, vols. 5 and 7), forthcoming in *Notes*
- Review of Erinn Knyt, *Johann Sebastian Bach’s Goldberg Variations Reimagined*, forthcoming in *Notes*
- “Remembering Mary Oleskiewicz,” *Bach Notes*, no. 43 (2025): 5–6
- “In memoriam Mary Oleskiewicz,” *Seventeenth-Century Music* 35/1 (Fall 2025): 9
- Review of Annette Richards, *The Temple of Fame and Fortune: Portraits, Music, and History in the C.P.E. Bach Circle* (Chicago, 2022), *Eighteenth-Century Studies* 57 (2024): 261–64
- “C.P.E. Bach,” “Nichelmann,” “Türk,” in *Lexikon: Schriften über Musik*, vol. 2, edited by Felix Wörner and the Max-Planck-Institut für Empirische Ästhetik (Bärenreiter, 2022)
- “A Note on the Transcriptions,” in CD booklet for *Immersed*, keyboard transcriptions of Bach’s sonatas for unaccompanied violin (and other works), Daniël van der Hoeven, pianist (7 Mountain Records, 2022)

- Program note for Boston Early Music Festival concert series, March 26, 2022 (all–C.P.E. Bach), online at [https://issuu.com/bostonearlymusicfestival/docs/bemf\\_juilliard415\\_program](https://issuu.com/bostonearlymusicfestival/docs/bemf_juilliard415_program)
- Program note for *Janitsch: Trio Sonatas*, CD recording by Berlin Friday Academy (Brilliant Classics 95977, 2020)
- Program note for *Corelli's Band*, CD recording by Augusta McKay Lodge, violinist, et al. (Naxos 8.574239, 2020)
- Review of “*Avec discrétion*”: *Rethinking Froberger*, ed. Andreas Vejvar and Markus Grassl, and Florian Bassani, *Ein Gesangstraktat als Schlüssel zu Froberger: La belle methode von Jean Millet (1666)*, in *Early Keyboard Journal* 31/32 (2014–15): 165–73 (published in 2020)
- “Review: Music for Anna Magdalena Bach?,” *Bach Notes* 32 (2020): 3–4
- “‘Because They Could Never Have Equaled Their Father in His Style’: Creativity at the Keyboard in the Bach Family,” *Harpsichord and Fortepiano Magazine* 24 (2019): 4–7
- “In memoriam E. Eugene Helm,” *CPEBCW Newsletter* 3 (2018): 1–2 ([online](#))
- Program note for *Beyond Bach and Vivaldi: Rare Unaccompanied Works for the Baroque Violin*, Augusta McKay Lodge, violinist (Naxos, 2018)
- “Eighth J.S. Bach Dialogue Meeting” (conference report), *Eighteenth-Century Music* 15 (2018): 130–31
- Review of *De clavicordio XII*, ed. Bernard Brauchli et al., in *Galpin Society Journal* 71 (2018): 255–56
- Review of Peter Williams, *J.S. Bach: A Musical Biography*, in *Journal of the British Institute of Organ Studies* 41 (2017): 193–99.
- “Consistency and Inconsistency in Historical Keyboard Fingering,” *Tangents: The Bulletin of the Boston Clavichord Society*, no. 42 (fall 2017), pp. 1, 5; reprinted in *The British Clavichord Society Newsletter*, no. 70 (February 2018), 3–6
- Program note for *W.F. Bach: Complete Harpsichord Music*, Claudio Astronio, harpsichordist (Brilliant Classics, CD 94240, 2017)
- Review of *Interpreting Historical Keyboard Music*, edited by Andrew Woolley and John Kitchen (Farnham: Ashgate, 2013), *Early Keyboard Journal* 30 (2013 [published 2017]): 89–95
- Review of Stanley Ritchie, *The Accompaniment in “Unaccompanied” Bach: Interpreting the Sonatas and Partitas for Violin*, in *Performance Practice Review* 21/1 (2017), [published online](#)
- “Expression and *Discrétion*: Bach and Froberger,” in *Bach Notes: The Newsletter of the American Bach Society*, no. 26 (Spring 2017): 5–8
- Review of *Ercole Pasquini: Opere complete I*, ed. Paul Kenyon, *Notes* 73 (2017): 591–95
- Review of Siegbert Rampe, *Generalbasspraxis 1600–1800*, *Music and Letters* 97 (2016): 163–65
- Program note for *Johann Sebastian Bach: The French Suites*, Ignacio Prego, harpsichordist (Cantus C 9642/43, 2014)
- Letter, “Harpsichords,” in *Harvard Magazine* (Nov.–Dec. 2014), <https://www.harvardmagazine.com/2014/11/cambridge-02138>
- Letter on *allemandes giguées*, in *EMag: The Magazine of Early Music America*, 20/4 (winter 2014): 4
- “A. C.P.E. Bach Tercentenary Conference at Cornell,” *Tangents: The Bulletin of the Boston Clavichord Society*, no. 37 (winter 2014), 2



- “C.P.E. Bach in America,” *Bach Notes: The Newsletter of the American Bach Society*, no. 21 (Fall 2014): 4–6
- Review of *Johann David Heinichen’s Gründliche Anweisung (1711)*, translated by Benedikt Brilmayer and Casey Mongoven, *Music & Letters* 95 (2014): 278–80
- “Editorial” (introduction to special C.P.E. Bach issue), *Early Music* 42 (2014): 333
- “Hasse, Graun, and Graun” (review of ten CDs), *Early Music* 42 (2014): 496–9
- “C.P.E. Bach (II): Another Year, Another Anniversary,” online, [Musicology Now](#) (Aug. 7, 2014)
- “Tom Beghin at Houghton Library,” review of clavichord recital, *Tangents: The Bulletin of the Boston Clavichord Society*, no. 36 (spring 2014): 3
- Liner note for *Flute Music By Sons of Bach*, Rebecca Troxler, flutist, CD recording, TROY1490-91 (Albany Records, 2014)
- Liner note (uncredited) for *J.J. Quantz: Flute Concertos, QV 5:38, 5:81, 5:165, 5:238* (CD recording, Mary Oleskiewicz, flute, with Concerto Armonico Budapest, directed by Miklós Spányi, Naxos no. 8.573120, 2013)
- “Performing C.P.E. Bach: Questions Answered?,” *Early Music* 41 (2013): 119–22
- Liner note for *J.S. Bach: The Well-Tempered Clavier, Book 1*, Arthur Villar, pianist (CD recording, CD BABY 8087401, 2013)
- Continuo realizations for *Frederick II: 4 Sonatas* (four flute sonatas by King Frederick “the Great”), ed. Mary Oleskiewicz (Wiesbaden: Breitkopf und Härtel, 2012)
- Review of *Baroque Music*, edited by Peter Walls, in *Performance Practice Review* 17/1 (2012), [published online](#)
- “Wilhelm Friedemann Bach At 302” (review of six CDs), *Early Music* 40 (2012): 155–8
- “Bach’s Temperament” (letter), *Early Music* 40 (2012): 166–7
- “An Eighteenth-Century Organ Is Reconstructed at Cornell,” *Newsletter of the Society for 18th-Century Music*, no. 18 (October 2011), 8–9
- Review of *C.P.E. Bach Studies*, edited by Annette Richards, in *Eighteenth Century Current Bibliography* n.s., vol. 32 for 2006 (New York: AMS Press, 2010), 256–8
- “The Sound of Royal Entry: Antwerp, 1635,” *Seventeenth-Century Music* 20/1 (winter 2010), 11
- “Ursula Dütschler in Concert,” *Tangents: The Bulletin of the Boston Clavichord Society*, no. 29 (winter 2010), 2
- “Wilhelm Friedemann Bach’s Keyboard Music,” *Tangents: The Bulletin of the Boston Clavichord Society*, no. 28 (spring 2010), 1–2, with edition of March in E-flat, F. 30 (2-page insert)
- Review of Bruce Haynes, *The End of Early Music*, in *Journal of the American Musicological Society* 63 (2010): 169–78
- “Playing the Clavichord in Chamber Music: Some Preliminary Considerations,” *Tangents: The Bulletin of the Boston Clavichord Society*, no. 26 (spring 2009), 1, 5
- Review of Giulia Nuti, *The Performance of Italian Basso Continuo: Style in Keyboard Accompaniment in the Seventeenth and Eighteenth Centuries*, *Music & Letters* 89 (2008): 476–80
- “Schluß der fragmentarische Fuge” (Completion of the Unfinished Fugue), in *Johann Sebastian Bach: Die Kunst der Fuge/The Art of Fugue*, ed. Klaus Hofmann, 3. Auflage (Kassel: Bärenreiter, 2008)

- Review of Christoph Henzel, *Graun-Werkverzeichnis (GraunWV)*, and Tobias Schwinger, *Die Musikaliensammlung Thulemeier und die Berliner Musiküberlieferung in der zweiten Hälfte des 18. Jahrhunderts* (with Mary Oleskiewicz), *Notes* 64 (2007–8): 722–7
- Review of Pieter Dirksen, *Heinrich Scheidemann's Keyboard Music*, *Notes* 64 (2007–8): 493–6
- “Connections in the Loeb Music Library,” *Harvard Library Bulletin* 18 (2007): 29–31
- Review of *The Cambridge History of Seventeenth-Century Music* (edited by Tim Carter and John Butt), in *Music & Letters* 88 (2007): 484–7
- “Autograph Manuscript by Froberger Emerges, Only to Disappear Again” and “Yearsley Joined by Sykes in Spring Clavichord Recital,” *Tangents*, no. 22 (spring 2007), 1 and 6; 3
- Letter, “Academic Input,” *Early Music America* 13/1 (spring 2007): 3
- Entries on C.P.E. Bach, Concerto, and other topics, in *The Harpsichord and Clavichord: An Encyclopedia*, edited by Igor Kipnis (New York: Routledge, 2007)
- “Earliest Clavichord Piece Performed,” *Tangents*, no. 21 (fall 2006): 1
- “C.P.E. Bach: The Complete Works” and “Andrus Madsen at Friends Meeting House, Cambridge,” *Tangents*, no. 20 (spring 2006): 1–2 and 4
- “Clavichord Symposium at 2005 Boston Early Music Festival,” *Tangents*, no. 19 (fall 2005): 3
- Review of *C.P.E. Bach: Matthäus-Passion 1769* (CD recording, directed by Ton Koopman), *Eighteenth-Century Music* 2 (2005): 167–70
- Review of W. Dean Sutcliffe, *The Keyboard Sonatas of Domenico Scarlatti*, in *Early Keyboard Journal* 22 (2004): 100–104
- Continuo realizations for *Johann Joachim Quantz: Six Quartets for Flute, Violin, Viola, and Basso continuo*, ed. Mary Oleskiewicz (Ann Arbor: Steglein, 2004)
- “Lebedinsky Plays Iberian Program,” *The Boston Clavichord Society Newsletter*, no. 15 (fall 2003): 6
- Review article: “Recent Bach Studies,” *Journal of Musicological Research* 22 (2003): 387–402
- Review of *The Oxford Companion to Music*, *Music & Letters* 84 (2003): 644–6
- “Comments on Kirkpatrick,” *The Boston Clavichord Society Newsletter*, no. 13 (Fall, 2002): 3
- Review of Neue Bach-Ausgabe, vols. V/9.1 (toccatas), V/9.2 (miscellaneous keyboard works I), and V/11 (transcriptions), *Journal of the American Musicological Society* 55 (2002): 353–65
- Review of José de Torres's *Treatise of 1736: General Rules for Accompanying on the Organ, Harpsichord, and the Harp*, translated by Paul Murphy, in *Music Theory Spectrum* 24/1 (Spring 2002): 154–8
- “Performer's View” column, *Newsletter of the American Bach Society* (Spring 2002), 3, 8–9
- Review of Christoph Wolff, *Johann Sebastian Bach: The Learned Musician*, and Malcolm Boyd, *Bach* (3d ed.), *MLA Notes* 58 (2001–2): 59–62
- Continuo realizations for *Johann Joachim Quantz: Seven Trio Sonatas*, ed. Mary Oleskiewicz, *Recent Researches in Music of the Baroque Era* (Middleton, Wis.: A-R Editions, 2001)
- “Ornamentation: German Baroque,” in *The New Grove Dictionary of Music and Musicians*, second edition (London: Macmillan, 2001), 18: 726–33 and 745–6, and *Grove Music Online*
- Review of Joel Lester, *Bach's Works for Solo Violin: Style, Structure, Performance*, in *MLA Notes* 57 (2000–1): 127–31
- “Conferences at America's Shrine to Music Museum,” *Early Music Review* 62 (July 2000): 8–10

- Oxford Composer Companions: J.S. Bach*, ed. Malcolm Boyd (Oxford: Oxford University Press, 1999): entries on *Art of Fugue*; C.P.E., J.C., and W.F. Bach; clavier; *Clavierbüchlein*; continuo; English Suites; French Suites; toccata; Cantatas 4, 12, 31, 56, 82, 106, 140, et al.
- “European Art Music,” in *The Garland Encyclopedia of World Music*, vol. 8: *Europe*, ed. Tim Rice et al. (New York: Garland Publishing, 1999), pp. 68–87
- Five bibliographic review articles in *Reader’s Guide to Music*, ed. Murray Steib (Chicago: Fitzroy Dearborn Publishers, 1999): J.C. Bach, C.P.E. Bach, Baroque Keyboard Music, Continuo, Renaissance Keyboard Music
- “From Renaissance to Baroque: NEMA Conference,” *Early Music Review* 53 (Sept., 1999): 8–9 (report on National Early Music Association meeting, York, U.K.)
- Review of Neue Bach-Ausgabe, vols. V/6.2 (*Well-Tempered Clavier* II) and VIII/2 (*Art of Fugue*), *MLA Notes* 55 (1998–9): 755–60
- “Missing Spitta Manuscript Found,” *American Bach Society Newsletter* (Fall 1998), 6–7
- Review of Pieter Dirksen, *The Keyboard Music of Jan Pieterszoon Sweelinck: Its Style, Significance, and Influence*, *MLA Notes* 55 (1998–9): 95–7
- “Bach Keyboard Editions,” *Piano Magazine* (London) 6/3 (May-June 1998): 25–7
- CD liner note for *J.S. Bach: The Complete Harpsichord Concertos*, dir. Christopher Hogwood, Decca 460 031-2 (1998)
- Review of *The Practice of Performance: Studies in Musical Interpretation*, ed. John Rink, *MLA Notes* 53 (1996–7): 1137–40
- CD liner note for *J.S. Bach Harpsichord Concertos*, vol. 2, Christopher Hogwood, dir., Oiseau-Lyre 448 178-2 (1997): recordings of BWV 1042, 1052, 1054, and 1056
- Commentary on Channan Willner, “More on Handel and the Hemiola,” *Music Theory Online* 2.5 (July 1996), at <http://www.mtosmt.org/issues/mto.96.2.5/mto.96.2.5.schulenberg.html>
- Review of Peter Schleuning, *Johann Sebastian Bachs “Kunst der Fuge”: Ideologien—Entstehung—Analyse*, in *MLA Notes* 52 (1995–6): 460–1
- Review of John Butt, *Music Education and the Art of Performance in the German Baroque*, in *Performance Practice Review* 8 (1995): 171–6
- Review of *A Bach Tribute: Essays in Honor of William H. Scheide*, ed. Paul Brainard and Ray Robinson, in *MLA Notes* 52 (1995–6): 88–90
- Review of *Keyboard Music from the Andreas Bach Book and the Moeller Manuscript*, ed. Robert Hill, in *Bach Perspectives*, vol. 1 (University of Nebraska Press, 1995), 205–14
- Review of Hans Heinrich Eggebrecht, *J.S. Bach’s The Art of Fugue*, trans. Jeffrey L. Prater, and three other works, *MLA Notes* 51 (1994–5): 1317–21 and 1457–8
- Review of Paul Badura-Skoda, *Interpreting Bach at the Keyboard*, in *Music & Letters* 75 (1994): 605–9
- CD liner note for *The Young Beethoven*, Igor Kipnis, fortepiano, Epiphany Records EP-1 (1994): recordings of opp. 13, 27/2, 34, and other works
- Review of Eric Chafe, *Tonal Allegory in the Vocal Music of J.S. Bach*, in *Historical Performance* 5 (1992): 104–7
- Continuo realization for *Anonym (J.S. Bach?): Sonate für Violine und Basso continuo A-dur BWV Anh. II 153*, ed. Russell Stinson (Breitkopf und Härtel, 1991)
- CD liner note for *Charlotte Mattax, Harpsichord: Johann Sebastian Bach*, Koch International Classics 3-7046-2 (1991): recordings of BWV 828, 910, 912, and 964



Review of *Authenticity and Early Music*, ed. Nicholas Kenyon, in *Current Musicology*, no. 48 (Spring 1990): 78–87  
Review of *The Collected Works for Solo Keyboard by Carl Philipp Emanuel Bach 1714–1788*, ed. Darrell Berg, *Journal of the American Musicological Society* 40 (1987): 105–12  
Letters in *New York Review of Books* (October 25, 1990, [available online](#)), *Scientific American* (August 1989)

Reviews and articles in the online *Boston Musical Intelligencer* ([classical-scene.com](#)), 2010–17

American Modern Opera Company (December 17, 2017)  
C. P. E. Bach Tower Festival Music at King’s Chapel Boston (October 30, 2017)  
A Far Cry at the Gardner Museum (February 13, 2017)  
Virtuoso Entertainment from H + H Strings (February 11, 2017)  
The Boston Camerata’s *Play of Daniel* (January 30, 2017)  
Vivaldi’s *Juditha* at Longy (January 22, 2017)  
Les Bostonades (January 22, 2017)  
Fretwork with Suzie LeBlanc (October 8, 2016)  
*Saul* by H & H (May 4, 2016)  
William Christie and Les Arts Florissants (April 26, 2016)  
“Collage Commemorates Carter” (March 16, 2016)  
“Mostly Machaut From the Orlando Consort” (February 13, 2016)  
“Finely Finished Fragments by Blue Heron” (February 7, 2016)  
Seraphim Singers, 20th-century choral music (January 25, 2016)  
Antico Moderno ensemble, new and 17th-century music (January 23, 2016)  
Paul O’Dette and Ron McFarlane, lute duo (January 17, 2016)  
Collage New Music: works by Amar, Rokowski, Czernowin, and Wyner (January 11, 2016)  
Amanda Forsythe and Apollo’s Fire (November 21, 2015)  
“Re-Imagined French Baroque?,” review of L’Académie (Nov. 8, 2015)  
“Classical Echoes Exquisitely Sung and Played”: Emma Kirkby, Jakob Lindberg (Oct. 3, 2015)  
“A Very Polished Concerto Soave” (June 10, 2015)  
Musicians of the Old Post Road: Franz and Georg Benda (Apr. 13, 2015)  
Grand Harmonie: Mozart and Mendelssohn (Apr. 11, 2015)  
Tenet and Green Mountain Project: Monteverdi’s *Vespers of 1610* (Jan. 14, 2015)  
“A Bach Christmas? Bah, Humbug!,” Handel and Haydn Society (Dec. 19, 2014)  
“Two 18th-Century Comedies From BEMF,” Pergolesi intermezzos (Dec. 1, 2014)  
“Rameau Arranged for Harpsichord,” Kenneth Weiss recital (Nov. 2, 2014)  
“Diabolical Trills and Other Trickery,” Handel and Haydn Society (Nov. 1, 2014)  
“A Nameless Mass As Sweet As Any,” Blue Heron vocal ensemble (Oct. 19, 2014)  
“H & H Begins 200th Season,” Handel and Haydn Society (Oct. 11, 2014)  
“Newish Music for Oldish Instruments,” Juventas New Music ensemble (Sept. 19, 2014)  
“Bass Sounds and More,” unaccompanied cello music by Bach and others (Aug. 1, 2014)  
“Bach Choral Works for Organist’s Guild,” music by J.S. and C.P.E. Bach (June 25, 2014)  
“Not-So-Cavalier Consort Music,” 17th-century English works (June 20, 2014)  
“Cuckoo Captured by Blue Heron,” concert, lecture by Thomas Forrest Kelley (Feb. 25, 2014)  
Handel and Haydn Society: Haydn and Beethoven (Jan. 25, 2014)

“C.P.E. Bach Turns Three Hundred” (Jan. 20, 2014)  
A Far Cry and Urbanity Dance: dances to music of Bach and Stravinsky (Jan. 12, 2014)  
Canto Armonico: choral works by Biber and others (Dec. 21, 2013)  
Tallis Scholars: works of Victoria and others (Dec. 15, 2013)  
Handel and Haydn Society: Handel’s *Messiah* (Nov. 30, 2013)  
Rebel Baroque Ensemble: works of Handel, Telemann, and others (Nov. 10, 2013)  
Handel and Haydn Society: Haydn, Mozart, Beethoven (Nov. 2, 2013)  
Cambridge Concentus: Handel’s *Resurrezione* (Oct. 28, 2013)  
Viols and Friends: works of Kapsberger, Frescobaldi, et al. (Oct. 26, 2013)  
Boston Musica Viva: works by Schuller, Brody, and Rodríguez (Oct. 6, 2013)  
Aston Magna: Marais and Bach (June 28, 2013)  
The *Play of Daniel* (June 22, 2013)  
Renaissance and early Baroque works played by The Royal Wind Music (June 17, 2013)  
Boston Early Music Festival Organ “Mini-Fest” (June 14, 2013)  
French Baroque chamber works performed by Duo Maresienne (May 20, 2013)  
Works by Barbara Strozzi and others, performed by La Donna Musicale (May 18, 2013)  
Renaissance choral music performed by Stile Antico (Apr. 6, 2013)  
Songs by Lazar Weiner, performance directed by Yehudi Wyner (Mar. 5, 2012)  
Haydn and Beethoven symphonies performed by the Handel and Haydn Society (Feb. 18, 2012)  
Medieval vocal works performed by Anonymous 4 (Jan. 31, 2012)  
Works of Purcell, The English Concert with countertenor Andreas Scholl (Oct. 25, 2011)  
Bach cantata performances at Emmanuel Church, Boston (Jan. 19, 2011)  
“Enigmatic Legacy: Music of Wilhelm Friedemann Bach,” (Dec. 9, 2010)

Website (<https://schulenbergmusic.org/>)

performances of works by Byrd, Froberger, J.S., W.F., and C.P.E. Bach, and contemporary composers on harpsichord, organ, clavichord, and fortepiano from concerts and recitals  
course syllabi and teaching materials  
companion webpages for *Music of the Baroque* and books on W.F. and C.P.E. Bach  
editions of concertos and keyboard works by W.F. and C.P.E. Bach  
papers on music by Barbara Strozzi, Froberger, J.S. Bach, C.P.E. Bach, and others  
reconstructions and transcriptions of music by Handel and J.S. Bach

### **Selected performances (\*[audio online](#))**

- \*Fortepianist, Newton Piano Summit series (Newton, Mass. March 15, 2025): sonatas by C.P.E. Bach (W. 57/6) and Beethoven ([op. 10, no. 1](#)); fantasia F. 21 by W.F. Bach, Quantz flute sonata [QV 1:7 \(with Mary Oleskiewicz, flute\)](#)
- \*Fortepianist, Society for Historically Informed Performance 2024 concert series (Lincoln, Andover, and Boston, Mass., July 16–18): C.P.E. Bach quartets (with Mary Oleskiewicz, flute, and Georgina McKay Lodge, viola); online video: <https://youtu.be/HnZ-G1ynByE>
- \*Solo recital, Boston Clavichord Society series (Wellesley, Mass., April 14, 2024): transcriptions of Bach, [Violin Sonata BWV 1001](#), Violin Partita BWV 1006, and Cello Suite BWV 1010
- \*Bach, Sonata for keyboard and flute BWV 1030/1, with Mary Oleskiewicz; one of the American Bach Society’s [“Tiny Bach Concerts”](#) (released May 24, 2021, also on [YouTube](#))

- Harpsichord music by Ascanio Mayone and J.S. Bach, Robert Judd Memorial, American Musicological Society meeting, Boston (Nov. 1, 2019)
- Soloist (second harpsichord), J.S. Bach, Quadruple Concerto BWV 1065, Hong Kong Baptist University (May 29, 2019); [video of the first movement online](#)
- \*Lecture-performance, “Bach’s ‘Triple Concerto’ BWV 1044 and Its Models,” American Bach Society, biennial conference, Yale University, New Haven (April 28, 2018)
- \*Director and harpsichordist, C.P.E. Bach, Concerto W. 24 (New York premiere), Handel’s *Armida abbandonata*, and other works, Wagner College, New York (Oct. 25, 2017)
- Lecture-recital, “Expression and *Discrétion*: Performing the Music of Froberger and Bach Today,” Hong Kong Baptist University (Nov. 2, 2016)
- Recital, Froberger and His Legacy, University at Albany (Sept. 16, 2016)
- \*“Conversations with Virtuosos,” duo-recital with Jude Ziliak, violin (Midtown Concerts series, New York, Oct. 8, 2015), music of Telemann, J.G. Graun, and C.P.E. Bach; online videos: [Telemann, J.G. Graun](#)
- “A C.P.E. Bach Retrospective,” Boston Clavichord Society, Brandeis University (Waltham, Mass., Mar. 22, 2015)
- Lecture-recital, “A New Voice for the *Clavier*: C. P. E. Bach and the Changing Idiom of Keyboard Music,” American Musicological Society (Milwaukee, Nov. 8, 2014)
- Music of C.P.E. Bach, recital and concert including concerto W. 23, Idaho Bach Festival (Moscow, Oct. 24–25, 2014)
- Lecture-recital, music of C.P.E. Bach for harpsichord, fortepiano, and clavichord, Focus on Piano Literature (Greensboro, N.C., June 6, 2014)
- J.S. Bach: the complete Well-Tempered Clavier, with commentary (Taylor House, Boston, Jan. 19, Mar. 16, May 18, 2013)
- Concert, “‘Bringing His Audience to Tears’: Frederick ‘The Great’ As Composer and Performer,” with Mary Oleskiewicz, American Musicological Society (New Orleans, Nov. 3, 2012)
- Cage, *Apartment House 1776*, with Callithumpian Ensemble, Jordan Hall (Boston, Mar. 1, 2012)
- Recital, Claremont Graduate University (Nov. 15, 2011), works of Froberger, Scarlatti, J.S. Bach, W.F. Bach, Lou Harrison
- Lecture-Recital, “What is a Composer?” (works by Frescobaldi, Bull, and Philips), conference on musical networks, McGill University (Montréal, Feb. 12, 2011)
- Recital, Temple University, works of J.S., W.F., and C.P.E. Bach (Philadelphia, Oct. 28, 2010)
- Music of W.F. Bach, C.P.E. Bach, and Friedrich II of Prussia, Biennial Baroque conference (Belfast, July 3, 2010)
- Concertos by W.F. Bach and Quantz, with Mary Oleskiewicz and Baroque Band of Chicago, American Bach Society (Madison, Wisc., May 8, 2010)
- “Music for the Palace of Sanssouci,” with Mary Oleskiewicz and Balász Máté, Boston Early Music Festival fringe event (June 12, 2009)
- “Music Mostly From Eighteenth-Century Berlin,” with Mary Oleskiewicz and Stephanie Vial, Triangle Early Music (Durham, N.C., May 9, 2009)
- Recital, works of J.S. and C.P.E. Bach (Greensboro, N.C., Jan. 30, 2007)
- Opening concert, 27th Symposium on Musical Instrument Building, music of Handel, Quantz, W.F. Bach, and J.G. Graun, with Mary Oleskiewicz (Michaelstein, Germany, Oct. 6, 2006)

Early clavichord demonstration and Howard Schott memorial, American Musical Instrument and Galpin societies (Vermillion, S.D., May 21–22, 2006)  
Music of Froberger, Society for 17th-Century Music (Toronto, Apr. 23, 2006)  
J.S. Bach, concertos for two harpsichords, with Ronald Cross (Staten Island, Sept. 12, 2004)  
Quantz flute quartets, with Mary Olesiewicz, National Flute Association (Nashville, Aug. 13, 2004); Boston Early Music Festival concurrent event (June 12, 2003)  
Flute sonatas by Graun, Glösch, and Quantz, with Mary Oleskiewicz, American Musicological Society (Houston, Nov. 15, 2003), Rhodes College (Memphis, Tenn., Nov. 7, 2003)  
Music of J.S. Bach, C.P.E. Bach, Quantz, and Mützel, with Mary Oleskiewicz, Keio University (Hiyoshi, Japan, Jan. 16, 2002)  
Recital, College-Conservatory (Cincinnati, Oh., March 1, 2001)  
Music of J.S. and C.P.E. Bach, Quantz, and Kleinknecht, with Mary Oleskiewicz, University of Notre Dame (Oct. 29, 2000), Iowa City Early Keyboard Society (Iowa City, Nov. 12, 2000)  
“Virtuoso Baroque Music from Italy, Germany, and Iberia,” with Mary Oleskiewicz, Society for 17th-Century Music (Vermillion, S.D., Apr. 27, 2000)  
Music of J.S. and C.P.E. Bach, Locatelli, and Quantz, with Mary Oleskiewicz, Northern Illinois University (DeKalb, Sept. 9, 1999)  
“Bach and the Virtuosos at Dresden,” with Lucy Yates and Stephanie Vial, Boston Early Music Festival concurrent event (Museum of Fine Arts Boston, June 9, 1999)  
J.S. Bach: Musical Offering, with Mary Oleskiewicz, David Wilson, and Stephanie Vial (Dayton, Oh., May 14, 1999)  
Music of Telemann, with Geoffrey Burgess and Owen Watkins (Chapel Hill, Nov. 13, 15, 1998)  
Music of Quantz, J.G. Graun, and J.S. Bach, with Mary Oleskiewicz, Yale University (Apr. 25, 1998), MIT Chapel (Cambridge, Mass., Apr. 23, 1998)  
“Flute Fest,” with Sandra Miller, Ronald Turner, Mary Oleskiewicz, Library of Congress (Washington, Feb. 2, 1998)  
Chamber music with Richard Luby and Brent Wissick, Killington Music Festival (Vermont, Aug. 24, 1997)  
Chamber music of Quantz, J.G. Graun, Friedrich II, and J.S. Bach, with Mary Oleskiewicz, Youngstown State University (Ohio, May 22, 1997); Duke University (Apr. 23, 1997)  
Recital, Festival International de Clavecin Bach, Université de Québec (Montréal, May 3, 1997)  
Recital, American Bach Project (Milwaukee, Mar. 19, 1997)  
“Not Enough Tenors,” director, Collegium Musicum (Chapel Hill, Feb. 14, 1997)  
J.S. Bach, Goldberg Variations, University of North Carolina (Greensboro, Oct. 8, 1996)  
Recital, music of W.F. and C.P.E. Bach, Midwest Historical Keyboard Society (St. Louis, Apr. 27, 1996)  
New Music Concert, including my *Rondeaux* with Lucy Yates and Brent Wissick (Chapel Hill, Apr. 25, 1996)  
“Too Many Sopranos,” director, Collegium Musicum (Chapel Hill, Feb. 18, 1996)  
Recital, MusicSources (Berkeley, Calif., Apr. 14, 1996)  
Carissimi, *Jonas*, and music of Charpentier, Schütz, and Purcell, director, collegia musica of Duke University and University of North Carolina (Nov. 10 and 20, 1995)  
Duo recital, with Lucy Yates, Princeton Friends Meeting (N.J., Nov. 5, 1995)

Lecture-recital, “Keyboard Music of the Italian Baroque: Written Traces of an Unwritten Tradition,” American Musicological Society (New York, Nov. 4, 1995), Bate Collection (Oxford University, Mar. 8, 1995)  
Recital, music of Jolas, Hannay, and Schulenberg (Sonata), Southeast Historical Keyboard Society (Morrow, Ga., Nov. 3, 1994)  
Recital, Westfield Center Symposium, Smith College (Northampton, Mass., Oct. 1, 1994)  
Duo recital, with Zvi Meniker, Durham and Chapel Hill (Feb. 5–6, 1994)  
Recital, organ conference, University of Nebraska (Lincoln, Oct. 7, 1993)  
Schütz, *Musicalische Exequien*, director (Chapel Hill, Apr. 24, 1993)  
Soloist, first harpsichord, C.P.E. Bach, double concerto W. 46, with Elaine Funaro and Ensemble Courant (Chapel Hill, Feb. 27, 28, 1993)  
Recital, music of J.S., W.F., and C.P.E. Bach, American Musicological Society (Chicago, Nov. 9, 1991)  
Recital, Dunster House, Harvard University (Cambridge, Mass., Oct. 7, 1990)  
Recital, University of Texas (Austin, Feb. 23, 1990)  
Recital, Eliot House (Cambridge, Mass., Dec. 9, 1973)  
Midnight recital, Dunster House (Cambridge, Mass., Nov. 15, 1973)  
Continuo harpsichordist, Haydn concerto in D and other works, with Yo-Yo Ma and Bach Society Orchestra (Cambridge, Mass., Mar. 9, 1974)  
Soloist, J.S. Bach, Brandenburg Concerto no. 5, with Lynn Chang, Halley Shefler, and Bach Society Orchestra (Cambridge, Mass., Dec. 15, 1973)

### **Selected presentations**

Online [“book chat”](#) (American Bach Society, Oct. 25, 2024)  
Introductory talk and performance: C. P. E. Bach, Sonata W. 63/6 ([online video](#), uploaded November 9, 2023)  
Interview for Houston Bach Society, [podcast](#) recorded February 12, 2021  
“Mozart and the Bach Tradition,” joint meeting of the American Bach Society and the Mozart Society of America, Stanford (Feb. 15, 2020)  
Keynote talk, “C.P.E. Bach, Haydn, and the Evolving Keyboard Idioms of the Later Eighteenth Century,” North American Haydn Society, Boston (Oct. 31, 2019)  
Keynote lecture-recital, 2d International Conference on Performance and Creativity, Hong Kong Baptist University, Hong Kong (May 28, 2019)  
“Bach and the Seventeenth Century,” Society for Seventeenth-Century Music, annual meeting, Duke University, Durham, N.C. (April 6, 2019)  
“Bach’s ‘Triple Concerto’ BWV 1044 and Its Models,” lecture-performance, American Bach Society, Yale University, New Haven (April 28, 2018)  
“Telemann as ‘General Capellmeister’ to the Bach Family,” conference; Georg Philipp Telemann: Enlightenment and Postmodern Perspectives, Temple University, Philadelphia (Oct. 13, 2017)  
“Bach and the Beaming of Small Note Values,” Bach Network Dialogue Meeting, Madingley Hall, Cambridge University (July 13, 2017)  
“New Thoughts on an Old Topic: Consistency and Inconsistency in Historical Keyboard Fingering,” Historical Performance Institute conference, Indiana University (May 20, 2017)



- “Expression and *Discrétion*: Froberger and the Invention of a New Keyboard Style,” lecture-recital, Society for 17th-Century Music, Providence, R.I. (Apr. 22, 2017)
- “Expression and *Discrétion*: Froberger, Bach, and Performance,” lecture-recital, International Conference on Creativity and Performance, Hong Kong Baptist University (Nov. 2, 2016)
- “Four Hundred Years of Froberger: Science and Subjectivity in 17th-Century Keyboard Music,” paper, 17th Biennial International Conference on Baroque Music, Canterbury (July 15, 2016)
- “A New Voice for the *Clavier*: C. P. E. Bach and the Changing Idiom of Keyboard Music,” lecture-recital, American Musicological Society, national meeting, Milwaukee (Nov. 8, 2014)
- “The ‘Version’ Problem in Bach’s Preludes and Fugues for Organ,” paper, American Guild of Organists, national convention, Boston (June 24, 2014)
- “From Harpsichord to Piano: The Changing Idiom of C.P.E. Bach’s Keyboard Music,” lecture-recital, UNCG Focus on Piano Literature, Greensboro, N.C. (June 6, 2014)
- “Bach at Berlin: C.P.E. Bach’s Revolutionary Keyboard Music of the 1740s,” lecture-recital, American Bach Society, Kenyon College, Gambier, Ohio (May 3, 2014)
- “Preludes and Fugues by Bach? Questions of Text, Genre, and Attribution in the Organ Works,” American Bach Society, Rochester, N.Y. (Sept. 29, 2012)
- “Ornaments, Fingerings, and Authorship: Persistent Questions About English Keyboard Music ca. 1600,” lecture-performance, Midwestern Historical Keyboard Society, Omaha (May 19, 2011)
- “An Enigmatic Legacy: Organ Music and the Berlin Bach Traditions,” conference: Keyboard Culture in 18th-Century Berlin and the German Historical Consciousness, Cornell University, Ithaca, N.Y. (Mar. 12, 2011)
- “What Is a Composer? Problems of Attribution in Keyboard Music from the Circle of Philips and Sweelinck,” lecture-performance, Networks of Keyboard Music c. 1600, McGill University, Montréal (Feb. 12, 2011)
- “An Enigmatic Legacy: The Music of Wilhelm Friedemann and Bach and Its Relationship to Other Bach-Family Works,” Fourteenth Biennial Baroque conference, Belfast (July 3, 2010)
- “An Uncertain Legacy: Two Instrumental Works Attributed to Wilhelm Friedemann Bach (1710–84),” American Bach Society, Madison, Wis. (May 8, 2010)
- “A Tale of Two Brothers: Friedemann and Emanuel Bach,” Society for Eighteenth-Century Music, Brooklyn, N.Y. (April 9, 2010)
- “*Artistes* in Rome: Froberger, Poussin, and the Modes of Music and Painting,” Society for Seventeenth-Century Music, Houston, Tx. (March 6, 2010)
- “Modifying the Da Capo? Through-Composed Arias in Vocal Works by Bach and Other Composers,” American Bach Society, Lehigh University, Bethlehem, Pa. (May 9, 2008)
- “Crossing the Rhine With Froberger: The Significance of Recent Manuscript Discoveries,” Society for Seventeenth-Century Music, Toronto, (April 23, 2006); as “Crossing the Rhine With Froberger II: His Programmatic Keyboard Pieces in the Light of Seventeenth- and Eighteenth-Century Aesthetics,” American Musicological Society, annual meeting, Los Angeles (Nov. 5, 2006)
- “Why We Know So Little About Bach’s Early Works: Style, Chronology, and Attribution in Two Keyboard Fugues,” Organ Historical Society Archives Symposium, New Brunswick, N.J. (May 27, 2004)

- “Printing the *Probestücke*: C. P. E. Bach's Revisions Before and After Publication,” Boston Clavichord Society Symposium, Museum of Fine Arts, Boston (June 12, 2003), also as “The Last Bach-Family Copper-Engraved Print: C. P. E. Bach's *Probestücke*,” American Musicological Society, annual meeting, Houston (Nov. 15, 2003)
- “Performing Bach's *Musical Offering*: Questions for the Keyboard Player,” Musicological Society of Japan, Keio University, Hiyoshi (Jan. 12, 2002)
- “Concerto and Sonata in the Music of Johann Sebastian Bach and His Contemporaries: Ritornello Form and the Definition of Genre,” National University of Fine Arts and Music, Tokyo (Jan. 8, 2002)
- “The Instrument and Its Repertory: The Ridolfi Harpsichord and 17th-Century Keyboard Music,” paper and concert, Society for Seventeenth-Century Music, Vermillion, S.D. (April 27–28, 2000)
- “Bach's *Musical Offering*: Instrumentation and Realization,” lecture-demonstration and performance, Midwest Historical Keyboard Society, Dayton (May 14-15, 1999)
- “The *Sonate auf Concertenart*: A Modern Invention?,” American Bach Society, biennial meeting, New Haven (April 25, 1998); also American Musicological Society, annual convention, Boston (Oct. 30, 1998)
- “*Partes feminarum*: Gender Representation in Baroque Music,” paper and performance, Feminist Theory and Music IV conference, Charlottesville, Va. (June 6, 1997)
- “Composition and Improvisation in the Bach Circle,” lecture-demonstration, Festival International de Clavecin Bach, Montréal (May 3, 1997)
- “Tempo Relationships in the Prelude of Bach's Sixth English Suite,” paper, American Musicological Society, Southeast Chapter meeting, Columbia, S.C. (Feb. 22, 1997)
- “Recreating Baroque Music: Fictional Worlds and Two Seventeenth-Century Tombeaux,” Stanford University (April 15, 1996)
- “Keyboard Music of the Italian Baroque: Written Traces of an Unwritten Tradition,” lecture-recital, American Musicological Society, annual meeting New York (Nov. 4, 1995)
- “Performance Problems in Early Italian Baroque Keyboard Music,” lecture-recital, American Guild of Organists, pedagogy conference, Dallas (July 9, 1994), repeated for Westfield Center for Early Keyboard Studies, First Annual Symposium, Northampton, Mass. (Oct. 1, 1994)
- “‘Musical Allegory’ Reconsidered: Representation and Imagination in Baroque Music,” American Musicological Society, 1993 meeting, Montréal
- Conference leader, 17th Annual Organ Conference, University of Nebraska at Lincoln (October 7–9, 1993): talks on “Articulation” and “The Manualiter-Pedaliter Question”
- Panelist, Byrd Performance Seminar, Boston Early Music Festival (June 19, 1993)
- “Versions of Bach: Performing Practice in the Keyboard Works,” Southeast Historical Keyboard Society, annual meeting, Louisville (April 18, 1993)
- “Analyzing Early Music: Two Case Studies,” Music Theory Southeast, Chapel Hill, N.C. (March 19, 1993)
- “Composition and Improvisation in the Bach Circle,” paper and recital, American Musicological Society, 1991 annual meeting, Chicago
- “Handel and One Eighteenth-Century Listener: C.P.E. Bach,” paper, American Handel Society, biennial meeting, Washington (Nov. 1991)

- “Attribution, Chronology, and Style in the Keyboard Works of William Byrd,” American Musicological Society, New England Chapter meeting, Lowell, Mass. (Sept. 1991)
- “Musical Expression and Musical Rhetoric in the Harpsichord Works of J.S. Bach,” American Musicological Society, 1985 annual meeting, Vancouver, B.C. (November), and International Bach Conference, Hofstra University (Oct. 1985)
- “Composition as Variation: Inquiries into the Compositional Procedures of the Bach Circle of Composers,” American Musicological Society, Greater New York Chapter, spring 1981 meeting, Columbia University, New York, N.Y.

### **Education**

- State University of New York at Stony Brook, 1978–82. Ph.D. in Music History, 1982; dissertation: “The Instrumental Music of Carl Philipp Emanuel Bach”
- Stanford University, 1976–7. M.A. in Music (Performance Practice), 1977
- Harvard College, 1972–6. B.A. *cum laude* in Music, 1976
- Study of harpsichord: John Gibbons (Boston, 1973–76), Martin Pearlman (Cambridge, Mass., 1974–6), Laurette Goldberg (Berkeley, 1977)
- Study of early music: Baroque Performance Institute, Oberlin, Ohio (Summer 1974 and 1975)

### **Professional positions**

- Wagner College, Professor (2001–25; chair, 2001–17)
- Boston University, Adjunct Professor (2015–25)
- The Juilliard School, Historical Performance faculty (part-time, 2010–17)
- Mason Gross School of the Arts, Rutgers The State University of New Jersey, Lecturer (part-time, fall 2005, spring 2008, and fall 2009)
- Aaron Copland School of Music, Queens College, Associate Professor (part-time, spring 2011)
- University of Notre Dame, Assistant Professor (2000–2001)
- University of South Dakota, Assistant Professor (summer 2000) and Research Associate (1999–2001)
- University of North Carolina at Chapel Hill, Assistant Professor (1992–99)
- Duke University, Assistant Professor (part-time, 1995–97)
- University of Texas at Austin, Lecturer (spring 1990)
- Columbia University, Assistant Professor (1987–99)
- Baruch College of the City University of New York, Assistant Professor (spring 1986)
- University of Virginia, Assistant Professor (fall 1983)
- State University of New York at Stony Brook, Lecturer (fall 1982)

### **Teaching and institutional service**

- Courses for non-music majors: music appreciation; film music; music and poetry; music in the theater; Bach and Handel; Beethoven; symphony; opera; keyboard music
- Courses for music majors: period surveys: Renaissance-Baroque, Classical-Romantic, Music since 1900; Classical chamber music; historical performance practice; tonal theory, counterpoint
- Graduate courses: Baroque music, Classical style, basso continuo, music bibliography, 18th-century music, string repertory 1600–1950, advanced musicianship

Graduate seminars: historical performance practice; the Bach sons; tonality in Baroque music;  
Bach cantatas; 17th- and 18th-century vocal music; genre in Bach instrumental works  
Harpsichord, figured bass, chamber music, collegium musicum  
Service at Wagner College: Department Chairs Council, Senior Program Council, Faculty  
Personnel Committee, First-Year Program, Teacher Education Policy Unit  
Service elsewhere: Faculty Council, committees overseeing undergraduate and graduate studies;  
dissertation committees; departmental strategic planning committee; scholarship committee  
Maintenance and tuning of early keyboard instruments

### **Performances and recordings of edited works**

Quantz, Flute Concertos QV 5:174 and 5:206, with embellishments and cadenzas, performed by  
Mary Oleskiewicz with Newton Baroque, May 27, 2023 (online videos: [QV 5:174](#), [QV 5:206](#))  
Keyboard transcriptions of J.S. Bach, Sonatas 1 and 3 (movements 2–4) for unaccompanied  
violin, recorded by Daniël van der Hoeven, pianist (7 Mountain Records, 2022); Sonata 1  
performed at St. Aegtenkapel, Amersfoort (Netherlands), May 20, 2020 ([online video](#))  
Reconstruction of J.S. Bach sonata BWV 1032 performed by James Winn, flute, and David  
Kopp, piano, Newton Free Library, Newton, Mass., February 5, 2017  
Editions of recently identified works by W.F. Bach, recorded by Claudio Astronio,  
harpsichordist (Brilliant Classics, CD 94240, 2017)  
Editions of Quantz, Flute Concertos QV 5:38, 5:81, 5:165, and 5:238, with embellishments and  
cadenzas, recorded by Mary Oleskiewicz with Concerto Armonico Budapest (Naxos, 2013)  
Editions of sonatas by Quantz and King Frederick “the Great” (QV 1:33, 1:89, 1:111, 1:145,  
2:35; Sp. 40, 76, 78, 83, 118), with embellishments and cadenzas, recorded by Mary  
Oleskiewicz on Naxos and Hungaroton CDs (2011)  
Edition of C.P.E. Bach, Harpsichord Concerto W. 6, performed by Joyce Lindorff with the  
Baroque Camerata, Nov. 7, 2007 (Shu-Te University, Kaohsiung), Nov. 9, 2007 (Kaohsiung  
City Concert Hall), Nov. 11, 2007 (National Concert Hall, Taipei)

### **Professional and community service, grants, and fellowships**

Board member, Boston Clavichord Society (since 2002; vice-president, 2008–15)  
Program committee, American Bach Society (2022)  
Editorial board, American Bach Society (2020–22)  
Program committee, Society for Seventeenth-Century Music (spring 2020 meeting)  
Guest editor, *Early Music*, August 2014 issue  
Editorial Board, *Early Keyboard Journal* (2003–12)  
Program Committee, Society for Eighteenth-Century Music (2011–12)  
Committee on Performance, American Musicological Society (2009–11)  
William Scheide Research Grant Award Committee, American Bach Society (2002–3)  
Invitation Fellow, Japan Society for the Promotion of Science (January 2002)  
Program Committee, Society for Seventeenth-Century Music (2002 meeting)  
William Scheide research grant, American Bach Society (2000)  
Editorial Board, *Journal of the American Musicological Society* (1996–99)  
Council Member, American Musicological Society (1998–99)  
National Endowment for the Humanities, editing grant (Summer 1987)

American Council of Learned Societies, senior research fellowship (1986–87)  
Andrew Mellon post-doctoral fellowship, at New York University (1984–85)  
Manuscript and grant proposal reader for Oxford University Press, Harvard University Press, Yale University Press, University of California Press, University of Rochester Press, Routledge, National Endowment for the Humanities, *Music and Letters*, *Journal of the American Musicological Society*, *Journal of Seventeenth-Century Music*, *Journal of Eighteenth-Century Music*, *Music Theory Spectrum*, *Early Keyboard Journal*, *Music Theory Online*, *Music Theory Spectrum*, *Yale Journal of Music and Religion*

**Miscellaneous**

Interviews about W.F. Bach for *Composer of the Week* (BBC 3), aired Feb. 18–22, 2013  
Interview with Linda Neil included in Australian Broadcasting Corporation program *Into the Music* for Nov. 12, 2011 about W.F. Bach  
Manuscript editing for Yale University Press and Schirmer Books  
Online cross-references editing, *American National Biography* (Oxford University Press)  
Compositions include: *Rondeaux* on texts by Machaut for soprano, cello, and harpsichord (1995); Duetto for harpsichord four hands (1994); Sonata for harpsichord (1982); Quintet for Ten Instruments (1979); Three Rags (1972–79)