

List of publications by Barbara M. Reul, barbara.reul (at) uregina.ca, current as of August 2024

Edited scholarly books

- **Musik in Anhalt-Zerbst** (= Fasch-Studien 15), eds. Stadt Zerbst/Anhalt and Internationale Fasch-Gesellschaft e. V. Zerbst [eds. Barbara M. Reul and Konstanze Musketa]. Beeskow: Ortus-Verlag, 2019. 374 pp.; all articles include abstracts in German and English. (The title of my article is given below.)
- **Fasch und die Konfessionen** (= Fasch-Studien 14), eds. Stadt Zerbst/Anhalt and Internationale Fasch-Gesellschaft e. V. Zerbst [eds. Barbara M. Reul and Konstanze Musketa]. Beeskow: Ortus, 2017, 432 pp.; all articles include abstracts in German and English. (The title of my article is given below.)
- **Zerbst zur Zeit Faschs – ein anhaltinischer Musenhof** (= Fasch-Studien 13), eds. Stadt Zerbst/Anhalt and Internationale Fasch-Gesellschaft e. V. Zerbst [eds. Bert Siegmund, Konstanze Musketa, and Barbara M. Reul]. Beeskow: Ortus, 2015, 378 pp; all articles include abstracts in German and English. (The titles of my two articles are given on p. 2.)
- **Fasch – Vater und Sohn** (= Fasch-Studien 11), eds. Stadt Zerbst/Anhalt and Internationale Fasch-Gesellschaft e. V. Zerbst [ed. Barbara M. Reul, in collaboration with Antje Deicke, Konstanze Musketa, and Bert Siegmund]. Beeskow: Ortus, 2011, 310 pp. (The title of my article is given below.)
- **Music at German Courts, 1715–60: Changing Artistic Priorities**, co-edited with Samantha Owens and Janice B. Stockigt. Woodbridge: Boydell Press, 2011, 485 pp. (The title of my chapter is given below.)
 - Favourable reviews have appeared in *The Musical Times*, *Context; Eighteenth-Century Music*; *Musicology Australia*; *MLA Notes*; *Stringendo*, *Consort*, *British Society for Eighteenth-Century Studies*, *Die Musikforschung*;
 - Paperback edition issued in October 2015.
- **Musik an der Zerbster Residenz** (= Fasch-Studien 10), eds. Stadt Zerbst/Anhalt and Internationale Fasch-Gesellschaft e. V. Zerbst [Konstanze Musketa and Barbara M. Reul]. Beeskow: Ortus, 2008, 380 pp. (The title of my article is given below.)
- **The Unknown Schubert**, co-edited with Lorraine Byrne Bodley. Aldershot: Ashgate, 2008, 298 pp. Favourable reviews have appeared in *Journal of Music in Ireland* and *MLA Notes*.
- **Johann Friedrich Fasch (1688–1758) und sein Wirken für Zerbst** (= Fasch-Studien 6), ed. Internationale Fasch-Gesellschaft [Konstanze Musketa and Barbara M. Reul]. Dessau: Anhaltische Verlagsgesellschaft, 1997, 414 pp. (The title of my article is given below.)

Co-edited scholarly journal issues

- Tatlow, Ruth, Reul Barbara M., Frampton Andrew, and Tomita Yo, eds. *Discussing Bach 5* “Bach Cantata Texts, Poetic Techniques, and Meanings” (November 2022); includes video discussion, introduction, and authorized transcript, <https://bachnetwork.org/discussing-bach/db5/>.
- Tatlow, Ruth and Reul, Barbara M, eds. *Discussing Bach 4*, “Bach and the Corporeality of Emotions”, with Ruth Tatlow, John Butt, and Bettina Varwig (February 2022); includes video discussion, introduction, and authorized transcript, <https://bachnetwork.org/discussing-bach/db4/>.
- Tatlow, Ruth and Reul, Barbara M, eds. *Discussing Bach 3*, “Bach and the Thomaskantora”, with Ursula Kramer, Michael Maul, Barbara M. Reul, and Steven Zohn (October 2021); includes video discussion, introduction, authorized transcript, and two peer-reviewed articles, <https://bachnetwork.org/discussing-bach/db3/>.

- Tatlow, Ruth and Reul, Barbara M., eds. *Discussing Bach 2*, “Bach and Jesus”, with Robin A. Leaver, Noelle M. Heber, and Michael Marissen (July 2021); includes video discussion, introduction, and authorized transcript, <https://bachnetwork.org/discussing-bach/db2/>.
- Tatlow, Ruth, Tomita Yo, and Reul, Barbara M, eds. *Discussing Bach 1*, “Bach and Emotion: *Zur Recreation des Gemüths*”, with Ruth Tatlow, John Butt, and Bettina Varwig (October 2020); includes video discussion, introduction, and authorized transcript, <https://bachnetwork.org/discussing-bach/db1/>.
- Jones, Richard D. P. (senior editor), Reul, Barbara M., Tatlow, Ruth, and Tomita Yo (assistant editors), *Understanding Bach 12* (Winter 2017): 1-132, <http://www.bachnetwork.co.uk/understanding-bach/>.

<p>Scholarly articles and translations in peer-reviewed journals, refereed conference volumes, and entries in online databases</p>

- Article: **“Tales from Music School: Johann Friedrich Fasch at the *Thomasschule* (1701–1707)”**, in: *BACH: Journal of the Riemenschneider Bach Institute* 54, no. 1 (2023): 76–105.
 - **Corrigendum:** On p. 90, the “deus ex machina” scenario statement was made by Thomasschule director Johann Heinrich Ernesti during a university council meeting on 31 March 1711. On p. 104, the date for Zittau should read 1735 instead of 1744.
- Online database entry: **“Fasch, Johann Friedrich”** (biography, works, bibliography; substantially revised and expanded version of Gottfried Kuntzel’s original 2001 entry), in: *Grove Music Online Dictionary Database* (2022); accessible on the Oxford Music Online Platform via a free trial subscription.
- Article: **“‘It was impossible for me to leave’ – Johann Friedrich Fasch and the *Thomaskantorat* in 1722”**, in: [Discussing Bach 3](#): “Bach and the *Thomaskantorat*” (October 2021): 31–44.
- Scholarly translation: **“Pasticcios in Darmstadt? Christoph Graupner and the Use of Non-domestic Librettos in the Early 18th Century”**, by Ursula Kramer, in: *Operatic Pasticcios in Eighteenth-Century Central Europe*, ed. by Gesa zur Nieden and Berthold Over (Bielefeld: Transcript, 2021), 377–396.
- Article: **“Sharing Resources: J. F. Fasch, J. S. Bach, and Princely Funeral Music at the Courts of Anhalt-Zerbst and Anhalt-Köthen,”** in: *Musicology Australia* 41, no. 2 (2019), Zelenka, *Bach and the Eighteenth-Century German Baroque: Essays in Honour of Janice B. Stockigt*: 106–120.
- Article: **“Stadt, Land, Hof: Neue Quellen zu Musikern in Anhalt-Zerbst während der Amtszeit von Johann Friedrich Fasch”** (“Town, countryside and court – New insights on musicians in Anhalt-Zerbst during Johann Friedrich Fasch’s tenure as Kapellmeister”), in: *Musik in Anhalt-Zerbst (=Fasch-Studien 15, 2019)*, 9–38.
- Article: **“Fürstliche Trauermusiken am Anhalt-Zerbster Hof vor und während der Amtszeit von Johann Friedrich Fasch”** (“Princely Funeral Music at the Court of Anhalt-Zerbst before and during Johann Friedrich Fasch’s tenure as Kapellmeister”), in: *Fasch und die Konfessionen (=Fasch-Studien 14, 2017)*, 317–350.
- Scholarly translation: **“‘Having to perform and direct the music in the Capellmeister’s stead for two whole years: Observations on How Bach Understood His Post during the 1740s’”** by Michael Maul, in: *Understanding Bach 12* (2017): 37–58.
- Article: **“Musik am Musenort Zerbst: Aufführungen von Schülern der Bartholomäischule und von preussischen Komödianten während der Amtszeit J. F. Fasch”** [“Zerbst as a ‘Place of the Muses’: Musical performances of students at the princely school of St Bartholomäi and by Prussian comedians during Fasch’s tenure as Kapellmeister”], in: *Zerbst zur Zeit Faschs – ein anhaltinischer Musenhof (=Fasch-Studien 13, 2015)*, 145–166.

- Article: **“Untersuchungen zu Johann Friedrich Faschs Biographien von 1732 und 1757”** [“A critical examination of Johann Friedrich Faschs 1732 and 1757 biographies”], in: Zerbst zur Zeit Faschs – ein anhaltinischer Musenhof (=Fasch-Studien 13, 2015), 317–337. Includes English translations of the 1732 and 1757 biographies on J. F. Fasch.
- Article: **“Gracious Spirit, hear our pleading – The case of Johann Heinrich Heil (1706–1764), organist at St. Bartholomäi Lutheran Church in Zerbst, Germany,”** in: Canadian Journal for Scholarship and the Christian Faith (January 2015), 11 pp. (no longer available, as the journal ceased to exist and was taken offline).
- Article: **“Mandating the Unauthorized Playing of Trumpets and Kettledrums in the German Principality of Anhalt-Zerbst (1677–1728): Introduction and Translation”**, in: Historic Brass Society Journal 26 (2014; appeared in print in early 2015): 23–41.
- Article: **“Dream job: next exit? A comparative examination of selected career choices by J. S. Bach and J. F. Fasch”**, in: Understanding Bach 9 (March 2014): 9–24. <http://www.bachnetwork.co.uk/ub9/UB9-Reul.pdf>.
- Article: **“The spectacle of a young man – Glenn Gould, Graham Steed and an unpublished concert review for the Windsor Star”**, in: Intersections 33, no. 2 (Spring 2013 (appeared in print in summer 2015): 115–126.
- Article: **“Trompeter am Anhalt-Zerbster Hof und ein neu aufgefundenes Trompeter-Mandat von 1728”**, in: Fasch und Dresden (=Fasch-Studien 12, 2013), 184–204.
- Article: **“Neuerkenntnisse zu ‘Capellisten’, ‘Hautboisten’ und anderen im 18. Jahrhundert am Zerbster Hof tätigen Musikern”**, in: Fasch – Vater und Sohn (=Fasch-Studien 11, 2011), 31–46.
- Article: **“‘Seven Years of Musical War’ (1757-1763) at the German Court of Anhalt-Zerbst”**, in: Lumen (Journal of the Canadian Society for Eighteenth-Century Studies) 30 (2011): 131–151, <https://www.erudit.org/en/journals/lumen/2011-v30-lumen04/1007720ar/>.
- Article: **“‘Forgive us our debts’ – Viewing the Life and Career of Johann Friedrich Fasch (1688-1758) through the Lens of Finance”**, in: Eighteenth-Century Music 8, no. 2 (2011): 261–286.
- Article: **“Court Musicians at Anhalt-Zerbst: New Sources for Eighteenth-Century Employment Practices”**, in: Haydn and his Contemporaries, ed. Sterling Murray (Ann Arbor, MI: Steglein, 2011), 117–152.
- Article: **“Das vakante Organistenamt an der St. Bartholomäi-Kirche zu Zerbst und die ‘liederliche Lebensart’ von Johann Heinrich Heil (1709-1764)”**, in: Mitteilungen des Vereins für Anhaltische Landeskunde 19 (2010): 129–143.
- Article: **“Musical life at the court of Anhalt-Zerbst: an examination of unknown primary sources at the Landeshauptarchiv Sachsen-Anhalt, Abteilung Dessau”**, in: Musik an der Zerbster Residenz (=Fasch-Studien 10, 2008), 197–222.
- Article: **“Unbekannte Dokumente zu J. F. Fasch und zum Musikleben am Zerbster Hof”** in: Schriften zur mitteldeutschen Musikgeschichte 14 (=Fasch conference report 2005, but not part of the Fasch-Studien series), Beeskow: Ortus, 2007, 153–186.
- Article: **“Catherine the Great and the Role of Celebratory Music at the Court of Anhalt-Zerbst”**, in: Eighteenth-Century Music 3, no. 2 (2006): 269–309.
- Article: **“Motivic Unification Procedures in Selected Sacred Cantatas by J. F. Fasch”**, in: Johann Friedrich Fasch und der italienische Stil (=Fasch-Studien 9, 2003), 203–223.
- Article: **“Performances of Sacred Birthday Cantatas by J. F. Fasch (1688-1758) at the Court of Anhalt-Zerbst”**, in: Lumen 22 (Kelowna: Academic Printing and Publishing, 2003), 27–46. <https://www.erudit.org/en/journals/lumen/1900-v1-n1-lumen0271/1012257ar.pdf>
- Article: **“Musikalische Aufführungen anlässlich fürstlicher Geburtstage am Anhalt-Zerbster Hof während der Amtszeit Johann Friedrich Faschs (1722–1758)”** (“Musical performances at the Anhalt-Zerbst Anhalt-Zerbst court on the occasion of ducal birthdays

during Johann Friedrich Fasch's tenure 1722–1758"), in: J. S. Bach and his Central German contemporaries, ed. Rainer Kaiser (Eisenach: K. Wagner, 2001), 95–111.

- Article: "**Johann Friedrich Faschs in Darmstadt überlieferte Geburtstagskantaten für Fürstin Hedwig Friederike von Anhalt-Zerbst**" ("Johann Friedrich Fasch's ducal birthday cantatas for Duchess Hedwig Friederike of Anhalt-Zerbst at Darmstadt"), in: Das Wirken des Anhalt-Zerbst Hofkapellmeisters Johann Friedrich Fasch (1688-1758) für auswärtige Hofkapellen (=Fasch-Studien 8), Dessau: Anhalt. Verlagsgesellschaft, 2001, 197–210.
- Article: "**Neuerkenntnisse zu Aufführungen von Kantatenzyklen in der Anhalt-Zerbster Schloßkirche nach 1743**" ("New insights on performance of cantata cycles at the Anhalt-Zerbst Court Chapel after 1743"), in: Music Concept - Musicological Concepts (Kassel: Bärenreiter, 2000), vol. 2, 57–64.
- Article: "**O vergnügte Stunden... ein unbekannter Textdruck zu einer Geburtstagskantate J. S. Bachs für den Fürsten Johann August von Anhalt-Zerbst**" ("O delightful hours... an unknown libretto to a birthday cantata by J. S. Bach's for Duke Johann August of Anhalt-Zerbst"), in: Bach-Jahrbuch 85 (1999): 7–17.
<https://journals.qucosa.de/bjb/article/view/2046/1972>
- Article: "**Die mit Thränen säen und Harre auf Gott – Ein Beitrag zu den frühen Kantaten C. Fr. Christian Faschs**" (Those who sow tears and Trust in God – on the early cantatas of C. F. C. Fasch), in: C. Fr. Chr. Fasch (1736-1800) and contemporary musical life in Berlin (=Fasch-Studien 7), Dessau: Anhaltische Verlagsgesellschaft, 1999, 49–71.
- Article: "**Musical-liturgical activities at the Anhalt-Zerbst Court Chapel from 1722 to 1758: the Konsistorium Zerbst Rep. 15A IXa primary source at the Landesarchiv Oranienbaum**", in: Johann Friedrich Fasch (1688–1758) und sein Wirken für Zerbst (=Fasch-Studien 6), Dessau: Anhaltische Verlagsgesellschaft Dessau, 1997, 59–70.
- Article: "**Motivic Interplay: Fasch and the Italian Style**", in: Das Wirken des Anhalt-Zerbst Hofkapellmeisters Johann Friedrich Fasch (1688–1758) für auswärtige Hofkapellen (=Fasch-Studien 5), Dessau: Anhaltische Verlagsgesellschaft, 1997, 40–54.

Scholarly book chapters

- "**Musik und Kirche – Zur Musikpflege an St. Bartholomäi in Zerbst während der Barockzeit**" ["Music and Church – On Musical Life at St. Bartholomäi in Zerbst during the Baroque Period"], in: Hof- und Stiftskirche St. Bartholomäi: Erforschtes und Erlebtes aus 800 Jahren, Festschrift ed. by St. Bartholomäi Zerbst (Coswig: Lewerenz, 2015), 108–111.
- "**Das ganze Corpus derer ... musizierenden Personen': An Introduction to German Hofkapellen**", with Samantha Owens, in: Music at German Courts, 1715-60: Changing Artistic Priorities, eds. Samantha Owens, Barbara M. Reul and Janice B. Stockigt (Boydell Press, 2011), 1–14.
- "**The Court of Anhalt-Zerbst**", in: Music at German Courts, 1715-60: Changing Artistic Priorities, eds. Samantha Owens, Barbara M. Reul and Janice B. Stockigt (Boydell Press, 2011), 259–286.
- "**Zur WiederHerstellung meiner etwas wiederum verfallenen wirtschaftl. Ümbstände' – Ein Beitrag zum 'Schuldenprofil' des Anhalt-Zerbster Hofkapellmeisters Johann Friedrich Fasch**", in: Menschenbilder, eds. Katrin Dziekan, Ute Pott and Ingo Pfeiffer (Halle/S.: Mitteldeutscher Verlag, 2011), 200–209.

Non-peer-reviewed scholarly publications

- "**Rückblick: Die 15. Internationalen Fasch-Festtage zum Thema Musik in Anhalt-Zerbst, 11.-14. April 2019, in Zerbst/Anhalt**" (Review of the 15th International Fasch Festival, 11-14 April 2019, "Music in Anhalt-Zerbst), in: Zerbster Heimatkalender 2020 (Zerbst, December 2019), 192–196.

- **“Die 14. Internationalen Fasch-Festtage vom 20.-23. April 2017, 'Von Luther zu Fasch' - ein Rückblick**” (A Review of the 14th International Fasch Festival, 20-23 April 2017, "From Luther to Fasch"), in: Zerbster Heimatkalender 2018 (Zerbst, December 2017), 122–127.
- **“From Luther to Fasch – in four days flat”**, review of the 14th International Fasch Festival, 20-23 April 2017 in Zerbst/Anhalt, Germany, in Early Music Review (May 2017), <http://earlymusicreview.com/from-luther-to-fasch-in-four-days-flat/>
- **“An organ Max Reger (1873-1916) himself would have enjoyed playing on - The Max-Reger-Memorial Organ in Weiden (Oberpfalz), Germany,”** in: Organ Canada (Winter 2017): 9–11.
- **“Spirit(s)-filled work?”**, or why a student of J. S. Bach got into trouble with the law in the 1760s”, in: Organ Canada (May 2015): 14–15.
- **“Du sollst keine anderen Blechblasgötter neben mir haben – Auf den Spuren privilegierter Hofmusiker im Fürstentum Anhalt-Zerbst”** [Thou shalt not worship any other gods of brass music – on the footsteps of privileged musicians at the court of Anhalt-Zerbst], in: Zerbster Heimatkalender 2014, 158–167.
- **“The four R’s of good organ technique according to Graham Steed (1913-1999)”**, in: Organ Canada, July 2013 (pp. 8–12) and September 2013 (pp. 8–9).
- **“Wo wohnte Fasch in Zerbst? Ein neuer Hinweis aus einer alten Quelle”** [Where did Fasch live in Zerbst? New insights from old sources], in: Zerbster Heimatkalender 2012, 136–138.
- **“Die 11. Internationalen Fasch-Festtage 2011 im Rückblick”** [The Eleventh International Fasch Festival 2011 in Review], with Antje Deicke, in: Zerbster Heimatkalender 2012, 132–135.
- **“Like a puzzle with 1000 pieces – The International musicological conference [on the occasion of the Eleventh International Fasch Festival]”**, with Antje Deicke, in: Faschiana 15 (2011): 7.
- **“Die 11. Internationalen Fasch-Festtage”**, in: Zerbster Heimatkalender 2011, 110–13.
- **“18th-century mystery unravels from composer’s empty pocket”**, in: YOURblog (University of Regina blog), online blog interview, 5 Nov. 2010, <http://www2.uregina.ca/yourblog/?p=583>
- **“‘It’s not just about the music’ – Carrying out archival research on the 18th-century German Kapellmeister Johann Friedrich Fasch (1688-1758)”**, Impetus 1 (June 2010), www.luthercollege.edu/impetus.
- **“Graham Steed (1913-1999) – The Wandering Minstrel of the Organ”**, in: In Service high, and anthems clear: 100 Years of The Royal Canadian College of Organists, ed. Stephanie Martin (Toronto: York University, 2009), 149.
- **“Johann Friedrich Fasch (1688-1758)”** – article (in German) on the occasion of the 250th anniversary of his death on 5 December 2008), MDR Figaro (Central German Radio Broadcasting Company), <http://www2.mdr.de/mdr-figaro/musik/5964108.html> (3 December 2008)
- **“Tagung in Warschau nach Idee in Zerbst”**, in: Zerbster Volksstimme, 5 September 2006, n.p. (in German).
- **“Genug, wem’s nützt und ergetzet** (“Enough, if it’s useful and entertaining”): chamber works by J. S. J. S. Bach, C. P. E. Bach, G. P. Telemann and J. F. Fasch, in: Johann Friedrich Fasch (1688- 1758) and His Times: Sacred and Secular Traditions in Eighteenth-Century Germany (Saskatoon: University of Saskatchewan, 2004), 6–7.
- **“From Zerbst to Hamburg – J. F. Fasch’s Deutsche Messe and G. P. Telemann’s Harmonischer Gottesdienst “**, in: Johann Friedrich Fasch (1688-1758) and His Times:

Sacred and Secular Traditions in Eighteenth-Century Germany (Saskatoon: University of Saskatchewan, 2004), 15–16.

- **“Neuer Brief von Fasch entdeckt”** (“New letter by Fasch discovered”), in: *Faschiana* 7 (2003): 5.
- **“Sedulous scribbler’s and other minor masters - some thoughts on obscure German contemporaries of J. S. Bach (1685-1750) on the occasion of the 250th anniversary of his death”**, in: *Early Music of the Islands Newsletter* 15 (2000): 2–4.
- **“Zur Benutzung durch die Musikgeschichte [The Konsistorium-Zerbst-Rep. 15A IXa Primary Source at the Landesarchiv Oranienbaum]”**, in: *From State Archive Zerbst to Landesarchiv Oranienbaum 1872-1997* (Oranienbaum: Landesverband Sachsen-Anhalt des Vereins deutscher Archivare), 2000, 53–56.
- **“Die Internationale Fasch-Gesellschaft e.V.”**, in: *Zerbster Heimatkalender* 40 (1999): 100–104.
- **“The small talents which Heaven has given me for music: J. S. Bach’s Brandenburg Concertos”**, in: *MUSICK* (1997): 5–8.
- **“Händel zum Mitsingen: Über das Phänomen des Sing-Along”**, in: *Händel-Hausmitteilungen* (1996): 58.
- **“‘Move over, Tochter Zion’ – oder Georg Friedrich Händel im nord-amerikanischen Lutheran Book of Worship”**, in: *Händel-Hausmitteilungen* 3 (1994): 17.
- **“Response to Brian Clark’s article on Johann Friedrich Fasch.”** In: *The Recorder Magazine* 14 (March/April 1994): 25.

Scholarly book reviews

- ***Telemann Studies*** (Cambridge: Cambridge University Press, 2023), eds. Wolfgang Hirschmann and Steven Zohn, in: *Eighteenth-Century Music* 20 (2023): 187–189.
- ***Bach – Eine Bildbiografie/Bach – A Pictorial Biography*** (Leipzig: Lehmstedt, 2022) by Michael Maul, in: *Bach Notes* 37 (Fall 2022): 1–2.
- **“Tackling Telemann” – *The Telemann Compendium*** (Woodbridge, Boydell Press, 2020) by Steven Zohn, in: *Early Music* (2020), <https://doi.org/10.1093/em/caaa047>.
- ***Land ohne Herr – Fürst ohne Hof? Friedrich August von Anhalt-Zerbst und sein Fürstentum***, Quellen und Forschungen zur Geschichte Sachsen-Anhalts 15 (Halle/Saale: Mitteldeutscher Verlag, 2018), by Paul Beckus, in: *Mitteilungen des Vereins für Anhaltische Landeskunde* 27 (2018): 262–266.
- ***Beyond Bach: Music and Everyday Life in the Eighteenth Century*** by Andrew Talle (Urbana, Chicago, Springfield: University of Illinois Press, 2017), in: *BACH Riemenschneider Journal* 48, no. 2/49, no. 1 (2018): 164–169.
- ***Die Weimarer Hofkapelle 1683-1851*** by Christian Ahrens (Sinzig: Studio-Verlag, 2015), in: *Early Music* 44, no. 3 (2016): 479–482.
- ***Bohemian Baroque: Czech Musical Culture, 1600-1750*** by Robert G. Rawston (Boydell Press, 2013), in: *Austrian History Yearbook* 47 (2016): 210–211.
- ***Die Geraer Hofkapelle zu Beginn des 18. Jahrhunderts*** by Bernd Koska (Beeskow: Ortus, 2013), in: *Eighteenth-Century Music* 12, no. 1 (2015): 94–96.
- ***Baroque Piety: Religion, Society, and Music in Leipzig, 1650-1750*** by Tanya Kevorkian (Aldershot: Ashgate, 2007), in: *Intersections* 28, no. 2 (2008): 113–116.
- ***The Solo Cantata in Eighteenth Century Britain*** by Paul F. Rice (Warren, MI: Harmonie Park Press, 2003), *Detroit Studies in Music Bibliography* 84, in: *Musicology Australia* 26 (2003): 152–155.
- ***Musikgeschichte der Stadt Halle*** by Konstanze Musketa (Halle a. d. Saale: Händel-Haus, 1998), in: *Canadian University Music Review* 22/2 (2002): 140–142.

- **Die Unsinnsgesellschaft: Franz Schubert, Leopold Kuppelwieser und ihr Freundeskreis** by Rita Steblin (Vienna: Böhlau, 1998), in: Canadian University Music Review 21, no. 2 (2001): 131–135; an expanded review in German was published in Die Musikforschung 54 (April-June 2001): 197–198.
- **Jan Dismas Zelenka (1679-1745)- A Bohemian musician at the court of Dresden** by Janice Stockigt (Oxford: OUP, 2000), in: Musicology Australia 24 (2001): 95–98.
- **Studien zur Dresdner Überlieferung von Instrumentalkonzerten deutscher Komponisten im 18. Jahrhundert** by Manfred Fechner (Laaber, 1998), in: MLA Notes (June 2001): 895–896.
- **Getting a Handel on Messiah** by David W. Barber, in: Händelhaus-Mitteilungen 3 (1998): 61 (in German).
- **Johann Friedrich Fasch (1688-1758): Leben und Werk** by Rüdiger Pfeiffer and **Die Messen Johann Friedrich Faschs (1688-1758)** by Raymond Dittrich, in: Canadian University Music Review 17, no. 1 (1997): 118–123.
- **Musikwissenschaftliches Arbeiten: Hilfsmittel, Techniken, Aufgaben** by Nicole Schwindt-Gross (Kassel: Bärenreiter, 1992), Bärenreiter Studienbücher Musik 1, eds. Silke Leopold and Jutta Schmoll-Barthel, in: Fermata 1 (1995): 58–60.

Scholarly editorial work

- **Impetus**, Online Magazine of Luther College, University of Regina:
 - Co-editor (with Scott J. Wilson and F. Volker Greifenhagen):
 - **Winter 2022**, 3-in-1 “Pandemic” issue, <https://impetusedu.wordpress.com/>
 - Main editor:
 - **Winter/Spring 2017**: “Reformation”, <https://www.luthercollege.edu/university/academics/impetus/winterspring-2017>
 - **Fall 2016**: “Teaching”, <https://www.luthercollege.edu/university/academics/impetus/fall-2016>
 - **Winter 2016**: “Storytelling”, <https://www.luthercollege.edu/university/academics/impetus/winter-2016>
 - **Fall 2015**: “Lenses”, <https://www.luthercollege.edu/university/academics/impetus/fall-2015>
- **Faschiana Newsletter**:
I co-edited, contributed to, and translated the annual newsletter of the International Fasch Society (Internationale Fasch-Gesellschaft, IFG) from ca. 1997–2021. My last issue, vol. 25, from late 2021 can be downloaded in either German or English at www.fasch.net. No new issues have appeared since then.

Social Media and Website maintenance work – International Fasch Society

- I have hosted the International Fasch Society’s Facebook page since 2015.
- I maintained, and at times hosted, their website (www.fasch.net) from the late 1990s to April 2023, in both English and German.

Open Access publications related to self-referential narratives from 2021 and 2023

- “Navigating Medical Leave in Academia: How one professor learned how to prioritize her health over her academic career.” *University Affairs*, “In My Opinion”, 2 August 2024.
- “Writing from the Inside out – from *Perfect Timing* (2021) to *Right on Time* (2023).” University of Regina [OEP Program Newsletter | Spring 2024](#): 4-7.

- Self-referential narrative: ***Right on Time – Healing from cancer during a pandemic*** (Dec. 2023), <https://opentextbooks.uregina.ca/rightontime/>
- “‘Miracles are no longer required’ – Life Writing as a Healing Tool,” [*Intersections 54 \(2023\)*, article 8](#).
- “***Perfect Timing – From Memoir to Textbook***”, University of Regina [Open Educational Programs Newsletter | Spring 2022](#): 4–5.
- Self-referential narrative: ***Perfect Timing – Recollections of coping with cancer during a pandemic*** (Dec. 2021), <https://opentextbooks.uregina.ca/perfecttiming/>
 - Shortlisted for two Saskatchewan Book Awards in March 2023.
 - Accepted by [LibreText.org](#) for inclusion in their Human Development section.