

Kate van Orden
CURRICULUM VITAE

EDUCATION

- 1996 Ph.D., University of Chicago (History and Theory of Music),
dissertation defended with distinction, "Vernacular Culture and the
Chanson in Paris, 1570-80," Martha Feldman, dissertation director
- 1988-90 Studies in historical performance practice and baroque bassoon,
Koninklijk Conservatorium, Den Haag, The Netherlands
- 1988 M.A., Northwestern University (Music History), Sigma Alpha Iota
- 1986 Performance Certificate in modern bassoon, Sweelinck
Conservatorium, Amsterdam, The Netherlands
- 1984 B.A., University of Iowa (English), graduated cum laude, Phi Beta
Kappa, Iowa Writers Poetry Workshop

TEACHING CAREER

- 1995-96 University of Chicago, Center for Continuing Studies, Winter
- 1996-97 Columbia University, Mellon Fellow
- 1997-2013 University of California, Berkeley
- 1997 Assistant Professor
- 2003 Associate Professor
- 2007 Full Professor
- 2013- Harvard University, Dwight P. Robinson Professor of Music

HONORS AND AWARDS

- 1990-94 Century Fellowship, University of Chicago
- 1993-94 Stuart Tave Teaching Fellowship in the Humanities, University of
Chicago, to teach a class of my own design in the college: "French
Lyric Poetry and Song"
- 1994 Gilbert Chinard Scholarship, Institut Français de Washington, for
support during research in France in the fields of French history or
French literature
- 1994-95 American Association of University Women Dissertation Fellowship
Chicago Humanities Institute Fellowship
Fulbright Grant to France (honorary)
- 1995 Paul Pisk Prize for the best graduate student paper read at the Annual
Meeting of the American Musicological Society
- 1996-97 Columbia Society of Fellows in the Humanities Post-Doctoral
Fellowship
Warburg Institute, London, Frances A. Yates Short-Term Fellowship,
Spring
- 1997-98 Noah Greenberg Award for Historically Informed Performance of
Early Music, American Musicological Society, November

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- 1998-99 Humanities Research Fellowship (declined)
Townsend Center Fellowship (declined)
ICA Grant for Fête at Fontainebleau
Consortium for the Arts Grant for Fête at Fontainebleau
- 1999-00 President's Research Fellowship in the Humanities
American Association of University Women Post-Doctoral American
Fellowship and research funding
- 2001-02 Townsend Center Fellow
Hellman Faculty Fund Awardee
Humanities Research Fellowship (declined)
Nancy Lyman Roelker Prize, awarded by the Sixteenth Century
Studies Conference for the best article published in English on
early modern French History, *Renaissance Quarterly* article
"Female Complaintes"
- 2003-05 Studium Fellowship from the Centre National de la Recherche
Scientifique to work at the Centre d'Études Supérieures de la
Renaissance, Tours, France
- 2004-05 Weiss/Brown Publication Subvention Award from the Newberry
Library
Lloyd Hibberd Publication Endowment from the American
Musicological Society
Consortium for the Arts Grant for "A Masque at Ludlow Castle"
- 2005-06 Townsend Center Fellowship to participate in the Strategic Working
Group "Art as Research" (50% course relief for one semester)
Programme d'incitation à la publication d'ouvrages scientifiques et
techniques en langue française – année 2005. Ministère de la
Recherche de France, for the publication of *L'édition musicale: du
codex à l'écran*, co-authored under the direction of Philippe
Vendrix
- 2006-07 President's Research Fellowship in the Humanities, University of
California Office of the President
Humanities Research Fellowship
Lewis Lockwood Award given by the American Musicological
Society for a musicological book of exceptional merit published by
a scholar in the early stages of his or her career, awarded to *Music,
Discipline, and Arms*.
- 2008 Gladys Kriebel Delmas Foundation Fellowship for Research in Venice
and the Veneto
- 2008-09 Senior Fellow, Townsend Center for the Humanities
- 2010 Richard S. Hill Award from the Music Library Association for the
article (with Alfredo Vitolo) "Padre Martini, Gaetano Gaspari, and
the Pagliarini Collection: A Renaissance Music Library
Rediscovered," *Early Music History*

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- 2011 ACLS Fellowship for Research Leave (full calendar year)
Visiting Scholar, American Academy, Rome, Sept-Oct.
- 2012 Visiting Scholar, École Française de Rome, July
- 2014 Marguerita Hanson Publication Subvention, American Musicological Society
- 2015 Walter Channing Cabot Fellow, Harvard University
- 2016 Bi-Annual Book Prize from the Society for Renaissance Studies for
Materialities
Medal of Honor for outstanding contributions to Renaissance Studies,
Ville de Tours, France
- 2017 Marta Sutton Weeks Senior Fellow at the Stanford Humanities Center,
2017-18
- 2023 Medal of Honor for outstanding contributions to International
Musicological Science from the Hellenic Musicological Society
and the Aristotle University of Thessaloniki
H. Colin Slim award from the American Musicological Society for the
most outstanding article published in the previous year in any
language or country by a scholar beyond the early stage of their
career who is a member of the AMS or a resident of the US or
Canada; for “Hearing Franco-Ottoman Relations circa 1600: The
chansons turquesques of Charles Tessier, 1604,” in *Seachanges:
Music in the Mediterranean and Atlantic Worlds, 1550-1800*,
edited by Kate van Orden. I Tatti Research Series 2. Pp. 33-68.
Florence: I Tatti.

PUBLICATIONS AND CREATIVE WORK

Books

- 2005 *Music, Discipline, and Arms in Early Modern France* (Chicago: The University of Chicago Press)
- 2014 *Music, Authorship, and the Book in the First Century of Print* (Berkeley and Los Angeles: University of California Press)
- 2015 *Materialities: Books, Readers, and the Chanson in 16th-Century Europe* (Oxford University Press)

Edited Collections

- 2000 *Music and the Cultures of Print*, edited and with an introduction by Kate van Orden, afterword by Roger Chartier (New York: Garland Publishing Inc.)
- 2012 *The Italian Madrigal, 1550-1610*, no. 1, a special issue of *Journal of Musicology*, coedited by Anthony Newcomb and Kate van Orden, *Journal of Musicology*, 29 (2012), with an introduction by Kate van Orden, 3-4

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- 2013 *The Italian Madrigal, 1550-1610*, no. 2, a special issue of *Journal of Musicology*, coedited by Anthony Newcomb and Kate van Orden, *Journal of Musicology*, 30 (2013)
- 2022 *Seachanges: Music in the Mediterranean and Atlantic Worlds, 1550-1800*, edited by Kate van Orden (Florence: I Tatti Research Series)
- 2024 *Im/Materiality in Renaissance Arts*, co-edited with Lisa Pon, a special issue of *ARTS* 13 (2024)

Articles

- 1994 “Imitation and ‘la musique des anciens’ in Le Roy & Ballard’s 1572 *Mellange de chansons*,” *Revue de musicologie*, 80: 5-37
- “Constructing an Open Site: Gary Tomlinson’s *Music in Renaissance Magic*,” an essay-length book review, *Journal of Musicological Research*, 14: 113-22
- “Modern Poetics of Chance: Boulez, Mallarmé, Cage,” *Yearbook of Comparative and General Literature*, 42: 70-82
- 1995 “Sexual Discourse in the Parisian Chanson: A Libidinous Aviary,” *Journal of the American Musicological Society*, 48: 1-42
- 1996 “*Les vers lascivs d’Horace*: Arcadelt’s Latin Chansons,” *Journal of Musicology*, 14: 338-69
- 1997 “De la chanson à l’ode: Musique et poésie sous le mécénat du cardinal Charles de Lorraine,” written with Philippe Desan, in *Le Mécénat et l’influence des Guises*, ed. Yvonne Bellenger (Paris: H. Champion), 463-87
- 1998 “On the Side of Poetry and Chaos: Mallarméan *hasard* and Twentieth-Century Music,” *Meetings with Mallarmé*, ed. Michael Temple (Exeter: University of Exeter Press), 160-79
- “Historical Performance as Cultural Performance,” (position paper for symposium of the same title) *Fifth Biennial Berkeley Festival & Exhibition Program* (Cal Performances—University of California, Berkeley), 12-14
- 1999 “An Erotic Metaphysics of Hearing in Early Modern France,” *The Musical Quarterly*, 82: 678-91
- “The Reign of Music,” in *The Empire Resounds: Music in the Days of Charles V.* ed. Frances Maes (Leuven: Leuven University Press), 64-81 (published concurrently in Flemish as *De Klanken van de Keizer: Karel V en de Polyfonie*)
- 2000 “Music and the Spectacular,” (position paper for symposium of the same title) *Sixth Biennial Berkeley Festival & Exhibition Program* (Cal Performances—University of California, Berkeley), 14-16
- “Joachim Du Bellay,” *MGG* (Kassel: Bärenreiter), 5: 1464-1465
- “Ficino’s Lyre in Baudelaire’s Paris,” *La Renaissance et sa musique au XIXe siècle*, ed. Philippe Vendrix (Paris: Klincksieck), 209-226

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- 2001 “Female Complainers: Laments of Venus, Queens, and City Women in Late Sixteenth-Century France,” *Renaissance Quarterly*, 54: 1-44
“*La chanson vulgaire* and Ronsard’s Poetry for Music,” in *Poetry and Music in the French Renaissance*, ed. Jeanice Brooks, Philip Ford, and Gillian Jondorf (Cambridge: Cambridge French Colloquia), 79-109
- 2002 “Descartes on Musical Training and the Body,” in *Music, Sensibility, and Sensuality*, ed. Linda Austern (New York: Routledge), 17-38
- 2004 “Della corte alla città: la *chanson* nei secoli XV e XVI” in *Enciclopedia della musica*, general ed. Jean-Jacques Nattiez, volume editor, Margaret Bent (Turin: Einaudi). 4: 242-266
- 2005 “Tielman Susato and the Cultures of Print,” in *Tielman Susato and the Music of His Time*, ed. Keith Polk (Stuyvesant, NY: Pendragon Press), 143-163
“From *Gens d’armes* to *Gentilshommes*: Dressage, Civility, and the Ballet à Cheval” in *The Culture of the Horse: Status, Discipline, and Identity in the Early Modern World*, ed. Karen Raber and Treva J. Tucker (New York: Palgrave), 197-222
- 2006 “Chanson and Air,” in *European Music, 1520-1640*, ed. James Haar (Suffolk: Boydell & Brewer Ltd.), 193-224; reprinted in *Secular Renaissance Music*, ed. Sean Gallagher (Surrey, England: Ashgate, forthcoming).
“Children’s Voices: Singing and Literacy in Sixteenth-Century France,” *Early Music History* 25 (2006): 209-256
“Le plaisir de pouvoir et le pouvoir du plaisir,” in *Le Plaisir musical en France au XVIIe siècle* (Sprimont: Mardaga), 131-144
“Un sacre à Toulouse? Les cérémonies de la paix de 1596,” in *L’humanisme à Toulouse (1480-1596)*, ed. Nathalie Dauvois-Lavialle (Paris: Éditions Honoré Champion)
- 2008 “Early Modern Home Décor, Parties, and Make-Up,” essay-length book review of Bonnie Gordon, *Monteverdi’s Unruly Women: The Power of Song in Early Modern Italy* (Cambridge, 2004); Kelley Harness, *Echoes of Women’s Voices: Music, Art, and Female Patronage in Early Modern Florence* (Chicago & London, 2006); Katherine A. McIver, *Women, Art, and Architecture in Northern Italy, 1520-1580: Negotiating Power* (Aldershot, 2006); Patricia Phillippy, *Painting Women: Cosmetics, Canvases, & Early Modern Culture*. Baltimore, 2006); and Mieke Bal, ed., *The Artemisia Files: Artemisia Gentileschi for Feminists and Other Thinking People* (Chicago & London, 2005), *Journal of Women’s History* 20 (2008): 185-194
“Chorégraphies courtoises et militaires,” *Les arts de l’équitation dans l’Europe de la Renaissance*, ed. Patrice Franchet d’Espèrey (Arles: Actes Sud), 388-405

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- 2010 “Korolevskaya karusel,” *Hermitage 2* (2008): 40-45
(with Alfredo Vitolo) “Padre Martini, Gaetano Gaspari, and the
‘Pagliarini Collection’: A Renaissance Music Library
Rediscovered,” *Early Music History* 29 (2010): 241-324
- 2011 “Du mérite de la dance pour le gouvernement des princes,” in *La
délivrance de Renaud, Ballet dansé par Louis XIII en 1617*, ed.
Greer Garden (Turnhout, Belgium: Brepols), 157-69.
“Josquin, Renaissance Historiography, and the Cultures of Print,” in
The Oxford Handbook to the New Cultural History of Music, ed.
Jane Fair Fulcher (New York: Oxford University Press), 354-80.
“Renaissance” subject entry for Oxford Bibliographies Online (this
entry includes 200+ annotated citations of musicological
scholarship on the Renaissance)
“The Parisian Chanson: Prints and Readers,” *Imparare, Leggere,
Comprare Musica nell’Europa del Cinquecento*, a special issue of
Il Saggiatore Musicale 18 (2011): 191-208.
- 2013 “Robert Granjon and Music during the Golden Age of Typography,”
in *Music in Print and Beyond: Hildegard von Bingen to The
Beatles*, a festschrift for Jane A. Bernstein edited by Roberta M.
Marvin and Craig A. Monson, Eastman Studies in Music
(Rochester: University of Rochester Press), 11-35.
“Music Printing as Art,” in *The Routledge Companion to Music and
Visual Culture*, edited by Anne Leonard and Timothy Shephard
(New York: Routledge), 171-179.
“Chanson and Air,” reprinted in *Secular Renaissance Music: Forms
and Functions*, ed. Sean Gallagher, A Library of Essays on
Renaissance Music no. 3 (Farnham: Ashgate), 31 pp.
- 2015 with Elizabeth Eva Leach and David Fallows, “Recent Trends in the
Study of Fourteenth-, Fifteenth- and Sixteenth-Century Music,”
Renaissance Quarterly 68 (2015): 187-227.
- 2017 “Cipriano’s Black-Note Madrigals and the French Chanson in
Venice,” in *Cipriano de Rore: New Perspectives on his Life and
Works*, edited Jessie Ann Owens and Katelijne Schiltz. Pp. 125-51.
Turnhout: Brepols.
“The Voice in the Text: Recovering Sixteenth-Century Vernaculars,”
in *Editing Performance On and Off the Page: Twentieth- and
Twenty-First-Century Editors*, edited by Cynthia J. Brown. Special
Issue of *Le Moyen Français* 81 (2017): 109-32.
- 2019 “Music as a Sonic Record: Toward a Geography of Sixteenth-Century
Vernaculars,” in *Voices and Books, 1500-1800*, edited by Jennifer
Richards and Richard Wistreich, a special issue of *Huntington
Library Quarterly* 82 (2019): 17-42.

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- “Domestic Music” in *The Cambridge History of Sixteenth-Century Music*, edited by Iain Fenlon and Richard Wistreich. Pp. 335-77. Cambridge: Cambridge University Press.
- with Mark Franko, “La partition musical et chorégraphique: Débat entre Bojana Cvejić, Marc Downie et Paul Kaiser, Benjamin Piekut, Frédéric Pouillaude et Edward C. Warburton, conduit par Mark Franko et Kate van Orden, *Perspective: Actualité en histoire de l’art* 14 (2019): 51-88.
- 2020 “The Voices of Children in Early Modern France,” in *Les Paroles d’élèves dans l’Europe moderne*, ed. Xavier Bisaro and Christine Benevent. Pp. 21-45.
- “Afterword,” in *Music and the Identity Process: the National Churches in Rome in the Early Modern Period*, ed. Michela Berti, Emilie Coswarem, and Jorge Morales. Pp. 405-8. Turnhout: Brepols.
- 2021 “Introduction: Music Among the Bibliographic Disciplines,” in *Early Printed Music and Material Cultures in Central and Western Europe*, ed. Andrea Lindmayr-Brandl and Grantley McDonald. Pp. 1-15. Abingdon, Oxfordshire: Routledge.
- 2022 “Introduction: Music and Mobility,” in *Seachanges: Music in the Mediterranean and Atlantic Worlds, 1550-1800*, ed. Kate van Orden. I Tatti Research Series 2. Pp. 9-30. Florence: I Tatti.
- “Hearing Franco-Ottoman Relations circa 1600: The *chansons turquesques* of Charles Tessier, 1604,” in *Seachanges: Music in the Mediterranean and Atlantic Worlds, 1550-1800*, edited by Kate van Orden. I Tatti Research Series 2. Pp. 33-68. Florence: I Tatti.
- 2023 “Exhibit 14, Commonplace Book,” and “Exhibit 52, Kös,” in *The Museum of Renaissance Music: A History in 100 Exhibits*, ed. Vincenzo Borghetti and Tim Shephard. Pp. 80-83 and 246-50. Turnhout: Brepols
- 2024 “Im/Materiality in Renaissance Arts,” (with Lisa Pon), *Im/Materiality in Renaissance Arts*, co-edited with Lisa Pon, a special issue of *ARTS* 13 (2024): 39 (4300 words)
<https://doi.org/10.3390/arts13010039>
- “Patronage of the Cardinal Protectors of France and the Church of San Luigi dei Francesi in the late 16th century.” In *Les cardinaux et l’innovation musicale à l’époque moderne*, ed. Jorge Morales, pp. 361-77. Paris : Classiques Garnier.
- “AI and Multilingual Conferencing,” *Musicological Brainfood*, vol. 8, no. 2,
<https://brainfood.musicology.org/vol-8-no-2-2024/ai-and-multilingual-conferencing/>
- 2025 “Notes and Note-Taking in a Renaissance Schoolbook,” in *On Keeping Things as Books*, with Fabio Morabito, Deidre

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- Shauna Lynch, Tom Stammers, and Erin Johnson-Williams, pp. 365-96. *Critical Inquiry*, 51, no. 2, <https://doi.org/10.1086/732926>
- “Print Culture and Music,” with Philip Flavin, §4. In *Grove Music in Global Perspective*, ed. Philip Bohlman and Timothy Rommen. Oxford.
- Forthcoming “Verdelot & Arcadelt: Chanson, Madrigal, and National Style,” in Alfred Einstein’s *Das italienische Madrigal*, ed. Katelijne Schiltz, et al. Troja: Trossinger Jahrbuch für Renaissancemusik

Reviews:

- 2007 Review of Claude V. Palisca, *Music and Ideas in the Sixteenth and Seventeenth Centuries* (Urbana and Chicago: University of Illinois Press, 2006), *Music and Letters* 88 (2007): 645-646
- 2008 Review of Anthony M. Cummings, *MS Florence, Biblioteca Nazionale Centrale, Magl. XIX, 164-167* (Aldershot, 2006), *Renaissance Quarterly* 61 (2008): 264-266
- Review of Rudolf Rasch, *Driehonderd brieven over muziek van, aan en rond Constantijn Huygens*, 2 vols (Hilversum: Uitgeverij Verloren, 2007), *Renaissance Quarterly* 61 (2008): 989-990
- 2010 Review of Margaret M. McGowan, *Dance in the Renaissance: European Fashion, French Obsession* (New Haven: Yale University Press, 2008), *Journal of Modern History* 82 (2010): 697-99
- 2013 Review of Mary S. Lewis, *Sources and the Circulation of Renaissance Music* (Farnham: Ashgate, 2012), *Renaissance Quarterly* 66 (2013):
- 2016 Review of Daniel Trocmé-Latter. *The Singing of the Strasbourg Protestants, 1523-1541*. St. Andrews Studies in Reformation History (Farnham, Surrey and Burlington, VT: Ashgate, 2015). H-France, volume 16, <http://h-france.net/reviews/vol16reviews.html>

Stage Productions

- 1998-99 “Fête at Fontainebleau,” historical reconstruction of musical score, staging, dance; performance produced in collaboration with Mark Franko, Theater Arts UCSC, who directed the performance, and David Douglass, director of The King’s Noyse, Boston, who led the Collegium in the performance. Responsible for artistic conception, production management and musical reconstruction.
- 1999-00 *Le Carrousel du Roi*, director, Sixth Biennial Berkeley Festival of Early Music, performances on 9 and 10 June. This production was based on my reconstruction of an equestrian ballet performed in 1612 for the engagement of Louis XIII.

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- 2001-02 *Le Carrousel du Roi*, director, Seventh Biennial Berkeley Festival of Early Music, (3 performances). A reworked presentation of the Equestrian Ballet from 2000, with an added ballet, entre'acts, and new fanfares.

Concert Reviews

- 1984-85 Music Critic for the Daily Iowan newspaper, Iowa City, Iowa
1998-99 Review of Rameau Chamber Music concert for San Francisco Classical Voice, September (on-line magazine)

Other Publications

- 1993-2001 Translations of Renaissance French and Dutch song texts for the Newberry Consort, Newberry Library, Chicago
1993-95 Program notes, Chicago Chamber Music Concert Series
Program notes, Music of the Baroque, Chicago
1995 Entries (20), *International Dictionary of Black Composers*, ed. Samuel A. Floyd Jr., 2 vols. (Chicago and London: Fitzroy Dearborn, 1999)
"François Couperin La Sultan," liner notes, Capriccio Stravagante (Deutsche Harmonia Mundi)
1997-98 "Le jardin des mélodies," musicological consultant and liner notes, The King's Noyse (Harmonia Mundi, USA), translations
"From Villon to Rabelais," liner notes and translations, The Newberry Consort (Harmonia Mundi, USA)
1998-99 Program notes, Collegium Musicum, Noon Concert Series, November
Program booklet, Collegium Musicum, "Fête at Fontainebleau," 20 February
"Hoquetus: Medieval European Vocal Music," liner notes, Theater of Voices, dir. Paul Hillier (Harmonia Mundi, USA)
"Street Songs and Cheap Print following the *Vespres lyonnaises*," pamphlet, Berkeley: Morrison Library
1999-00 Program notes, "*Le Jardin de Mélodies: The Art of the Voix de Ville*," *Sixth Biennial Berkeley Festival & Exhibition Program* (Cal Performances, University of California, Berkeley), June, 44-45
Program notes, "*Le Carrousel du Roi*," *Sixth Biennial Berkeley Festival & Exhibition Program* (Cal Performances, University of California, Berkeley), June, 47-50
"Vivaldi Bassoon Concerti," liner notes, Seattle Baroque Orchestra, (Centaur)
"Canto a mi caballero," liner notes and interview, Capriccio Stravagante, (Astrée naïve)
"J. S. Bach," *Backstage Beat*, 7: 1, 6

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- “A History of Woodwinds,” *Sounds All Around*, San Francisco: Philharmonia Baroque Orchestra, 1 page (unpaginated)
- 2000-01 “Editorial,” translator, *Acta Musicologica*, 77: 4
- 2001-02 Program notes, Capriccio Stravagante and Chanticleer Spanish Renaissance program, Berkeley Early Music Festival, June
- Program notes, “Tasso in Paris,” Collegium Musicum, Noon Concert Series, Hertz Hall, February
- 2003-04 Program notes, Handel, “Siroe,” Cal Performances
- 2005-06 “The Christmas Album,” liner notes, Ellen Hargis and Paul O’Dette (Noyse Productions)
- Program notes, “A Venetian Carnival,” *Seventh Biennial Berkeley Festival & Exhibition Program* (Cal Performances, University of California, Berkeley), June, 26-27
- Response to review of *Music, Discipline, and Arms* by Stuart Carroll, *H-France*, 6 (2006): <http://h-france.net/vol6reviews/vanorden.html>
- 2006-07 “Virtuosic Concerti,” liner notes, Musica Pacifica (Dorian)
- 2007-08 “Handel Chamber Duets,” liner notes, Brandywine Baroque (Plectra Music)
- 2015 “From the Front lines of Historically Informed Performance,” *Musicology Now*, blog of the American Musicological Society, http://musicologynow.ams-net.org/2015_08_01_archive.html
- 2017 “Brown, Howard Mayer.” In *Cambridge Encyclopedia of Historical Performance in Music*. Edited by Colin Lawson and Robin Stowell. Cambridge: Cambridge University Press.

DISCOGRAPHY (on historical bassoons)

- 1989 Bach, Christmas Oratorio, Collegium Vocale Ghent, dir. Philippe Herreweghe, Virgin Classics (2 discs)
- Purcell, The Fairy Queen, Les Arts Florissants, dir. William Christie, Harmonia Mundi France (2 discs)
- Bach, Cantatas, 82, 152, 202, Ricercar Consort, Ricercar
- German Baroque Cantatas, Ricercar Consort, Ricercar
- Haydn, Symphonies 90, 91, La Petite Bande, dir. Sigiswald Kuijken, Virgin Classics
- 1990 Bach, Masses 234, 235, Collegium Vocale Ghent, dir. Philippe Herreweghe, Virgin Classics
- Bach, Cantatas 21, 42, Collegium Vocale Ghent, dir. Philippe Herreweghe, Harmonia Mundi France
- Bach, Magnificat, Collegium Vocale Ghent, dir. Philippe Herreweghe, Harmonia Mundi France
- Mozart, Piano Concertos 8, 12, 28, Anima Eterna, dir. Jos van Immerseel, Channel Classics
- Mozart, Piano Concertos 5, 9, Anima Eterna, dir. Jos van Immerseel, Channel Classics

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- 1991 Beethoven, Chamber Music for Winds, Ricercar Academy, Ricercar
Handel, Concerti Grossi, Op. 3, Tafelmusik, dir. Jeanne Lamon, Sony
Mozart, Symphonies after Serenades, K. 100, 185, 203, 204, 250, 320,
Tafelmusik, dir. Bruno Weil, Sony (2 discs)
Gluck, Orfeo ed Euridice, Kammerchor Stuttgart and Tafelmusik, dir. Frieder
Bernius, Sony (2 discs)
Bach, Mass in B Minor, Arnold Schoenberg Choir, Salzburg Baroque
Orchestra, dir. Hans-Jurgen Walther, Teldec
- 1992 Haydn, Symphonies 44, 51, 52, Tafelmusik, dir. Bruno Weil, Sony
Haydn, Symphonies 41, 42, 43, Tafelmusik, dir. Bruno Weil, Sony
- 1993 Mozart, Rondo and Horn Concertos, Ab Koster, Tafelmusik, dir. Bruno Weil,
Sony
Gluck, Ballet Pantomimes Don Juan, Semiramis, Tafelmusik, dir. Bruno
Weil, Sony
Boccherini, Concertos for Violincello and Orchestra, Overture, Octet,
Sinfonia, Anner Bylsma, Tafelmusik, dir. Jeanne Lamon, Sony
Mozart, Piano Concertos, 15, 16, Anima Eterna, dir. Jos van Immerseel,
Channel Classics
- 1994 Haydn, Paris Symphonies, 82, 83, 84, Tafelmusik, dir. Bruno Wiel, Sony
Haydn, Paris Symphonies, 85, 86, 87, Tafelmusik, dir. Bruno Wiel, Sony
Haydn, The Creation, Tölzer Knabenchor, Tafelmusik, dir. Bruno Wiel, Sony
(2 discs)
Mendelssohn, Symphonies 3, 4, Anima Eterna, dir. Jos van Immerseel,
Channel Classics
- 1995 Haydn, Symphonies, 88, 89, 90, Tafelmusik, dir. Bruno Wiel, Sony
Haydn, "Heiligmesse," Motets, Te Deum for Empress Marie Therese, Tölzer
Knabenchor, Tafelmusik, dir. Bruno Wiel, Sony
Handel, Choruses from Messiah, His Majestie's Clerks, dir. Anne Heider,
Narada Media
- 1996 Haydn, "Paukenmesse," Salve Regina, Motet "O coelitum beati," Tölzer
Knabenchor, Tafelmusik, dir. Bruno Wiel, Sony
Handel, Water Music, Suite from Il pastor fido, Tafelmusik, dir. Jeanne
Lamon, Sony
Beethoven, Piano Concertos 1, 2, Jos van Immerseel, Tafelmusik, dir. Bruno
Weil, Sony
- 1997 Handel, Messiah, Apollo's Fire, dir. Jeannette Sorell, Electra (2 discs)
All Soul's Vespers: Requiem Music from Cordoba Cathedral, Orchestra of
the Renaissance, dir. Richard Cheetham, Virgin Classics
- 1998 Cherubini, Medée, dir. Bart Folse, Newport Classic (2 discs)
- 1999 The Marriage of England and Spain (reconstruction employing Taverner,
Missa Gloria Tibi Trinitas), Orchestra of the Renaissance, dir. Richard
Cheetham, Glossa

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- Arne, Alfred, Philharmonia Baroque Orchestra, dir. Nicholas McGegan,
Deutsche Harmonia Mundi USA
- Canticum Canticorum (16th-c. motets), Orchestra of the Renaissance, dir.
Richard Cheetham, Glossa
- 2001 Venetian and German Baroque, San Francisco Bach Choir, dir. David
Babbitt
- Morales, Assumption Mass, Orchestra of the Renaissance, dir. Richard
Cheetham, Glossa
- 2003 Sebastian De Vivanco, In Manus Tuas, Orchestra of the Renaissance, dir.
Richard Cheetham, Glossa
- 2005 Alessandro Scarlatti, Cecilian Vespers, Philharmonia Baroque Orchestra, dir.
Nicholas McGegan, SACD (2 discs)
- 2006 Michel Corrette, “Les Délices de la Solitude,” Les Voix Humaines, dir. Susie
Napper and Margaret Little, ATMA (soloist)
- Handel, *Messiah*, American Bach Soloists, dir. Jeffrey Thomas, Delos Int. (2
discs)
- 2007 Bach, Brandenburg Concerti, American Bach Soloists, dir. Jeffrey Thomas,
ABS/Magnatune
- 2011 Haydn, Symphonies Nos. 104, 88, 101, Philharmonia Baroque Orchestra, dir.
Nicholas McGegan, Philharmonia Baroque Productions
- 2013 Beethoven, Symphonies Nos. 4 and 7, Philharmonia Baroque Orchestra, dir.
Nicholas McGegan, Philharmonia Baroque Productions
- Handel, Silete Venti, American Bach Soloists, dir. Jeffrey Thomas, Mary
Wilson, soprano, ABS/Magnatune
- 2014 Handel, *Teseo* (Highlights), Philharmonia Baroque Orchestra, dir. Nicholas
McGegan, Philharmonia Baroque Productions
- 2015 Haydn, Symphonies Nos. 57, 67, & 68, Philharmonia Baroque Orchestra, dir.
Nicholas McGegan, Philharmonia Baroque Productions
- Haydn, *Creation*, Handel & Haydn Society, dir. Harry Christophers, CORO
(2 discs)
- 2016 Scarlatti, *La Gloria di Primavera* (modern premiere), Philharmonia Baroque
Orchestra, dir. Nicholas McGegan, Philharmonia Baroque Productions
(2 discs)
- 2018 Rameau *Le Temple de la Gloire* (modern premiere of 1745 version)
Philharmonia Baroque Orchestra, dir. Nicholas McGegan,
Philharmonia Baroque Productions (2 discs)
- 2019 Handel, *Joseph and His Brethren*, Philharmonia Baroque Orchestra, dir.
Nicholas McGegan, Philharmonia Baroque Productions (2 discs)
- 2020 Handel, *Saul*, Philharmonia Baroque Orchestra, dir. Nicholas McGegan,
Philharmonia Baroque Productions (2 discs)
- 2022 Haydn Symphony 103 “Drumroll” and Theresienmesse, dir. Harry
Christophers, Handel & Haydn Society
- 2024 Bach, B Minor Mass, dir. Nicholas McGegan, Cantata Collective, Avie
records 2668 (2 discs)