



Schedule

THURSDAY 15/07

STRAND 1

2.00-2.20

Welcome

Session 1: 2.30-3.30

German Music: Devotion and Analysis

Chair: MICHAEL ROBERTSON

Olga Gero: *Musicalische Seelen-Belustigung* by Johann Albrecht Kress as a Musical Devotional Compendium

Hannah Spracklan-Holl: *Singing Womanhood in Early Modern Germany: Noblewomen's Devotional Songwriting Practices and their Confessional and Personal Identity*

Daniela Braun: *A New Instrument from Salzburg: The Biber Family and the Early Use of the Viola d'Amore in Austria and Southern Germany*

Gergely Fazekas: *Generic Transgressions, Symmetrical Structures and the Third Movements of J. S. Bach's Sonatas*

Konstantinos Alevizos: *Johann Sebastian Bach's Two-Part Inventions: A Pedagogical Default of the Master?*

Elizabeth Kotzakidou Pace: *Where Did All the Altos Go? Voice-Type Symbolism and The Representation of the Female Principle in J. S. Bach's Church Cantatas*

STRAND 2

Charpentier, Lully and Campra: Influences and Performance Practices

Chair: THÉODORA PSYCHOYOU

Graham Sadler: *Marc-Antoine Charpentier's Personal Collection of Italian Music*

Shirley Thompson: *Charpentier and Couperin: Evidence of a Mentor-Student Relationship*

Adrian Powney: *A Few Words About Time: Time Words / Terms of mouvement in the Autograph Manuscripts of Marc-Antoine Charpentier*

Ana Stefanovic: *Polyperspectivity in the Opera David et Jonathas by Marc-Antoine Charpentier*

Joao Rival: *Reconstructing Works Performed by the Académie Royale de Musique: The Overture from Téléphe (1713) by André Campra*

Matheus Prust: *The Revisions of Lully's Armide as a Source to Understand Different Models of Orchestral Accompaniment from 1686 to 1778*

STRAND 3

Soundworlds and Music in Context

Chair: BERTHOLD OVER

Eva Kuhn: *Agency of Musical Instruments: The Resonance of Instruments without Sounds in the Collection of Francesco II d'Este*

Jonathan Glixon: *A Memorable and Joyous Spectacle: The Sound World of Foreign Ambassadors in Venice*

Kimberley Hieb: *Local Liturgies and Provincial Politics in Late Seventeenth-Century Salzburg*

Konstantin Hirschmann: *All Roads Lead to the Sovereign's Praise: Dramaturgical and Poetological Observations Regarding componimenti per musica at the Court of Joseph I*

Alan Maddox: *Rhetorical Expression and Political Strategy in Antonio Caldara's L'ingratitude gastigata*

THURSDAY 15/07

STRAND 1

Session 2: 4.00-5.00

Bach Network Session (with JSBach.it)

Chair: SZYMON PACZKOWSKI

Bach and Theology

Benedikt Schubert: 'Regulierte Kirchenmusik': A new look at a well-known Bach document

Noelle Heber: *Bach's Lutheran Work Ethic: Insights from Ecclesiastes*

Lydia Vroegindeweij: *The Comforting Value of Luther's Hymns in Bach's Choral Cantatas*

Bach and Italy (with JSBach.it)

Raffaele Mellace: *Francesco Durante: almost Bach's alter ego*

Chiara Bertoglio: 'Piccolo libro d'organo': *Bach's Orgelbüchlein as transcribed by the Italian pianists*

Maria Borghesi: *Bach's Passions at the Opera*

STRAND 2

France: Issues of Performance and Context

Chair: GRAHAM SADLER

Alex Robinson: *Trumpeters in France During the Reign of Henri IV (1589–1610): Civic and Court Identity, Repertoire, and Performance Practice*

Gaëtan Naulleau: *The French Polyphonic Mass in the Grand Siècle: Facing the Organ*

Elizabeth Dobbin: *The Voice of the Stage, the Voice of the ruelle: The airs sérieux of the Recueils d'airs sérieux et à boire as a Window on Modes of Vocal Performance Practice in Late Seventeenth-Century France*

Delphine Clarinval: *The Oratorian Plain Chant: An Example of the Reform of Ecclesiastical Psalmody From the Brevis Psalmodiae Ratio (1634) of François Bourgoing to the Eighteenth-Century Choir Books*

Silvana Scarinci: *Ariadne savante*

Anna Schivazappa: 'Per mandolino e cimbalò': *The Performance of Scarlatti Sonatas on the Mandolin in Eighteenth-Century Paris*

STRAND 3

Britain: Networks and the Circulation of Music and Musicians

Chair: REBECCA HERISSONE

Stephanie Carter: *The Music Trade in Early Modern England*

Alan Howard: *From 'Fowle Original' to 'Printed for the Author': The Autograph Score of William Crofts Laurus cruentas*

Lizzy Buckle: *It's Not What You Know: Performer Networks at Charity Benefit Concerts in London, 1750–1775*

Peter Holman: *Corelli, John Lenton and Mr. Twisleton: New Light on WoO 2 and WoO 4 and the English Reception of Corelli*

Mary-Jannet Leith: *'The Harmony of United Parts': Robert Bremner's Mission to Improve Scottish Psalmody in Late Eighteenth-Century London*

THURSDAY 15/07

STRAND 1

Session 3: 5.30-6.30

Modes of hearing and understanding German Baroque music

Chair: MICHAEL ROBERTSON

Junko Sonoda: *Listening in Seventeenth-Century German Protestant Music: A Computer-Simulated Hearing Analysis of Heinrich Schütz (SWV280 and SWV321)*

Cassiano Barros: *Theology, Politics, Education and Music – Possible Homologies in the Field of Musica Poetica*

Monica Lucas: *The Commonplace Art/Nature in Der vollkommene Capellmeister ("The Perfect Master of Chapel"), 1739, by Johann Mattheson*

Kayo Murata: *J. S. Bach and Triple Counterpoint in His Late Works*

Adrian So: *Johann Kubnau's Libretto for Three Easter Cantatas in 1703: New Perspectives on Operatic Styles in Church Music in Leipzig*

STRAND 2

Theoretical Approaches in Italy

Chair: JOHN WHENHAM

Andrew Lawrence-King: *Music of an Earlier Time*

Gregory Barnett: *Bemolle and bequadro: The Notation of Key Signatures and Seventeenth-Century Tonal Style*

Roberta Vidic: *The Importance of Key Signatures for a Vivaldi Chronology*

STRAND 3

Purcell

Chair: ALAN HOWARD

Bruce Wood: *A New Edition of Dido and Aeneas*

Sandra Tuppen: 'Phoebus rises': *French Influence on the Prologue from Purcell's Dido and Aeneas*

Alon Schab: *The Instrumental Music in Purcell's King Arthur (Ayres and Beyond)*

Christopher Suckling: *Restoring King Arthur*

Stephan Schönlau: *Imitative Counterpoint in Ground-Bass Alleluias of the English Restoration Period*

Rebecca Herissone: *Inventing Cultural Memory: The Contradictory Appropriation of Henry Purcell's Music in Early Eighteenth-Century Britain*

THURSDAY 15/07

STRAND 1

Session 4: 7.00-8.00

Bach Network Session, Round Table: J. S. Bach and the History of Emotions

Chair: DAVID IRVING

John Butt

Ruth Tatlow

Bettina Varwig

STRAND 2

Music Across Borders

Chair: REBEKAH AHRENDT

Themed Session: Lully in London: Transfers and Trans- lations, c.1670-1740

Hanna Walsdorf: *Lost in Trans-
lation? Tracing Lullian Tunes in
the Molière Adaptions Staged in
London, 1668-1737*

Andrew Walkling: *Lullian Rhythm
and Recitative in the English Com-
positions of Louis Grabu*

Michael Lee: *'I like better Baptists
works': Cesare Morelli's choice of
Lully transcriptions for Samuel
Pepys*

Themed Session: Music Across Borders: Manuscripts, Media- tors, Money

Stephen Rose: *The Price of
Italophilia: Wriothesley Russell and
Nicola Cosimi's Sonate da camera
(London, 1702)*

Maria Schildt: *The Early Circula-
tion of Jean-Baptiste Lully's Stage
Music*

Carrie Churnside: *When the Com-
poser is Also a Count: Patronage
and Power Relationships in the
Case of Pirro Albergati*

STRAND 3

Handel

Chair: COLIN TIMMS

Fred Fehleisen: *Becoming the
Kingdom of Our Lord, and of His
Christ: Beginnings, Endings, and
the Interaction of Chorale Phrases
Throughout*

David Vickers: *Handel Making
a Scene*

Matthew Gardner: *Handel's
Public Image in the 1750s and 60s*

Elena Abbado: *The Castrato's
Diary: Staging and Reception of
Handel's Rodrigo in the words of
Stefano Frilli*

Cathal Twomey: *'Things shall
Answer to Things': Rhetorical Pa-
rallelism and Anthological Strategy
in the Handelian Libretto*

Bill Mann: *Guarini, Tragicomedy,
and Rinaldo*

8.30

CONCERT: The Musical and Amicable Society, dir. Martin Perkins
(sponsored by The Handel Institute)

FRIDAY 16/07

STRAND 1

Session 1: 2.00-3.00

German Instrumental Music and Performance Practice

Chair: ROBERT RAWSON

Margaret Urquhart: *Bach's Violones*

Nathan Cox: *Fantasy of a Sound Regained: Emerging Directions of Organ Accompaniment and Performance Practice*

Luiz Henrique Fiammenghi: *Stylus Phantasticus: Rhetorical Precepts in the Music for Solo Violin Senza Basso*

STRAND 2

Opera in Naples

Chair: LOUISE STEIN

Valeria Conti: *Opera Texts from Venice to Naples in the Early 1650s: Sources, Productions and the Spreading of a (Textual) Tradition*

Eric Boaro: *Neapolitan Comic Da Capo Arias: A Rhetorical Compositional Theory*

Benedetta Amelio: *The Dramaturgical and Literary Representation of Love, Rage, and Sadness in the Neapolitan Opera Intermezzos (1720–1735): Some Examples from the Works of Sarro, Hasse, and Feo*

Roberto Scoccimarro: *Leonardo Leo's Opera Autographs: Analysing the Creative Process*

STRAND 3

Baroque Music in Contemporary Performance

Chair: JAMIE SAVAN

Alexander Douglas: *Anticoloniality and Musical Agency: Re-envisioning the Baroque in the #BlackLivesMatter Era*

Kate Fawcett: *Playing Relationships: From Bach to "Wow!"*

David Kjar: *Early Musicking as Liminal Musicking: Thirdspacing Streetwise Opera's The Passion as Culturally Informed Performance*

Emily Baines: *Resurrecting the Ghost: Implications of Bringing to Life a Mechanised Performance Style*

Sally Walker: *Multi Fingering System Management for Historical Woodwind Players*

Mark Tatlow: *'A cuore aperto': Performing Handel's Ah che pur troppo è vero*

FRIDAY 16/07

STRAND 1

Session 2: 3.30-4.30

Opera North of the Alps

Chair: MATTHEW GARDNER

Colin Timms: *New Light on the Composition and Performance of Steffani's Amor vien dal Destino*

Martina Papiro: *Singers as Actors in Baroque Opera: Presentation of a Research Project on Jommelli's Demofoonte for the Stuttgart Court (1764) as a Case Study*

Livio Marcaletti: *Cultural Translation and Baroque Opera: Italian vs German Culture of Laughter in Operatic Translations*

STRAND 2

Rome

Chair: CARRIE CHURNSIDE

Esma Cerkovnik: *'Roma convertita': The Idea of 'New' Rome in Roman Musical Representations in the First Half of the seventeenth Century*

Luca Della Libera: *Observations on L'empio punito of Alessandro Melani*

Peter Poulos: *The Siren's Loom: Leonora Baroni and the Fantastic of Rome*

Valentina Panzanaro: *'Movete in liete danze il piè concorde': Dramaturgy of Dances in the Different Sources of the 'Theatrical Feast' La Caduta del Regno delle Amazzoni (Rome, 1690) by Bernardo Pasquini*

Holly Roberts: *Rediscovery, Reason, and Religious Fanaticism in Alessandro Scarlatti's Il martirio di Santa Cecilia*

STRAND 3

Musical Aesthetics

Chair: HELEN ROBERTS

Brigitte Van Wymeersch: *Gabriel de La Charlonie and Mersenne: Interactions Between Two Intellectuals About Music*

Simon Fleming: *Charles Avison and the Concerto Grosso*

Marcus Held: *Francesco Geminiani's Views on Taste: An Aristotelian Approach*

Ina Knoth: *Through the Virtuoso's Ear: Listening to Music with Natural and Moral Philosophy in Mind*

FRIDAY 16/07

STRAND 1

Session 3: 5.00-6.00

Harpsichord Music: Sources and Performance Practices

Chair: MARTIN PERKINS

Mélisande McNabney:
'Du Simple au grand bruit':
Thoroughbass Realization Inspired
by the French Harpsichord
Repertoire

David Chung: *A Study of Scribal
Practice in Seventeenth-Century
French Harpsichord Music and its
Implications for Modern Editors
and Performers*

Marcos Krieger: 'Disposing
the fingers to make consonances'
(Sabbatini, 1628): *Fingerings
and Hand Use According to
Seventeenth-Century Italian Basso
Continuo Treatises*

Themed Session: Bach and the Harpsichord – Two Source Studies

Bernd Koska: 'Fait pour les
Anglois' – Why Did Bach Write the
English Suites?

Markus Zepf: 'Capellmeister
Bach' and the Mietke Harpsichord
for the Coethen Court

STRAND 2

Collections and Musical Sources

Chair: BRUCE WOOD

Nicola Usula: *'The lost words':
Traces of Librettos in Emperor
Leopold I's Music Collection
(Vienna 1658–1705)*

Inês d'Avena & Claudio
Ribeiro: *A Newly Discovered
Vivaldi Sonata? Considerations on
Authorship Attribution*

Graydon Beeks: *Coriolano
Transformed: The Early History
of Ariosti's First Royal Academy
Opera*

Steffen Voss: *The (Partly)
Rediscovered Score of Antonio
Lotti's Opera Isacio tiranno*

Giulia Giovani: *Le reciproche
gelosie* by Alessandro Melani and
Francesco Bartolomeo Nencini:
a trip across different versions

Michael Robertson: *Oboe
Band, Court Orchestra or Private
Retinue? The Six Manuscript Part
Books of D-HRD FÜ 3741a*

STRAND 3

Literature and Homage in Vocal Music

Chair: COLIN TIMMS

Beth Glixon: *Allusion and Intent
in Barbara Strozzi's First Book of
Madrigals*

Robert Ketterer: *Singing Ancient
Greek: Musgrave Heighington's
Select Odes of Anacreon in Greek
and [Six] of Horace in Latin (1736)*

Carlo Bosi: *From 'vizio privato' to
'pubblica virtù': Parallels Between
the Nouvelle and the Drammi per
Musica by Maiolino Bisaccioni*

Eugenio Refini: *Siren Songs
Across Strophic Forms and Free
Verse*

Amanda Eubanks Winkler:
*Staging Davenant; or, Macbeth: The
Musical*

FRIDAY 16/07

STRAND 1

Session 4: 6.30-7.30

Bach Reception and the Bach Family

Chair: RUTH TATLOW

Yo Tomita: *Who Were 'Those Who Supposedly Understand Bach' as Referred to by Chopin?*

Erinn Knyt: *J.S. Bach's Goldberg Variations Reimagined*

Tom Wilkinson: *Friedrich Schleiermacher's God and Nineteenth-Century Bach Deification*

Tomasz Górny: *Sara Levy Collection Resurfaces... Again. New Sources from the National Library of Poland*

Stephen Roe: *Johann Christian Bach's German Heritage*

STRAND 2

Italian Liturgical and Devotional Music

Chair: JOHN WHENHAM

Jeffrey Kurtzman: *Resolving the Controversies over the Monteverdi Vespers (1610)*

Jamie Savan: *Tradition and Innovation in Amadio Freddi's Music for Vespers, 1616*

Paolo Cavallo: *An Example of State's Sacred Music: Rhetorical and Musical Choices in Giovanni Carisio's Concerti Sacri (Venice, 1664)*

Adrian Horsewood: *Ab excellentissimis musicis auctoribus: The Mid-Seicento Roman Motet in the Anthologies of Florido de Silvestris*

Naomi Barker: *Liturgical Music at the Ospedale di Santo Spirito in the Seventeenth Century: Reconstructing Musical Practice*

STRAND 3

Round Table: Old Terms for New Tools: Historicizing French Baroque Music Analysis

Chair: DON FADER

Raphaëlle Legrand

Marie Demieilliez

Théodora Psychoyou

8.00

CONCERT: Ensemble La Notte (RBC alumni ensemble)

(sponsored by the Bradshaw Trust)

SATURDAY 17/07

STRAND 1

Session 1: 2.00-3.00

Performance Practice in Vocal Music

Chair: JAMIE SAVAN

Lawrence Zazzo: *Handel
Uncaged: Defragmenting Handel's
Cantatas*

Helen Roberts: *'An hydeous
noyse': Instruments in the Choir
in Seventeenth-Century English
Cathedrals Investigated Through
Practice-led Research*

Christian Kjos: *Advanced
Continuo Playing in Handel's
Continuo Cantatas*

Alexander Norman: *The Elizabeth
Segar Song-Book: Insights Into
Performance, Teaching and
Transmission in the Music of Henry
Purcell and his Contemporaries*

William Hunt: *The Rhetoric
of Verse Singing in the Pre-
Restoration Verse Anthem*

Paula Chateauneuf: *'Between
the Lines': Clues Towards a
Basso Continuo Style for Early
seventeenth-Century Italian
Monody*

STRAND 2

Round Table: Between Intermediality, Networks and Cultural Transfer: The Operatic Pasticcio

Chair: CARRIE CHURNSIDE

Berthold Over

Aneta Markuszerwska

Gesa zur Nieden

Ania Ryszka-Komarnicka

STRAND 3

Violin Music and Techniques

Chair: MARTIN PERKINS

Hazel Brooks: *Valentine Reading
and the 'Lyre-way Fiddle': Violin
Scordatura in Restoration London*

Jin Ma: *The Utilization of martelé
in Jean-Marie Leclair's (1697-1763)
Violin Sonatas*

Christoph Riedo: *Violin Music
Reconsidered: The Embodiment of
Early Modern Violin Playing*

Javier Lupiáñez: *New Approaches
to Ornamentation in the Eighteenth
Century Through the 'Working
Manuscripts' of Johann Georg
Pisendel*

Roger Ribeiro: *Free Ornamentation
in Corelli's Trio-Sonatas*

Fabrizio Longo: *On Five Violin
Strings: AA.360, a Manuscript Full
of Stories*

Federico Lanzellotti:
*Reconsidering the Estense Music
Collection in the Light of C. A.
Lonati's Manuscripts*

3.30-5.00

BUSINESS MEETING

SATURDAY 17/07

STRAND 1

Session 2: 5.30-6.30

Female Musical Connections and Networks

Chair: SILVANA SCARINCI

Christine Getz: *The Tini Prints for the Neighbourhood Church*

Magdalena Walter-Mazur: *Festive Music vs Everyday Music: Different Repertoires and Different Practices from some Central-European Monasteries*

Ilaria Grippaudo: *Scenografie del Sacro: Convent Theatre and Music in Palermo, 1650-1750*

Elizabeth Weinfeld: *Music, Business, and Belonging in the Early Modern Antwerp Salon*

Caroline Lesemann-Elliott: 'Not without tears on our Neighbor's side: The Spatialization of Music in Exiled English convents 1624-1724'

Catherine Gordon: *François Berthod's Airs de dévotion (1656) and the Creation of the Pious Honnête Femme*

STRAND 2

Iberian Sources and Musical Identities

Chair: DAVID IRVING

Rose Pruiksmá: *Representing Spain in Music and Dance: Seventeenth-Century Networks of Exchange*

Bernadette Nelson: *From Vicentino to Goldoni: A Royal Court Musician's Library in Mid-Eighteenth Century Lisbon*

Tiago Simas Freire: *Christmas calenda: Revealing the Only Two Examples in Seventeenth-Century Portuguese Polyphony*

Andrew Woolley: *The Manuscript Collection of an Anonymous Mid-Seventeenth-Century Composer: The cartapácios in the University of Coimbra General Library*

Ana Lombardía: *Shaping 'Spanish Music': Eighteenth-Century Violin Fandangos and their International Dissemination*

Luisa Morales: *Domenico Scarlatti's Construction of a Spanish Musical Style*

STRAND 3

Recorders, Lutes and Viols

Chair: HELEN ROBERTS

Matthew Spring: *English Masque Dances in Intabulations for the Lute: A Neglected Repertoire for the Solo Lute*

Grzegorz Joachimiak: *Collection of the Lute Tablature Manuscripts from the Cistercian Monastery in Grüssau: Genre's Diversity in Compositions for Lute and Music Ensembles*

Evangelia Kopsalidou: *A Catalogue of French Viola da Gamba Music (1610-1780)*

Stuart Cheney: *The Viol in France 1635-1650: From Ensemble Instrument to Soloist*

SATURDAY 17/07

STRAND 1

Session 3: 7.00–8.00

Baroque Singers and Attitudes towards Singing

Chair: RICHARD WISTRIECH

Valentina Anzani: *Castrati and Society: How Unmarriageable Singers Created Families*

Bruce Brown: *The gargarismi of Lazzaro Paoli: Singing, Pharmacology, and Castration in Eighteenth-Century Tuscany*

Anne Desler: *'Senza sentimento oscuro': Singers, Patrons, Rank and Power*

Viviane Kubo: *The Perfect Voice: Classical Conceptions About the Voice in Writings On Singing in the Seicento*

Lola Salem: *Embodying the voice: Listening to Marie Fel Through La Tour's Pastels*

Louise Stein: *Women Singers and Singing in the Early Hispanic Theatre*

STRAND 2

Exchanges of National Styles and Musics

Chair: REBEKAH AHRENDT

Don Fader: *The Arrival of French Dance in Northern Italian Opera at the Turn of the Eighteenth Century*

Robert Rawson: *Changing the Recipe and the Meal—Italian Vocal Works Transformed for Central-European Tastes and Contexts*

Paul Newton-Jackson: *Did Telemann invent the Polish Style?*

Amanda Babington: *What did Bonnie Prince Charlie Play on His Musette?*

Thomas Hochradner: *Going North, or How Allegris Miserere Came to Austria*

8.00

CLOSING REMARKS