Friday 18 July 2025	Workshop 1	Eastside Jazz Club	Workshop 3	Workshop 4	Recital Hall
9:00-10:30	**Music, Heritage, Place: Uncovering Music from England's Local Archives [Themed Session Part 1]**	**Monteverdi Opera**	**BACH: New Insights from Sources**	**French Opera and Cantata**	**Scarlatti and Valdambrini**
CHAIR	**Katherine Butler**	**Roger Frietas**	**Noelle Heber**	**Graham Sadler**	**Giulia Giovani**
SPEAKERS	**Stephen Rose** - 1. Purcell in unexpected places: discoveries from England's local archives	**Wendy Heller** - "Otton, torna in te stesso": Otho, Nero, and Masculine Authority on the Venetian Stage	**Xinyun Zhao** - Why did J. S. Bach transcribe concerto for harpsichord? — A multi-motivation model for his Weimar concerto transcriptions for harpsichord solo	**Don Fader** - The Cantatas of Philippe II d'Orléans Rediscovered: Rethinking the Early History of the Cantate françoise	**Ilaria Grippaudo** - Rivalry for the Immaculate Conception: Musical Patronage of the Mercedarian Friars in Palermo and an Oratorio (1717) by Alessandro Scarlatti
	Kirsten Gibson - 2. Music books and recreational music makers in eighteenth-century Westmorland	**Mateja Stevanović** - Anagnorisis in Monteverdi's Music Drama	**Rainer Kleinertz** - Which Passion did Johann Sebastian Bach perform in 1729?	**Lois Rosow** - Reconsidering the partition réduite	**Lorenzo Sabene (Lecture-Recital)** Ferdinando Valdambrini and the shadow of Johann Hieronymus Kapsberger: eclectic music for baroque guitar in 17th-Century Rome.
	Stephanie Carter - 3. Sounding 'a venerable old Pile': Thomas Smith and music at Carlisle Cathedral	**Andrew Lawrence King** - Text, Rhythm & Action: Orfeo as an imitatione unita	**Yo Tomita** - New Source Finds and New Insights into The Well-Tempered Clavier, Book 2	**Devin Burke** - Metamorphosis and Metalepsis: Hidden Intertextualities in Jean-Philippe Rameau's Pigmalion (1748)	[ctd]
10:30-11:00	**TEA/COFFEE**				
11:00-12:30	**Music, Heritage, Place [Themed Session Part 2] & PerformArt Database**	**Italian Sacred Music**	**BACH: Lutheran Perspectives**	**French Song and Dance**	**Analysis and Improvisation**
CHAIR	**Katherine Butler**	**Gregory Barnett**	**Miikkael Halonen**	**Alex Robinson**	**Helen Roberts**
SPEAKERS	**Caro Lesemann-Elliott** - 4. Music, time-keeping, and the production of space in 18th-century England	**Jeffrey Kurtzman** - Is There a Theological Program behind the five Sacri Concentus of Monteverdi's Vespers of 1610?	**Noelle Heber** - *Prediger Salomo* in Bach's Calov Bible: Themes, Theological Insights, and Bach's Markings	**Rose Pruiksma** - Collecting and Using: untangling the layers of the Veron manuscript	**Roberta Vidic** - An explicative example of "Palestrinian practice" from the 1720s: analysis, partimento, or something else?
	Andrew Frampton - 5. Handel beyond the Strand: manuscript and printed sources of Handel's music in regional English archives	**Matteo Giannelli** - The Economy of Devotion: The Financial Costs of the Oratorio Seasons under Francesco II d'Este (1674-1694) in Modena	**Ruth Tatlow** - 'Bach's view of the Heathen: August Pfeiffer (1688), Bach's 'Nun kom der Heyden Heyland' (1714) and theological tolerance.'	**Hanna Walsdorf** - The Geocentric Sun King	**Elías Porras Montesino (Lecture Recital)** The partimento fugue, a powerful tool for the polyphonic improvisation
	Michela Berti - Collecting, organising and comparing sources for performance history: the PerformArt database	**Davitt Moroney** - Canonisation canons	**Susan McCormick** - Congregational chorales in the eighteenth-century: Returning to Source	**Ana Beatriz Mujica** - Occitan Voices in Early Modern France: Secular song, plurilingualism and representation (c. 1570-1650)	[ctd]
12:30-13:15	**LUNCH**				
13:30:15:00	**Texting Scarlatti – composition, reception, performance [**	**Italian Opera**	**Reconsideration of English Repertoire**	**Handel: Cantata, Connection and Clock**	
CHAIR	**Barry Ife [Introduction, Overview and Tailpiece]**	**Wendy Heller**	**Robert Shay**	**David Vickers**	
SPEAKERS	**Luisa Morales** - 1. Domenico Scarlatti's Travelling Manuscr	**Maria Anne Purciello** - Diverging Traditions: Early Operatic Humor and the Commedia dell'arte	**Graydon Beeks** - "Odes & Songs on St Cecilia's Day and Other Occasions": The Secular Vocal Music of Willliam Croft Reconsidered	**Giovanni Lipardi** - The Abandoned Woman Topos as Educator: 1Polyphonic' Strategies in Händel Tu fedel, tu costante HWV 171.	
	Jasper van der Klis - 2. Copying Scarlatti: the provenance of the Santini collection	**Valentina Panzanaro** - Dunque ballar sapete? Dramaturgy of dances in opera Amor per vendetta overo l'Alcasta by Bernardo Pasquini (Rome 1673)	**Jonathan Wainwright** - 'A musick strange, full of delight and change': Towards a Reassessment of the Life and Works of George Jeffreys (c.1610–1685)	**Louise Stein** - Another Possible Scarlatti - Handel Connection?	
	Marco Moiraghi - 3. Scarlatti and the dissemination of variants: the exemplary case of the Essercizi	**Metoda Kokole** - Opera at home: The sounds of Neapolitan and Venetian music from noble palaces in Gorizia in the 1740s	**Peter Holman** - John Blow's 'Awake my lyre' Reconsidered	**Emily Baines** - From Page to Pins: Comparing the written scores of Handel's arrangements for Charles Clay's organ clocks with the final 'performance' by an extant clock housed in Windsor Castle.	
15:00-15:30	**TEA/COFFEE**				
15:30-16:30	**Italian Females**	**Ornamentation**	**Leardini and Gabrielli's *Psiche* (Mantua, 1649) [Paired Papers]**	**Keyboard Performance**	**English Popular Music**
CHAIR	**Naomi Barker**	**Emily Baines**	**Maria Purciello**	**Patrick Rogers**	**Jamie Savan**
SPEAKERS	**Roger Freitas** - Barbara Strozzi's Same-Sex Cantatas	**María González** - Mordenti in Late 17th-Century Basso Continuo: Evidence from Manuscript E 25	**Claire Fontijn** - An Introduction to Psiche (Mantua, 1649)	**Szabolcs Illés** - Transcendental Études from the 18th century: Baroque music in piano teaching at the Royal Hungarian Academy of Music	**Hazel Brooks (Lecture-Recital)** Alternative Tunings in Late Seventeenth-century British Popular Violin Repertoire
	Francesco Monti - Isabella Leonarda and Schola Cantorum: from Composition to the Performance of the Mottetti a 1, 2 e 3 voci con violini, e senza, op. 13.	**Elizabeth Dobbin** - Accents oubliés	**Martin Morell** - Background and Performance Aspects	**Nathan Cox** - "In order to assist the singer": Revisiting the role of the keyboardist in German secco recitative accompaniment	[ctd]
18:00-19:15	**CONCERT, St Paul's Church**				