

Saturday 19 July	Workshop 1	Eastside Jazz Club	Workshop 3	Workshop 4	Recital Hall	Bradshaw Hall
9:00-11:00	Stradella and the Baroque Voice [Panel]	BACH: New Documents on Bach's Life and Works [Themed session]	Sacred Music in Austria	Female Performers		
CHAIR	Michael Burden [Introduction and Overview]	Noelle Heber	Alon Schab	Valeria de Lucca		
SPEAKERS	Giulia Giovani & Anna Bianco - 1. Alessandro Stradella's cantatas and their manuscript journeys Colin Timms - 2. Between recitative and aria: Reflections on Stradella's cantatas Joe Lockwood - 3. 'Congiurati a fiera guerra son gl'elementi contro me': Stradella's Janiform Cantata	Nikolas Georgiades - 1. Bach as a School Boy in Ohrdruf Christine Blanken - 2. Bach as an Organist in Weimar Bernd Koska - 3. Bach as Thomaskantor in Leipzig	Eugène Michelangeli - The Viennese Sepolcro as a Tool of Penance Alan Maddox - Music, emotions and power: The expression of the affections in Antonio Caldara's sepolcro oratorios for the imperial court in Vienna Kimberly Hieb - Setting the Psalms in Seventeenth-Century Salzburg	Amanda Eubanks Winkler - She Also "Performed To a Miracle": Recovering Mrs. Hodgson's Repertory Amy Brosius - Eliminating the Favourite: Career strategies of virtuose in seventeenth-century Rome Cristina Fernandes - Musical sociabilities of aristocratic women in early eighteenth-century Lisbon: networks, musical practices and repertoires		
	Margaret Murata - 4. Consecutive arias and self-portrayal in Stradella	[ctd if necessary]	Maximiliano Segura Sánchez - Scipio Africanus' omens and conquests: the musical representation in Vienna of Archduke Charles III of Habsburg during the War of the Spanish Succession (1701-1714)	Teresa Gialdroni - The Career of a Diva: Marianna Benti Bulgarelli before Metastasio		
11:00-11:30	TEA/COFFEE					
11:30-12:15						Business Meeting
12:15-13:00	LUNCH					
13:15-14:15						CONCERT
14:30-16:00	Handel: Character and Drama in Handel's Opera	Sacred Music in Germany	The Colonna family's Music Patronage [Themed session]	Theory, Compositional Practice and Contrepartie	French Harpsichord Tradition	
CHAIR	Colin Timms	Kimberly Hieb	Michela Berti	Roberta Vidic	Saraswathi Shukla	
SPEAKERS	Carrie Churnside - 'O Padre Tevere!': The Figure of Orazio in Muzio Scevola (1721) Yseult Martinez - "To Diana dedicate my Vows": the finale of the first act of Handel's Partenope (1730) as a demonstration of the quality of dramatic adaptation for London audiences Patrick Rogers - Retouching Admeto, Rè di Tessaglia: Handel Enhances His Heroine by Improving an Aria	Adrian So - New light on Leipzig sacred cantata traditions: Johann Kuhnau's cantata text booklets 1710-1722 Malachai Bandy - Instruments of 'Torture': Viols, Mutilation, and Transfiguration in the German Baroque Passion Michael Talbot - Diogenio Bigaglia's eight motets for Munich	Valeria de Lucca, Émilie Corswaren, Chiara Pelliccia - Tracing continuity and change: The Colonna family's music patronage across generations (17th-18th century) [ctd] [ctd]	Gregory Barnett - "Guidonian cantus, key signatures, and seventeenth-century Italian tonal practices" Dominik Sackmann - Compositional Strategies affected by <i>Perfidiae</i> Marianna Siatkowska - Uncovering the 17th-century Practice of Contrepartie Through Data Analysis	David Chung - 'Les folies d'Espagne': an air with many hidden stories Jacob Plumtree-Jones (Lecture-Recital) Louis Couperin's Claveçin Vernacular: The Harmonic and Tonal Foundations of the French Harpsichord School [ctd]	
16:00-16:30	TEA/COFFEE					
16:30-17:30	Sources in London	Performance Practice in Sacred Music	French Females		BACH: Issues in Continuo Practice	
CHAIR	Jo Wainwright	Jeffrey Kurtzman	Rose Pruiksma		Yo Tomita	
SPEAKERS	Sandra Tuppen - The Masque in The Maid's Tragedy: music for a Restoration adaptation of Beaumont and Fletcher's drama Alexander Norman - Musical-cultural exchange between France and England: the manuscript Westminster Abbey CG 27 (c.1678)	Adrian Horsewood - Issues of performance practice in the mid-Seicento Roman concertato motet Gareth James - Towards a performance practice of Pietro Torri's sacred vocal works written during the Bavarian Governorship of the Spanish Netherlands 1692-1706.	Deborah Kauffman - Music for the Consecration of a Bishop at Saint-Cyr Catherine Gordon - Anne Picardet's Odes spirituelles (1618, 1619, and 1621) as feminized devotional discourse		Thérèse de Goede (Lecture-Recital) What Would Bach Do? [ctd]	
18:45	BANQUET reception, Clayton Hotel					
19:30	BANQUET, Clayton Hotel					