

**Biennial Baroque Geneva 2023 - Lecture schedule (The programme overview is on the website)**

26 June 2023 version

Visit this link to download the latest version [biennialbaroque2023.net/programme/](http://biennialbaroque2023.net/programme/)

Thursday 29 June					
	Room GD-10	Room GD-20	Room GD-30	Room GD-40	
Parallel Session #1	Basso Continuo and Partimento Chair: Anne Marie DRAGOSITS	Recitative and Dramaturgy Chair: Graham SADLER		Themed session: Contrafacta Chair: Catherine GORDON	Parallel Session #1
9:00 - 9:30	Andrew WOOLLEY: The collection of responsories and lamentations for voice and basso continuo from the beginning of the eighteenth century in P-BRad, MS 964	François REMOND: The musical dramaturgy of the « chansons de comédiens »		Michael CARLSON: "Plorat amare" and Spiritual Diplomacy: Aquilino Coppini, Claudio Monteverdi and their Musical Strategy to Influence Prince Francesco Gonzaga.	9:00 - 9:30
9:30 - 10:00	Nicoleta PARASCHIVESCU: «...dans le goût des Conservatoires d'Italie» The reception of Neapolitan Partimenti in France around 1850	Cathal TWOMEY: Second's Time's the Charm: The Structure(s) of Four Baroque Ombra Scenes, and Further Evidence for the Influence of Venetian Opera on Marc-Antoine Charpentier		Kaylee FELLER-SIMMONS: Moralizing contrafacts in the seventeenth-century Dutch Republic.	9:30 - 10:00
10:00 - 10:30	Marcos KRIEGER: "Para toda classe de sojeitos [sic], que ordinariamente não são compositores" (Morato, 1735): Not only the 'what' but also the 'how' of basso continuo performance according to traces of performance practice found in Portuguese treatises and repertoire.	Alan MADDOX: "Attenti pure al discorso d'un buon Oratore": Rhetoric and emotion in the recitatives of Antonio Caldara (1670-1736)		Paul FELLER-SIMMONS: Italianate Contrafacts and Cosmopolitan Culture at the Eighteenth-Century Amsterdam Esnoga	10:00 - 10:30
10:30 - 11:00	Gabriele TASCHETTI: Basso continuo around 1620: the case of the collection Symbolae diversorum musicorum (Venice, 1621)	Marco MICHELETTI: Prosody corrections while coaching 18th-century recitatives			10:30 - 11:00
11:00 - 11:30	COFFEE BREAK				11:00 - 11:30
Parallel Session #2	Round-table: Music in the <i>Encyclopédie</i> (1751-1772): The ENCCRE Project	Copyists, Manuscripts and Collections II Chair: Hanna WALSDORF	Harpichord Performances in Europe Chair: Konstantinos ALEVIZOS	Italian Sacred Music Chair: Alan MADDOX	Parallel Session #2
11:30 - 12:00	Marie DEMEILLIEZ, Julien DUBRUQUE, Thomas SOURY	Laurent GUILLO, Pascal DENECHÉAU: The AteCop project : French early music copyists up to 1730	Lecture-recital 11:30 - 12:15 Massimiliano GUIDO: Staging Frescobaldi's Toccata: Performance Practice and Interpretation	Chiara COMPARIN: <i>Il primo libro delle divine lodi</i> (Venice, 1612) by Giovanni Battista Riccio	11:30 - 12:00
12:00 - 12:30		Stephen ROE: Johann Christian Bach and Handel.	Lecture-recital 12:15 - 13:00	GIULIA VITALE: Giuseppe Tartini's Concerto D17. An example of the liturgical musical practice at the Saint Anthony Basilica in Padua.	12:00 - 12:30
12:30 - 13:00		Andrew FRAMPTON: Building a Musical Library: Johann Friedrich Agricola (1720-1774) as Collector and Copyist	Mark KROLL: The Harpsichord Music of François Couperin and J. S. Bach: Influences, Connections and Transformations		
13:00 - 14:15	LUNCH BREAK				13:00 - 14:15
Parallel Session #3	Henry Purcell Chair: Rebecca HERRISSONE	Sacred Repertoire and Performing Questions Chair: David IRVING	Music as a Multisensorial Experience or Multimedial Experience Chair: Niels BERENTSEN	Correspondance, Letters, Advice to the Reader Chair: Greta HAENEN	Parallel Session #3
14:15 - 14:45	Robert SHAY: Reconsidering the Curious Textual Legacy of Purcell's <i>Dido and Aeneas</i>	Jeffrey KURTZMAN: A Survey of the Published Mass Repertoire in Italy from the End of the Council of Trent to the Plague of 1629-31	Lecture-recital 14:15 - 15:00 Elisa BARBESSI: Tempering the clavier for a <i>Well-Tempered Clavier</i> , gesture, colours, perception and digital tools	Giulia GIOVANI: Giacomo Antonio Perti, Letters from Europe	14:15 - 14:45
14:45 - 15:15	Stephen ROSE: Playford in the villages: musical literacy and vernacular scribal culture in late 17th-century England	Theodora PSYCHOYOU: Music practices, catholic devotion and creative syncretism in the Greek archipelago in the 17th and 18th centuries: the cases of the hymnal of Scordialo and the Calomati manuscript	15:00 - 15:30 Teddie HWANG: Music and Imagery - an interdisciplinary approach to historical performance	Szymon PACZKOWSKI: Opera and theatre at the Munich court in the letters of Joseph Anton Gabaleon Wackerbarth-Salmour to Jacob Heinrich Flemming 1724-1727	14:45 - 15:15
15:15 - 15:45	Rebecca HERRISSONE: The Making of 'Orpheus Britannicus': Frances Purcell, Henry Playford, and the foundations of Henry Purcell's posthumous reception	Albert RECASENS: The devotion of the Forty Hours in Seventeenth-Century Hispanic Cathedrals: structure, performance practice and spaces.	15:30 - 16:00 Carolina GAUNA: Atlas Arianna : Aby Warburg's approach as a proposal for the study of our artistic practices.	Anne Marie DRAGOSITS: "Il negotio del castratino" – a collection of letters on the musical formation of castrato Raffaello Mellini with Giovanni Girolamo Kapsperger in 1647/48	15:15 - 15:45
15:45 - 16:15	Alan HOWARD: "Hid in false disguise": Purcell's Restoration Saul and the Witch of Endor	Gaetan NAULLEAU: Singing a rediscovered mass of Eustache du Caurroy: the question of the "chiavette" extended in France	16:00 - 16:30 Amanda EUBANKS WINKLER: English Opera in Performance: Making the Case for Psyche	Carrie CHURNSIDE: 'Ho procurato di seguitare ... i tre maggiori lumi della nostra professione': Homage and Modernity in Perti's Cantate morali e spirituali, op. 1 (1688)	15:45 - 16:15
16:15 - 16:45	COFFEE BREAK				16:15 - 16:45
Parallel Session #4	Concerts in the Baroque Chair: Christoph RIEDO	Echoes of the Baroque: Soundscapes, Practices, and Performances Chair: Théodora PSYCHOYOU	Copyists, Manuscripts and Collections I Chair: Greta HAENEN	J.S. Bach I Chair: Elisabeth KOTZAKIDOU PACE	Parallel Session #4
16:45 - 17:15	Peter HOLMAN: 'The Most Delightful Symphonies': Continuity and Change in Instrumental Music for the London Theatres, 1700-1730	Augusta CAMPAGNE: The art of 'not leaving the instrument empty' revisited	Lecture-recital 16:45 - 17:30 Claudio RIBEIRO: Eighteenth-century keyboard fingering in two Neapolitan sources: considerations on their principles and practical application	Gergely FAZEKAS: Generic Transgressions, Symmetrical Structures and the Third Movements of J. S. Bach's Sonatas	16:45 - 17:15
17:15 - 17:45	Chiara CASARIN: Collocating Giuseppe Tartini and his concerts: an opportunity to discuss (also) periodization	Stuart CHENEY: Seventeenth-Century French Music for Ensembles of Viols	17:30 - 18:00 Fabrizio AMMETTO, Luis PINZÓN, Javier LUPIÁÑEZ: The Thematic Catalogue of the Musical Works of Johann Georg Pisendel	Jeana MELILLI: Gamba, Flute, and J. S. Bach's Right Hand: Examples of Timbral Flexibility in the Gamba and Trio Sonatas, BWV 1027/1039	17:15 - 17:45
17:45 - 18:15	Joris VAN SON: Elite Music-Making and Urban Power: The Utrecht Collegium Musicum in the Eighteenth Century	Ilaria GRIPPAUDO: The Resounding 'Golden Conch'. Mapping Musical Events in Baroque Palermo, 1600-1750		Yo TOMITA: J. S. Bach's B-minor Flute Sonata (BWV 1030) and Johann Gottlieb Goldberg: the identification of his hand and its implications	17:45 - 18:15
18:15 - 18:45		Thierry FAVIER: Plainchant, Music and Artillery in French Thanksgiving Services			18:15 - 18:45

**Friday 30 June**

	<b>Room GD-10</b>	<b>Room GD-20</b>	<b>Room GD-30</b>	<b>Room GD-40</b>	
Parallel Session #5	<b>Early Music Revival</b> Chair: Théodora PSYCHOYOU	<b>J.S. Bach II</b> Chair: Szymon PACZKOWSKI		<b>Italian Opera</b> Chair: David VICKERS	Parallel Session #5
9:00 - 9:30	Michele RUSSO: George Enescu and J. S. Bach's <i>Chaconne</i> for Unaccompanied Violin: Harbingers of a Philological Interpretation	Tomasz GORNY: Music Book Trade in the Age of Bach: Michel-Charles Le Cène's Agents in Germany		Nastasia HECKENDORFF: Collaborative Composing: Traces, Strategies, and Problems in Marco Marazzoli's Operas	9:00 - 9:30
9:30 - 10:00	David R. M. Irving: Seventeenth- and Eighteenth-Century Repertoire in the Haslemere Festival, 1925-1939	Konstantinos ALEVIZOS: A still problematic technical attribution: Johann Sebastian Bach's Art of Fugue as a work for harpsichord.		Martina PAPIRO: The interplay of stage sets, action, and music in <i>Didone abbandonata</i> (Metastasio/Jommelli, 1763)	9:30 - 10:00
10:00 - 10:30	Jochewed SCHWARZ: Frank Pelleg, harpsichordist between two worlds.	John LUTTERMAN: "Editions of the Bach Cello Suites: Reconciling Werktreue and Praxistreu"		Margaret MURATA: Scenery and Scene Types in Tragicomedie and Opera in Earlier 18th-century Rome	10:00 - 10:30
10:30 - 11:00	Bettina VARWIG: Early Modern Synaesthesia, Or, How to Listen with Your Liver			Valentina ANZANI: Opera singers' migration and personal networks: the case of the castrato Giovanni Carestini (1700-1759)	10:30 - 11:00
11:00 - 11:30	<b>COFFEE BREAK</b>				11:00 - 11:30
Parallel Session #6	<b>Round-table: Changing Chronotopes. Urban Musicology in the Western Mediterranean.</b>	<b>Copyists, Manuscripts and Collections III</b> Chair: Laurent GUILLO	<b>Musicians as Orators</b> Chair: Alan MADDOX	<b>Music in Poland and Silesia</b> Chair: Aleksandra BRZOSKOWSKA	Parallel Session #6
11:30 - 12:00	Ferran ESCRIVA LLORCA, Anna TEDESCO, Andrea BOMBI, Angela FIORE, Ilaria GRIPPAUDO, Tess KNIGHTON	Nicola BADOLATO: Opera Arias, Ariettas and middle 17th-century Venetian songs in a manuscript of the Biblioteca Planettiana in Jesi	<i>Lecture-recital 11:30 - 12:15</i> Minh Duc LE: Giovanni Buzzoleni (fl. 1682 - 1722) : the portrait of a virtuoso Tenor	Marek BEBAK: The musical life of Carmelites in the territory of the Greater Poland Province during the Seventeenth and Eighteenth centuries	11:30 - 12:00
12:00 - 12:30		Maria SCHILDT: French and Italian Music to the North through the Low Countries in the late 17th and early 18th centuries	<i>Lecture-recital 12:15 - 13:00</i> Marcin HABELA, Danae BLETSA: Applying baroque musico-rhetorical tools on the singer's actio to the performance of contemporary music scores	Grzegorz JOACHIMIĄK: Corne de chasse with Baroque Lute? Some Remarks to the Reconstruction of the Music Ensemble in Grüssau Cistercian Abbey in the First Half of the Eighteenth Century	12:00 - 12:30
12:30 - 13:00		Kerry HOUSTON: Music at Saint Patrick's Cathedral Dublin, 1700-1750: A case study of musical activity and performance practice derived from surviving archival material		Maciej JOCHYMZYK: The Works of Fr. Władysław Leszczyński OSPPE (1616-1680): Tracing the Lost 17th-Century Repertoire of the Jasna Góra Monastery	12:30 - 13:00
13:00 - 14:15	<b>LUNCH BREAK</b>				13:00 - 14:15
Parallel Session #7	<b>Female Composers and Performers</b> Chair: Anne Marie DRAGOSITS	<b>Religious Music and its Spaces in Italy</b> Chair: Niels BERENTSEN	<b>Unearthing Baroque: Treatises and Fugues Revisited</b> Chair: Elisabeth KOTZAKIDOU PACE	<b>Ferdinand III and Leopold I as Music Collectors</b> Chair: Michael ROBERTSON	Parallel Session #7
14:15 - 14:45	Antonella D'OVIDIO: Becoming 'virtuosa di musica' in Seventeenth-century Florence: education, training, patronage networks	Naomi BARKER: Pentecost as a multi-sensory experience in post-Tridentine Rome	<i>Lecture-recital 14:15 - 15:00</i> Therese DE GOEDE: Continuo Treatises in Corelli's Time and Their Significance for Performance Practice	Valeria CONTI: Antonio Cesti's scores from Innsbruck in Leopold I's private collection in Vienna	14:15 - 14:45
14:45 - 15:15	Claire FONTIJN: Barbara Strozzi's Musical Progeny: Antonia Bembo's Produzioni armoniche	Denis SILANO, Paolo CAVALLO: The development of polychorality during 1575-1725 in the early Vercelli's Dome musical chapel	<i>Lecture-recital 15:00 - 15:45</i> Nicholas KLEINMAN: Telemann's unaccompanied Fugal works for Viola da Gamba	Greta HAENEN: An Imperial Collector: Leopold I. of Hapsburg's Music Library	14:45 - 15:15
15:15 - 15:45	Alexander NORMAN: French and Italian vocal music in provincial seventeenth-century England: the song books of 'Miss Wallis' and Elizabeth Beversham	Licia MARI, Umberto FORNI: New discoveries in an almost unknown repertoire: the musical archive of the palatine basilica of S. Barbara in Mantua and its contemporary performance		Nicola USULA: Planning a concert in Vienna in 1667: Leopold I Habsburg and an unusual 17th century 'musical' source	15:15 - 15:45
15:45 - 16:15	Catherine GORDON: "Feminized Piety": The Significance of Anne Picardet's Les Odes spirituelles (1619 and 1623)	Noel O'REGAN: Architecture, Acoustics and performance practice in three Roman oratories in the early seventeenth century.			15:45 - 16:15
16:15 - 16:45	<b>COFFEE BREAK</b>				16:15 - 16:45
Parallel Session #8	<b>Voices of the Past: Gender, Performance, and Identity</b> Chair: Cristina FERNANDES	<b>Claudio Monteverdi</b> Chair: Rebecca HERISSONE	<b>Redefining Baroque: Recorder Limits and Decoding Fantasias</b> Chair: Alon SCHAB	<b>Organ Performance Practice</b> Chair: Théodora PSYCHOYOU	Parallel Session #8
16:45 - 17:15	Aneta MARKUSZEWSKA: "For him and for her" Rome, gender and operatic pairs	Gregory BARNETT: Modal Design in Monteverdi's Missa "In illo tempore" (1610)	<i>Lecture-recital 16:45 - 17:30</i> Inês d'AVENA: Pushing boundaries: a practical reassessment of the range of the recorder repertoire in prints and manuscripts of Italian music in the early 18th century	Marina TOFFETTI: The pars pro organo in the sacred collections published by Filippo Lomazzo: an overall survey	16:45 - 17:15
17:15 - 17:45	Anne PIEJUS: Centralité ou invisibilité ? Musiciennes, compositrices, interprètes vues par la presse française du XVIIe siècle	Chiara GIRLANDO: Gestures and space in Monteverdi's "Combattimento": a historical and archaeological approach on performance studies"	<i>Lecture-recital 17:30 - 18:15</i> Sarah VAN CORNEWAL: DOULCES FANTASIES Telemann/Mattheson	Shirley THOMPSON: Marc-Antoine Charpentier: Clues to Organ Performance	17:15 - 17:45
17:45 - 18:15	Elisabeth KOTZAKIDOU PACE: Voice-type, Embodiment, and the Symbolic Representation of the Archetypal Feminine in J. S. Bach's Sacred Works	Anna TEDESCO: Rediscovering Monteverdi in early 20th-Century Italy	Rhetoric, Partimento and memorisation in the 12 Telemann Fantasias for flute linked with the texts on the tonalities by Mattheson.	Sebestyén NYIRO: From melodic modules to pictographs: ornaments in keyboard works from Johannes [Hans] Buchner (1524) to J. S. Bach and his contemporaries	17:45 - 18:15
18:15 - 18:45				Lawrence MOLINARO: Narrative structure in the multi-sectional stylus phantasticus toccata	18:15 - 18:45

## Sunday 2 July

Sunday 2 July					
	Room GD-10	Room GD-20	Room GD-30	Room GD-40	
Parallel Session #9	George Frideric Handel Chair: David VICKERS	European Oratorio and Cantata Chair: Elisabeth KOTZAKIDOU PACE		Music Theory Chair: Théodora PSYCHOYOU	Parallel Session #9
9:00 - 9:30	Lawrence ZAZZO: In search of a historically-informed approach to musical alterations in a Handel opera revival: further evidence from <i>Ottone</i> (1723) and <i>Xerxes</i> (1738)	Cristina FERNANDES Alessandro Scarlatti's chamber cantatas in Portugal: sources and contexts of performance		Roberta VIDIC: Jungius, Reincken, and the use of 'comma calculations' in Hamburg writings on Harmonics	9:00 - 9:30
9:30 - 10:00	Matthew GARDNER: Operas for the Wedding of Frederick, Prince of Wales: The Political Contexts of Handel's <i>Atalanta</i> and Porpora's <i>La festa d'Imene</i>	Anna RYSZKA-KOMARNICKA: Cardinal's masks - Judith's masks: different versions of the oratorio <i>La Giuditta</i> by Pietro Ottoboni and Alessandro Scarlatti (1693)		Cassiano BARROS: The convergence of theoretical and practical principles in Christoph Bernhard's musical poetics	9:30 - 10:00
10:00 - 10:30	Robert RAWSON: Handel and Pepusch's sacred works 'in the manner of those in the churches of Italy'—Rethinking Notions of Anglican Church Music and Oratorio at Cannons 1716–1721	Graham SADLER: The Cantate dialoguée, a neglected sub-genre of the early eighteenth-century French cantata		Alexander JAKOBIDZE-GITMAN: The subdominant in Rameau's theory: a cornerstone or a mere embellishment?	10:00 - 10:30
10:30 - 11:00	Michal SOLTYSIK: Handel as Apollo: the composer's deification in literature and art of the eighteenth and nineteenth centuries	Adrian SO: Secular within Sacred? An analysis of Johann Kuhnau's libretti for the 1709/10 cantata cycle		Gregory RAUBER: <i>Ut ré mi fa sol la – SI</i> : the seventh syllable of solmization in the seventeenth century, from Flanders to "la gamme française"	10:30 - 11:00
11:00 - 11:30	COFFEE BREAK				11:00 - 11:30
Parallel Session #10	Popular Music and Unwritten Practices Chair: Claire FONTIJN	Music in England Chair: Amanda EUBANKS WINKLER		The Power of Music through its Instruments and Iconography Chair: Tomos WATKINS	Parallel Session #10
11:30 - 12:00	Andrew WONG: Exploring the unwritten practices of 18th century French baroque vocal traditions in violin playing	Bryan WHITE: Concordances and Contexts: The origins of Henry Playford's <i>Harmonia Sacra</i> book 1 (1688)		Addi LIU: "Manner true artists do not approve of": Reappraising Violin Bows Holds in Seventeenth-Century Iconography	11:30 - 12:00
12:00 - 12:30	Eva KUHN: Stimulating sounds. Oral Literature as Practiced at the <i>Accademia De'Dissonanti</i> in 17th Century Modena	Alon SCHAB: Purcell and the Pre-History of Orchestration		Michael ROBERTSON: Johann Valentin Kummel's <i>Neuer Musicalischer Vorrath</i>	12:00 - 12:30
12:30 - 13:00	Cyril LACHEZE, Marion WECKERLE: Von denen Bier=Fidlern. For an ancient popular music restitution	David VICKERS: The operatic and concert repertoire of Senesino in London, 1720–1736			12:30 - 13:00
13:00 - 14:15	LUNCH BREAK - BUSINESS MEETING				13:00 - 14:15
Parallel Session #11	Musical Travels and Exotism Chair: Amanda EUBANKS WINKLER	Music in Austria Chair: Robert RAWSON	Cross-Cultural Connections in Religious Settings Chair: Shirley THOMPSON		Parallel Session #11
14:15 - 14:45	Bella BROVER-LUBROVSKY: Filippo Balatri: a <i>musicista</i> as ethnographer in Russia	Carlo BOSI: Antonio Caldara in Baroque Salzburg: Between Innovation and Attachment to Earlier Models	<i>Lecture-recital 14:15 - 15:00</i> Aleksandra BRZOSKOWSKA: The Crivelli sisters, an enigmatic double dedication by Francesco Rognoni		14:15 - 14:45
14:45 - 15:15	Tomos WATKINS: <i>Death Once-Removed: Zombie Biopolitics in Le Turc généreux</i> (1735)	Scott EDWARDS: Mapping Diversity in the Viennese Soundscape, c.1600–1725	15:00 - 15:30 Caroline LESEMANN-ELLIOTT: " <i>Souvenez Vous de Votre Amies</i> ": Cross-Cultural Exchange at Exiled English Convent Schools in the Late Seventeenth Century		14:45 - 15:15
15:15 - 15:45	Clara VILORIA HERNANDEZ: Sketches of Spain (and beyond): musical impressions of Early Modern travelers across Europe	Eugène MICHELANGELI: Antonio Draghi's Sepolcri for the Dowager Empress Eleonora Gonzaga-Nevers	15:30 - 16:00 Drew Edward DAVIES: Manuel Sumaya and Performance Practice at Mexico City Cathedral before 1730		15:15 - 15:45
15:45 - 16:15	Christoph RIEDO: London – Geneva: round-trip	Thomas HOCHRADNER: Köchel to beat. Reflections on the finalisation of a long-term project: The Thematic Catalogue of the Works of Johann Joseph Fux			15:45 - 16:15
16:15 - 16:45	COFFEE BREAK				16:15 - 16:45
Parallel Session #12	17th Century France Chair: Elizabeth Dobbin	Germany: Composers, their music, and musicians Chair: Michael ROBERTSON	Forgotten Instruments, Forgotten Voices Chair: Claire FONTIJN		Parallel Session #12
16:45 - 17:15	Hanna WALSDORF: The Crowning Glory: Music in the Coronation Service for the Sun King (1654)	Chun-Hao CHEN: Telemann and Zelenka's Overture-Suites revisited: a perspective based on the history of medicine	<i>Lecture-recital 16:45 - 17:30</i> Donna AGRELL, Giovanni Battista GRAZIADIO, Carlos BERTAO: Fagottini and tenoroons – returning to the stage		16:45 - 17:15
17:15 - 17:45	Michael LEE: "Où suis-je?": performing the (ironic) pastoral in Lully & Quinault's <i>Roland</i> , Act IV	Tanya KEVORKIAN: Munich's Catholic Baroque Town Musicians	<i>Lecture-recital 17:30 - 18:15</i> Lisandro ABADIE, Alessandro URBANO: ORGANS, VOX HUMANA AND VOCAL UNDULATIONS		17:15 - 17:45
17:45 - 18:15	Don FADER: Lully's "Récit d'Armide": The Successful Failure of the Italian Lamento as French Royal Antithesis	Paul NEWTON-JACKSON: Between Rustic and Universal: Georg Philipp Telemann's "Polish-Pastoral" style			17:45 - 18:15
18:15 - 18:45	Mathilde AIGOUY: Singing Christmas in occitan: originality and specificity of the collections of noëls published in Toulouse in the 17th century				18:15 - 18:45