

Session	Strand 1 Harty Room	Strand 2 McMordie Hall	Strand 3 Lecture Room	Strand 4 Seminar Room
1	Around Bach	Italian Opera	Handel and Oratorio Traditions	Decoding Evidence: Inventories, Catalogues
Chairs	Joshua Rifkin	Michael Talbot	Berta Joncus	David Irving
09:00	<p>Markus Rathey</p> <p>A Leipzig Christmas music from 1685: traditions and transformations of Christmas before Bach's <i>Christmas Oratorio</i></p>	<p>Kordula Knaus</p> <p>Aging femininity meets travesty: the old wet-nurse on the operatic stage</p>	<p>Liam Gorry</p> <p>Divinity and supernatural themes in Handel's oratorio <i>accompagnati</i></p>	<p>Joyce Lindorff</p> <p>European musical works in the Beitang library (China, 1583–1773)</p>
09:30	<p>Eva Kuhn</p> <p>A violoncello from the collection of Francesco II d'Este: observations on music for unaccompanied violoncello before Bach</p>	<p>Aneta Markuszewska</p> <p>Can Narcissus be happy? A beautiful youth in Baroque <i>drammi per musica</i></p>	<p>Fred Fehleisen</p> <p><i>Messiah</i>, Part Two, Scene I: Handel's treatment of the Passion story</p>	<p>Claudio Bacciagaluppi / Luigi Collarile</p> <p>Inventories of collections of sacred music: a new open database</p>
10:00	<p>Ursula Kramer</p> <p>Coping through copying: new insights into Christoph Graupner's Darmstadt copies of works by his contemporaries</p>	<p>Robert Torre</p> <p>The siren reconstituted: Silvio Stampiglia's <i>La Partenope</i> and the walled garden of knowledge in early eighteenth-century Naples</p>	<p>Elizabeth Dyer</p> <p>An examination of the role of Jesuit theatre in the emergence of the oratorio</p>	<p>Paulina Halamska</p> <p>The compositional output of the Breslau organist Tobias Zeutschner (1621–1675) as testified in the occasional school prints</p>
10:30	Coffee			

Thursday, 1 July 2010

Session	Strand 1 Harty Room	Strand 2 McMordie Hall	Strand 3 Lecture Room	Strand 4 Seminar Room
2	(no session)	Bach and Improvisation	Handel in England	Manuscript Discoveries in the Iberian World
Chairs		Pieter Dirksen	Berta Joncus	Bryan White
11:00	Rehearsal slots for delegates	Luciana Câmara Subjectivity in seventeenth-century free-style harpsichord music: between authorship and transiency	Ivan Ćurković Balanced conflict in the dramatic love duets of Handel's operas and cantatas: the case of <i>Atalanta</i>	João Pedro D'Alvarenga The repertory of the Patriarchal Church of Lisbon in the 1720s and 1730s, and an early eighteenth-century reworking of a late sixteenth-century piece of polyphony
11:30		Dominik Sackmann On the aesthetics of <i>perfidia</i>	Marjo Suominen Signs and message of love in Handel's opera <i>Giulio Cesare</i>	José María Domínguez Between Italy and Spain: new musical sources found in Mallorca (c1680–c1715)
12:00		David Ledbetter Improvisation practices in J.S. Bach's instrumental music	Donald Burrows Milton from the Lego Box: Handel's performing versions of <i>L'Allegro & Il Penseroso</i>	Paul Murphy Lost in Iberia, found in the New World: Antonio Martín y Coll's <i>Arte de canto llano</i> (Guatemala, 1750)
12:30	Lunch			
13:00	Presentation by Bach Network UK - McMordie Hall			Thursday, 1 July 2010

Session	Strand 1 Harty Room	Strand 2 McMordie Hall	Strand 3 Lecture Room	Strand 4 Seminar Room
3	Bach and his World (1): Theoretical Argument	Music Theory in Italy	Handel at Covent Garden	Portugal, Spain & Brazil
Chairs	John Butt	Eleanor Selfridge-Field	Ian Woodfield	Jan Smaczny
13:30	Mihaela Corduban Bach as a master of the <i>Musica Poetica</i> . A rhetorical approach to the Well-Tempered Clavier (Book I): proposition of a formal model	Jeffrey Kurtzman Transposition rubrics in late sixteenth- and early seventeenth-century Italian sacred music prints: examples, issues and questions	Sarah McCleave An autumn opportunity: Handel and Covent Garden	Rodrigo Teodoro de Paula Music for the Queen: the funeral of Mary I in Brazil and Portugal
14:00	John Lutterman 'Alles, was man unter der Methode zu spielen verstehet, druckt er mit eigentlichen Noten aus'. Changing attitudes toward notation in the eighteenth century: the Scheibe-Birnbaum controversy and Bach's notational practice	Alberto Sanna 'If they knew what Harmony should be': the Corelli-Colonna controversy and the aesthetics of the sonata in the late seventeenth century	Geoffrey Higgins Handel's <i>Ariodante</i> reconsidered	Rogério Budasz Impious mixtures: <i>Comedias ao divino</i> and cross-gender roles in early-eighteenth century Brazilian musical theatre
14:30	Peter Hauge Johann Adolph Scheibe (1708–1776) and Copenhagen	Bella Brover-Lubovsky <i>Tuoni armoniali</i> : major-minor polarity in tonal theories of the Padovan school and the Venetian Enlightenment	Lawrence Zazzo Handel's 1735 <i>Athalia</i> : a re-appraisal	Rosana de Moraes Marreco Orsini Brescia Pietro Metastasio and the opera houses in Portuguese America during the eighteenth century
15:00	Afternoon Tea			

Thursday, 1 July 2010

Session	Strand 1 Harty Room	Strand 2 McMordie Hall	Strand 3 Lecture Room	Strand 4 Seminar Room
4	Bach and his World (2): Theology	Italian Instrumental Music	Alessandro Stradella: Considerations after 'Ten Volumes in Ten Years' of his <i>Opera Omnia</i>	(no session)
Chairs	Robin Leaver	Niels Martin Jensen	Carolyn Gianturco	
15:30	Elizabeth Joyce The Baroque and Lutheran views of the world embodied in Bach's cantata <i>Was frag ich nach der Welt</i> (BWV 94)	Antonella D'Ovidio Patronage, sacrality and power at the court of Vittoria della Rovere: Antonio Veracini's Trio Sonatas Op. 1 (1692)	ROUNDTABLE Speakers: Carolyn Gianturco Eleanor McCrickard Colin Timms Barbara Nestola	
16:00	Erasmus Estrada 'eine cantable Art im Spielen zu erlangen': some considerations on spiritual praxis in J.S. Bach's pedagogical collections	Massimiliano Guido Teaching and learning the art of counterpoint at the keyboard (1558–1671)		
16:30	Michael Dodds <i>Ars combinatoria</i> in a Bach Passion chorus	Leon Chisholm The McGibbon MS: a newly identified source of ornaments for Corelli's violin sonatas, Op. 5		
17:00	Short break			Thursday, 1 July 2010

Session	Strand 1 Harty Room	Strand 2 McMordie Hall	Strand 3 Lecture Room	Strand 4 Seminar Room
5	(Bach and) Counterpoint	Performing Bach	Free Papers	(no session)
Chairs	David Ledbetter	John Butt	Reinhard Strohm	
17:15	<p>Matthias Röder</p> <p>The permutation fugue and Johann Sebastian Bach's compositional development</p>	<p>Sarah Meyer</p> <p>Chorton and Kammerton in the <i>Actus Tragicus</i>: a performance practice perspective</p>	<p>Bettina Varwig</p> <p>Echoes and metaphors in Heinrich Schütz's <i>Dafne</i> (1627)</p>	
17:45	<p>Ate Tenkanen</p> <p>Quantitative properties of invertible counterpoints in compositions by Johann Sebastian Bach</p>	<p>Uri Golomb / Dalia Cohen</p> <p>The Crucifixus from Bach's B-minor Mass: the reflection of the work in performance</p>	<p>Gregory Barnett</p> <p>The symbolism of modal design</p>	
18:15	<p>Gergely Fazekas</p> <p>Inner time, outer time and 'da capo' form: structure and meaning in J.S. Bach's E-major violin concerto (BWV 1042)</p>	<p>Idith Segev / Dalia Cohen</p> <p>Significant occurrence in even musical texture in Bach's preludes: a study using mathematical tools</p>	<p>Kimberly Parke</p> <p>The battle mass tradition and the limits of signification</p>	
18:45	End of Sessions			
19:30	Traditional Irish Pub Night (McHugh's)		Thursday, 1 July 2010	

Session	Strand 1 Harty Room	Strand 2 McMordie Hall	Strand 3 Lecture Room	Strand 4 Seminar Room
6	Bach Source Studies (1)	Seventeenth-Century England	Lully	Programmatic Instrumental Music in Germany and Austria
Chairs	Ruth Tatlow	Peter Holman	David Chung	Janice Stockigt
09:00	<p>Burkhard Schwalbach</p> <p>Coffee, courtship and counterpoint in Bach's Leipzig: the Goldberg Variations and women's <i>clavier</i> books</p>	<p>John Cunningham</p> <p>Composition and arrangement in the lyra-viol repertoire</p>	<p>Rebekah Ahrendt</p> <p><i>Psyché</i> (LWV 45) in the Hague, 1697</p>	<p>Rebecca Cypess</p> <p>Carlo Farina's Capriccio stravagante: a musical <i>Kunstkammer</i></p>
09:30	<p>Elise Crean</p> <p>The Fourteen Canons: foundation or culmination? A re-evaluation of their position amongst Bach's late works</p>	<p>Rebecca Herissone</p> <p>'For Seaverall Freinds': private music and the study of musical texts in Restoration England</p>	<p>Kathryn Baillargeon</p> <p>'Le dangereux Amour!': Arethusa and Alpheus's rape-turned-romance in Lully's <i>Proserpine</i></p>	<p>Michael Baker</p> <p>Phrase rhythm and metrical design in Werner's <i>Curious Musical Calendar</i></p>
10:00	<p>Stephen Rose</p> <p>Virtuosos or charlatans? Musical talent and social mobility in the German Baroque</p>	<p>Martin Adams</p> <p>Opera without music: music and poetry on the late seventeenth-century English stage</p>	<p>Jonathan Gibson</p> <p>The rhetoric of <i>Roland: Le naturel</i> as a commonplace in Lully's France</p>	<p>Peter Strauven</p> <p>Keyboard music and organists in the Southern Netherlands in the eighteenth century</p>
10:30	Coffee			Friday, 2 July 2010

Session	Strand 1 Harty Room	Strand 2 McMordie Hall	Strand 3 Lecture Room	Strand 4 Seminar Room
7	Bach Source Studies (2)	Continental Connections	French Music	Keyboard Culture in Portugal and Portuguese America
Chairs	Richard D. P. Jones	Peter Holman	Graham Sadler	Noel O'Regan
11:00	<p>Ian Mills</p> <p>J.S. Bach, the <i>Choralvorspiele</i> and the late eighteenth-century aesthetic notion</p>	<p>Andrew Woolley</p> <p>'Scocca pur' revisited</p>	<p>David R. M. Irving</p> <p>Lully in Siam: music and diplomacy at the French and Siamese courts</p>	<p>João Vaz</p> <p>New insights into early eighteenth-century Portuguese organ music: the works of Frei Jerónimo da Madre de Deus</p>
11:30	<p>Yo Tomita</p> <p>The Well-Tempered Clavier in pre-Classical Vienna: a new source and its implications</p>	<p>Michael Robertson</p> <p><i>Mise: en partition à Hanover</i>: Charles Babel and German sources in English part books</p>	<p>Deborah Kauffman</p> <p>'We are the sheep of his pasture': <i>violons en basse</i> as theological topic</p>	<p>Mário Marques Trilha</p> <p>The <i>partimento</i> in Portugal in the eighteenth century</p>
12:00	<p>Tanja Kovačević</p> <p>Off the beaten track: an exploration of Bach reception in Catholic Central Europe</p>	<p>Samantha Owens</p> <p>Johann Sigismund Cousser's 'collection of fine musick': evidence of a pan-European repertory in London and Dublin, 1704–1727</p>	<p>Thierry Favier</p> <p>The French <i>grand motet</i> and the sublime</p>	<p>Marco Aurelio Brescia</p> <p>Organ making in Galicia at the beginning of the eighteenth century and its expansion to Portugal and Portuguese America</p>
12:30	Lunch			
13:10	Lunchtime Recital			Friday, 2 July 2010

Session	Strand 1 Harty Room	Strand 2 McMordie Hall	Strand 3 Lecture Room	Strand 4 Seminar Room
8	Bach Source Studies (3)	Music in Bologna	Marc-Antoine Charpentier	From Italy to the Netherlands
Chairs	Peter Wollny	Gregory Barnett	Don Fader	Hendrik Schulze
14:00	<p>Pieter Dirksen</p> <p>Some observations on Bach's Organ Sonatas</p>	<p>John G. Suess</p> <p>Politics and religion in the celebratory music of G. B. Vitali to honour James II and Queen Mary 'of Modena'</p>	<p>Shirley Thompson</p> <p>'La diversité qui fait toute l'essence de la musique': establishing the range of vocal specifications in Charpentier's sacred music</p>	<p>Stefanie Beghein</p> <p>'De groote en nieuwe Italiaensche goeste': diffusion, appreciation and imitation of Italian church music in Brabant and Flanders, c1650–1750</p>
14:30	<p>Nobuaki Ebata</p> <p>Four-part chorales of Johann Sebastian Bach's lost sacred cantatas from the Picander <i>Jahrgang</i></p>	<p>Winnie Starke</p> <p>Domenico Gabrielli as copyist of his own operas</p>	<p>Graham Sadler</p> <p>'... Pour un <i>mi fa sol</i> que la Musique entonne': Marc-Antoine Charpentier and the solmization system</p>	<p>Bruno Forment</p> <p>Italian opera under the Belgian climate: the Peruzzi and Landi <i>imprese</i> in Brussels, 1727–1730</p>
15:00	<p>Joshua Rifkin</p> <p>Blinding us with science? Man, machine, and the Mass in B Minor</p>	<p>Carrie Churnside</p> <p>The war in words: the Ottoman conflict depicted in Bolognese cantatas</p>	<p>Korre Foster</p> <p>Marc-Antoine Charpentier's <i>Messe pour Monsieur Mauroy</i></p>	<p>Norbert Dubowy</p> <p>Alessandro Scarlatti's operatic debut reconsidered</p>
15:30	Afternoon Tea			Friday, 2 July 2010

Session	Strand 1 Harty Room	Strand 2 McMordie Hall	Strand 3 Lecture Room
9	Bach Source Studies (4)	Music in Rome	From Italy to the Slav Lands
Chairs	Yo Tomita	Norbert Duboway	Alberto Sanna
16:00	<p>David Black</p> <p>Some 'new' Bach documents in eighteenth-century printed sources</p>	<p>Naomi Barker</p> <p>Baroque ethnomusicology? Observations of vernacular culture in seventeenth-century Rome</p>	<p>Metoda Kokole</p> <p>Mid-seventeenth-century Italian sacred dialogues and their popularity in Koper</p>
16:30	<p>Kirill Diskin</p> <p>The copies of the Well-Tempered Clavier by J.G. Albrechtsberger: to his Bachiana</p>	<p>Noel O'Regan</p> <p>Scandal in the choir: music-making and learning by nuns and girls at S. Caterina Dei Funari in Rome</p>	<p>Jelena Knešaurek Carić</p> <p>Music 'worth mentioning': a reassessment of anonymous Northern Croatian Baroque music sources</p>
17:00	<p>Tatiana Shabalina</p> <p><i>Texte zur Music</i> by J.S. Bach and his contemporaries: J.A. Załuski and his role in their preservation</p>	<p>Valeria De Lucca</p> <p>From the stage to the archive (and back): Antonio Cesti's <i>Oronthea</i> in Rome (1661)</p>	<p>Robert Rawson</p> <p>The Italian-style concerto in the Czech lands in the early eighteenth century: some overlooked sources and implications for musical style and performance</p>

17:30	End of Sessions 18:00 Buses leave QUB for Culloden
18:30	Wine Reception hosted by Bach Network UK Recital of Traditional Irish Harp Music
19:30	Keynote Address
20:30	Conference Dinner

Friday, 2 July 2010

Session	Strand 1 Harty Room	Strand 2 McMordie Hall	Strand 3 Lecture Room	Strand 4 Seminar Room
10	Introducing Music and Emblematics Research (MER)	Italian Music in Britain and Ireland	Cavalli	Music in the Habsburg Domains
Chairs	Stephen Rose	Carolyn Gianturco	Tim Carter	Harry White
09:30	<p>Robin A. Leaver</p> <p>Music in published books of emblems</p>	<p>Bryan White</p> <p>Mixing 'Britain's Orpheus' with 'Corelli's Heights': a Cecilian celebration in Stamford</p>	<p>Hendrik Schulze</p> <p>Representing the properties of affects: Cavalli's revisions to <i>Artemisia</i> and their textual roots</p>	<p>Alison Dunlop</p> <p>The lost Amadeus: Gottlieb Muffat and posterity</p>
10:00	<p>Joel Speerstra</p> <p>Emblems in published books of music</p>	<p>Michael Talbot</p> <p><i>The Golden Pippin</i> and the extraordinary adventures in Britain and Ireland of Vivaldi's concerto RV 519</p>	<p>Francesco Dalla Vecchia</p> <p>The theories of ethos as the big lie? Key symbolism in Francesco Cavalli's arias</p>	<p>Tassilo Erhardt</p> <p>Antonio Bertali's Mass settings: a survey of their sources and style</p>
10:30	<p>Ruth Tatlow</p> <p>The Goblet of anise: a case study</p>	<p>Matjaž Matošec</p> <p>The castrato's voice as a mirror of his time</p>	<p>Wendy Heller</p> <p>'Un dardo pungente': Taming the epic hero in Cavalli's <i>Giasone</i></p>	<p>Thomas Hochradner</p> <p>Elisabeth Christine of Braunschweig-Wolfenbüttel on her way to Barcelona: aspects of relations between dynastic planning and musical transfer</p>
11:00	Coffee			
Saturday, 3 July 2010				

Session	Strand 1 Harty Room	Strand 2 McMordie Hall	Strand 3 Lecture Room	Strand 4 Seminar Room
11	Bach and Musical Life in Leipzig between c1730-1750: New Research and Findings	Henry Purcell	Monteverdi	French Collections and Period Categories
Chairs	Yo Tomita	Martin Adams	Jeffrey Kurtzman	Graham Sadler
11:30	<p>Peter Wollny</p> <p>Bach's cantata performances in the 1730s: new findings, new perspectives</p>	<p>Alon Schab</p> <p>Fourteen Sonatas's? Revisiting the original plan of Purcell's <i>Sonatas à tre</i></p>	<p>Naomi Matsumoto</p> <p>From Padua to Venice: Pio Enea degli Obizzi and the birth of public opera</p>	<p>Don Fader</p> <p>The early eighteenth-century Italian-French controversy in the <i>Recueil d'airs sérieux et à boire</i>: parody, satire, and imitation</p>
12:00	<p>Michael Maul</p> <p>New light on the controversy between Bach and Scheibe and music life in Leipzig during the late 1730s</p>	<p>Holly Champion</p> <p>Reconstruction and reinterpretation: Purcell's <i>Dido and Aeneas</i></p>	<p>Tim Carter</p> <p>Monteverdi, early opera, and a question of genre: <i>Andromeda</i> (1620), or between a rock and a hard place</p>	<p>Kenneth Smith</p> <p>Generic categories in Sébastien de Brossard's <i>Airs Sérieux et à Boire</i></p>
12:30	<p>Manuel Bärwald</p> <p>Secular music performances in 1740s Leipzig</p>	<p>Alan Howard</p> <p>'Thou dost thy former skill improve': contrapuntal artifice in Purcell's later choral music</p>	<p>Giuseppina Mazzella</p> <p>Monteverdi's 'Pur tu miro' from <i>L'Incoronazione di Poppea</i>: a literary case of tacitism or a musical example of plagiarism?</p>	<p>David Chung</p> <p>New French in old Brussels</p>
13:00	Lunch			

Saturday, 3 July 2010

Session	Strand 1 Harty Room	Strand 2 McMordie Hall	Strand 3 Lecture Room	Strand 4 Seminar Room
12	Women's Contributions to Bach's Musical World	Dresden in 1710s	Keyboard Practices	Theatre Music in England
Chairs	Reinhard Strohm	Samantha Owens	David Ledbetter	Donald Burrows
14:00	<p>Yael Sela</p> <p>Anna Magdalena Bach's <i>Clavier-Büchlein</i> and early modern women's musical training</p>	<p>Szymon Paczkowski</p> <p>Field Marshall Jakob Heinrich Flemming (1667–1728) and his musical patronage</p>	<p>Maxim Serebrennikov</p> <p>'The Mylau Tablature Book' as a key to realisation of <i>partimento</i> fugue</p>	<p>Silas Wollston</p> <p><i>The Tempest</i> encompassed: reconstructing Locke's other theatre suites</p>
14:30	<p>Corrina Herr</p> <p>'Buß und Reu': a symbol of female sinfulness in Bach's St Matthew Passion?</p>	<p>Janice B. Stockigt</p> <p>'Hoff und Cammer Musici' of the Dresden court: 1717–1718</p>	<p>Candida Felici</p> <p>Synthesis of genres and new expressiveness in South German keyboard music in the late sixteenth and early seventeenth centuries</p>	<p>Peter Holman</p> <p><i>Il maestro al cembalo</i>: directing opera and theatre music in eighteenth-century England</p>
15:00	<p>Suzanne Aspden</p> <p>'Dresden ditties' and the feminised <i>galant</i></p>	<p>Steffen Voss</p> <p>Early manuscripts from the Pisendel collection in the Sächsische Landesbibliothek – Staats- und Universitätsbibliothek Dresden: a testimony for Johann Georg Pisendel's training with Giuseppe Torelli</p>	<p>David Cranmer</p> <p>Notions of metropolis and province (centre and periphery) in the spread of Italian and Portuguese opera in eighteenth-century Portugal and Brazil</p>	<p>Katie De La Matter</p> <p>Domenico Scarlatti's <i>Tolomeo et Alessandro</i>: English connections and curiosities</p>
15:30	Afternoon Tea			Saturday, 3 July 2010

Session	Strand 1 Harty Room	Strand 2 McMordie Hall	Strand 3 Lecture Room	Strand 4 Seminar Room
13	Exploring the World of Bach's Sons	Vivaldi	Johann Joseph Fux: Music, Theory and Reception History	A British Miscellany
Chairs	Wendy Heller	Michael Talbot	Thomas Hochradner	Kerry Houston
16:00	<p>David Schulenberg</p> <p>An enigmatic legacy: the music of Wilhelm Friedemann Bach and its relationship to other Bach-family works</p>	<p>Nicholas Lockey</p> <p>Built on higher ground: Vivaldi and the bassetto</p>	<p>Jen-yen Chen</p> <p>Johann Joseph Fux's eucharistic and Marian compositions and Habsburg political self-conception in the era of Charles VI</p>	<p>Jennifer Cable</p> <p>Viewing madness from a safe distance: a study of the mad songs of Henry Carey (1689–1743)</p>
16:30	<p>Mary Oleskiewicz</p> <p>The Bachs in Berlin: the courts of Brandenburg-Prussia as a background to instrumental works of J.S., W.F., and C.P.E. Bach</p>	<p>Eleanor Selfridge-Field</p> <p>Venetian virtuosi at large: links between Vivaldi, Albinoni, and the Madonises</p>	<p>Harry White</p> <p>'The virtuoso of submissiveness': Johann Joseph Fux and the jurisdiction of musical forms</p>	<p>Louis Brouillette</p> <p>Jeremiah Clarke and Michael Wise: plagiarism, adaptation or misattribution of two anthems?</p>
17:00	End of Sessions			
19:30	Delegates' Concert: 'Gems of the Baroque'			Saturday, 3 July 2010

09:30	Business Meeting	Sunday, 4 July 2010
10:40	Giant's Causeway Tour	