Friday, June 26  
(all times Eastern Daylight Time)

9:45 am  Welcome—Donna Brink Fox, senior associate dean of academic and student affairs (Eastman School of Music); Roger Freitas, president SSCM

10:00am-12:00 noon  Networks—Chair, Georgia Cowart (Case Western Reserve University)

10:00am  Leendert van der Miesen (Humboldt University, Berlin)  
Marin Mersenne and the Circulation of Musical Materials in the Early Seventeenth Century

10:40am  Saraswathi Shukla (University of California, Berkeley)  
The Musicians of Saint-Merry: Communauté, Urban Networks, and Instrumental Music in Seventeenth-Century Paris

11:20am  Mollie Ables (Wabash College)  
Venice, 1687: Propaganda and Music in the Gig Economy

12:05pm-12:45pm  Business Meeting

1:00 pm-2:30pm  Performance Concerns: Then, and Now—Chair, Michael Bane (Indiana University)

1:00pm  Amanda Eubanks Winkler (Syracuse University)  
Staging Davenant; or, Macbeth: The Musical

1:40pm  Hazel Brooks (Leeds University)  
Lecture-Recital: Musicks Recreation on the Violin: Lyra-Viol Tablature as a Source of English Violin Repertoire

2:45pm-4:45pm  Representation and Interpretation—Chair, Steven Plank (Oberlin College)
2:45pm  Sarah Koval (Harvard University)
Death Masques: Morbid Soundmarks in Matthew Locke and James Shirley’s Cupid and Death

3:25pm  Arne Spohr (Bowling Green State University)
Musical Rhetoric as Racial Commentary: Samuel Capricornus’s Sacred Concerto “Ich bin schwarz” (1664) and Views on Blackness in Seventeenth-Century Germany

4:05pm  Andrew Walkling (Binghamton University, SUNY)
“The Clouds Divide, What Wonders Do I See!”: Visual Spectacle and Machine Symphonies in Dryden and Grabu’s Albion and Albanius (1685)

Saturday, June 27
(all times EDT)

10:00am-12:00 noon  Cultural Transfer and Exchange—Chair, Rose Pruiksma (University of New Hampshire)

10:00am  Jorge Morales (Centre d’études supérieures de la Renaissance [CESR-CNRS], Tours)
From Turin to Rome: Cardinal-Prince Maurizio of Savoy and Music

10:40am  Zoey Mariniello Cochran (McGill University)
“Render unto Caesar the Things that are Louis XIV’s”: Antonio Sartorio and Giacomo Francesco Bussani’s Giulio Cesare in Egitto as an Italian Response to French Claims on Italy

11:20am  John Romey (Purdue University Fort Wayne)
Performing France: French Music and Literature at the Wolfenbüttel Court

12:30pm-1:50pm  Re-evaluating Strozzi: Theory and Reception—Chair, Beth Glixon (University of Kentucky)

12:30pm  Candace Magner (Independent Scholar)
Barbara Strozzi: Lost and Found – What Newly Uncovered Manuscripts Tell Us about Her Popularity
1:10pm  Gregory Barnett (Rice University)  
System Versus Signature; Pitch Aggregate Versus Key: ♭ and ♮ in Monteverdi and Strozzi

2:00pm-3:20pm  *Music and Politics in Salzburg and Vienna*—Chair, David Schulenberg (Wagner College)

2:00pm  Kimberly Hieb (West Texas A&M University)  
Music, Piety, and Politics in Late Seventeenth-Century Salzburg

2:40pm  Devin Burke (University of Louisville)  
Singing Sacrilege: Music and the Idolatry Problem in the Operatic Spectacles of Vienna and Versailles, 1661-1689

“Banquet”—3:30-5:00pm, includes 30-minute recital by Paul O’Dette

**Sunday, June 28**  
(all times EDT)

10:00am-12:50pm  *Women and Patronage*—Chair, Linda Austern (Northwestern University)

10:00am  K. Dawn Grapes (Colorado State University)  
Women of Note: Female Inspiration in John Dowland’s Instrumental Works

10:40am  John Cox (Reed College)  
Bring Lilies and Roses: Alessandro Melani’s *Sacra Rappresentazione* for Teodora Rospigliosi and the *Convento di Santa Lucia*

11:20am  Break

11:30am  Elizabeth Weinfield (The Juilliard School)  
Music, Business, and Belonging in the Early Modern Antwerp Salon

12:10pm  Catherine Gordon (Providence College)
François Berthod’s *Airs de dévotion* (1656) and the Creation of the Pious *Honnête Femme*