A SYMPOSIUM IN CELEBRATION OF

Georgia COWART

Early Modern French Music, Culture & Spectacle



16–18 October 2026

Baker-Nord Institute for the Humanities
Clark Hall · Case Western Reserve University
Cleveland, Ohio

FRIDAY *16 October*

11:00 am	**GALLEY SLAVES & MUSIC · CWRU BAROQUE ENSEMBLE** **Gillian Weiss & Meredith S. Martin** (Case Western Reserve University & New York University) *Sounds of Galley Slavery* *Clark Hall Room 206*
12:00 pm	Lunch on your own
1:30 pm	**SESSION I · LOVE, PLEASURE & POWER · CHAIR: CATHERINE GORDON** **Ellen Welch** (University of North Carolina at Chapel Hill) *Figuring the Matelot at the Académie royale de musique (1698–1714)* **John Romey** (Indiana University Bloomington) *Spectacular Bodies, Subversive Sounds: Madame de Pompadour and the Sonic Politics of Power* **Susan McClary** (Case Western Reserve University) *Three Baroque Susannas* *Clark Hall Room 206*
3:30 pm	Coffee Break
4:00 pm	**CWRU MUSICOLOGY COLLOQUIUM** **Georgia Cowart** (Case Western Reserve University) *"With Laughter, Love, and a Touch of Madness: My Scholarly Life"* *Clark Hall Room 206*
6:00 pm	Dinner on your own
7:30 pm	**FRENCH BAROQUE CONCERT** **La fête de Vénus** *CWRU Baroque Chamber Ensembles* *Harkness Chapel*

SATURDAY *17 October*

8:00 am	Breakfast on your own
9:00 am	**SESSION II · ITALIAN VOICES · CHAIR: ELLEN WELCH** **Michael Klaper** (University of Jena) *Transculturation in the 17th Century: The Example of the Italian Cantata in France* **Barbara Hanning** (City College of New York, CUNY, emerita) *Arcangela Paladini, "The Siren of Tuscany": Artist, Singer, and Medici Protégé* **Don Fader** (University of Alabama) *Les galanteries de l'ancienne Grèce: Classical Hedonism, the Visual Arts, and the Cantate française* **Rose Pruiksma** (University of New Hampshire) *Italian and French Music and the Case of Amor malato / Amour malade (1656–1657)* *Clark Hall Room 206*
11:40 am	Coffee Break
11:55 am	**SESSION III · CHARPENTIER: NOTATION & RHETORIC · CHAIR: PETER BENNETT** **Shirley Thompson** (Royal Birmingham Conservatoire) *The Enigma of Marc-Antoine Charpentier's Superscript Dots* **Graham Sadler** (Royal Birmingham Conservatoire) *Musical-Rhetorical Figures in the Music of Marc-Antoine Charpentier: an Italian Inspiration* *Clark Hall Room 206*
12:45 pm	Lunch on your own
2:15 pm	**SESSION IV · LULLY AND QUINAULT: GARDENS, STYLE AND COMPOSITIONAL PROCESS · CHAIR: DON FADER** **Lois Rosow** (Ohio State University, emerita) *Lully's Operatic Style: Some Thoughts on the Garden Metaphor* **Buford Norman** (University of South Carolina, emeritus) *Matching Words to Music: Canevas for Quinault-Lully Operas and Ballets* *Clark Hall Room 206*
3:35 pm	Coffee Break
3:50 pm	**SESSION V · PASSION, CRISIS & RESISTANCE AT THE OPÉRA · CHAIR: LOIS ROSOW** **Alison Calhoun** (Indiana University Bloomington) *The Triumph of the Passions: Opera Networks and Psychology Under Louis XIV* **Devin Burke** (University of Louisville) *Death Comes to Cythera: New Evidence on the Paris Opéra's Response to Crisis during the 1711–12 Season* **Anita Hardeman** (Western Illinois University) *Reading Resistance: The Opéra, Tragedy, and the War of the Spanish Succession* *Clark Hall Room 206*
7:00 pm	**Private Banquet for Presenters**

SUNDAY *18 October*

8:00 am	Breakfast on your own
9:00 am	**SESSION VI · SOUND, MEANING & PERSONA · CHAIR: DEVIN BURKE** **Jacqueline Waeber** (Duke University) *Prima intenzione: Rousseau, Diderot, and a stocking-loom* **Catherine Gordon** (Providence College) *Singing Beyond the Page: Orality, Memory, and Meaning in 17th-Century Sacred Contrafacta in France* **Saraswathi Shukla** (University of Colorado Boulder) *Dyeing Timbres and Painting Passions in Couperin's "Folies françoises"* **Anna Somerville** (Case Western Reserve University) *Poisonous Personae: Operatic Sorceresses and Witchcraft in Late Seventeenth-Century France* *Clark Hall Room 206*
11:45 am	**CLOSING** **Goodbyes & Thanks**

For questions, contact John Romey · JRomey@iu.edu

