

Virtual EMA Summit 2025

October 17-19

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See the full schedule and register at earlymusicamerica.org/summit

Inclusion, Diversity, Equity, and Access Presentations

Women Opera Composers of Early Eighteenth-Century Vienna

Friday, October 17, 3:30pm ET

Hybrid session. Clara Lichtenstein Hall, McGill University and online.

Presenters

Rona Nadler & Infusion Baroque

The eighteenth-century Viennese court was an important center of musical culture, with a particularly voracious appetite for newly composed operas. While the vast majority of eighteenth-century vocal works were composed by men, there were an exceptional number of operas, as well as oratorios, written by women associated with the Viennese milieu. This lecture-performance explores the life and work of Camilla de Rossi (1670-1710), Maria Margherita Grimani (1680 - c.1720), Maria Teresa Agnesi Pinottini (1720 - 1755), and Maria Antonia Walpurgis (1724 -1780).

From Sex Work to Spiritual Capital: Music, Art, and Intellectual Labour in the Convents of the Convertite, c. 1540-1650.

Saturday, October 18, 11:30am ET

Presenter

Eliza-Jane Callander

The presentation will discuss musical activity of the Italian Convertite, reformed prostitutes who became nuns, during the 16th and 17th centuries. Music and singing were, especially for the Convertite, subject to censorship and controversy owing to their sensual qualities, yet music was essential to the nuns' daily liturgy and devotion. I will compare these phenomena with intellectual labour also produced by these nuns, including trades, art patronage, and pedagogy. Despite their underprivileged status, this group was significant in the development of key themes in the Counter-Reformation and in the spiritual and social significance of women's artistic and intellectual output.

How to perform music from a data-poor environment: the example of the Jews in Renaissance Italy

Saturday, October 18, 12:00pm ET

Presenter

Avery Gosfield

Generally, the data used towards early music performance comes from one sector of society: the institutions that were the realm of White Christian European males. The further we move away from them, the less data we have. Here, we will explore one such “shadow repertoire” the music of the Jews in Renaissance Italy: songs, in Hebrew, Yiddish, Giudeo-Italian, etc., that have come down to us void of musical notation. Through a comparative study of historical and orally-transmitted melodies, an approach that can be applied to other repertoires, these forgotten voices can be brought back to life, no matter how imperfectly.

Cultivating Diversity: From Executive Leadership to the Stage

Saturday, October 18, 4:00pm ET

Presenters

Wei En Chan

Michelle Kennedy

Reginald Mobley

Cecilia Duarte

Jesús Pacheco

This panel highlights the prevailing homogeneity of artistic programming, audience development, and organizational staff in the field of early music as a springboard for the widespread and urgent need for more radical inclusion in the field. In particular, the panel will feature the perspective of institutional leaders who are centering DEI in their organizations with success in diversifying hiring practices, rectifying power imbalances, and celebrating inclusive programming across the board.