

International Conferences  
Call for papers

# From Rome to the Ocean

*Musical Dialogues between Rome  
and the Iberian Peninsula  
from the 17<sup>th</sup> to the 20<sup>th</sup> Century*

**Alessandro Scarlatti's  
reception over the  
Centuries**

**ROME**  
Conservatorio  
di Musica  
“Santa Cecilia”

**15-17 October 2026**

**Performance practice  
related to Scarlatti's  
works: sources,  
interpretation,  
and contemporary  
perspectives**

**LISBON**  
CESEM-Universidade  
Nova de Lisboa

**24 October 2026**

**Alessandro  
Scarlatti's era  
in Spain and Italy**

**MADRID**  
Universidad  
Complutense

**23-24 November 2026**

# ***Alessandro Scarlatti's reception over the Centuries***

**ROME**

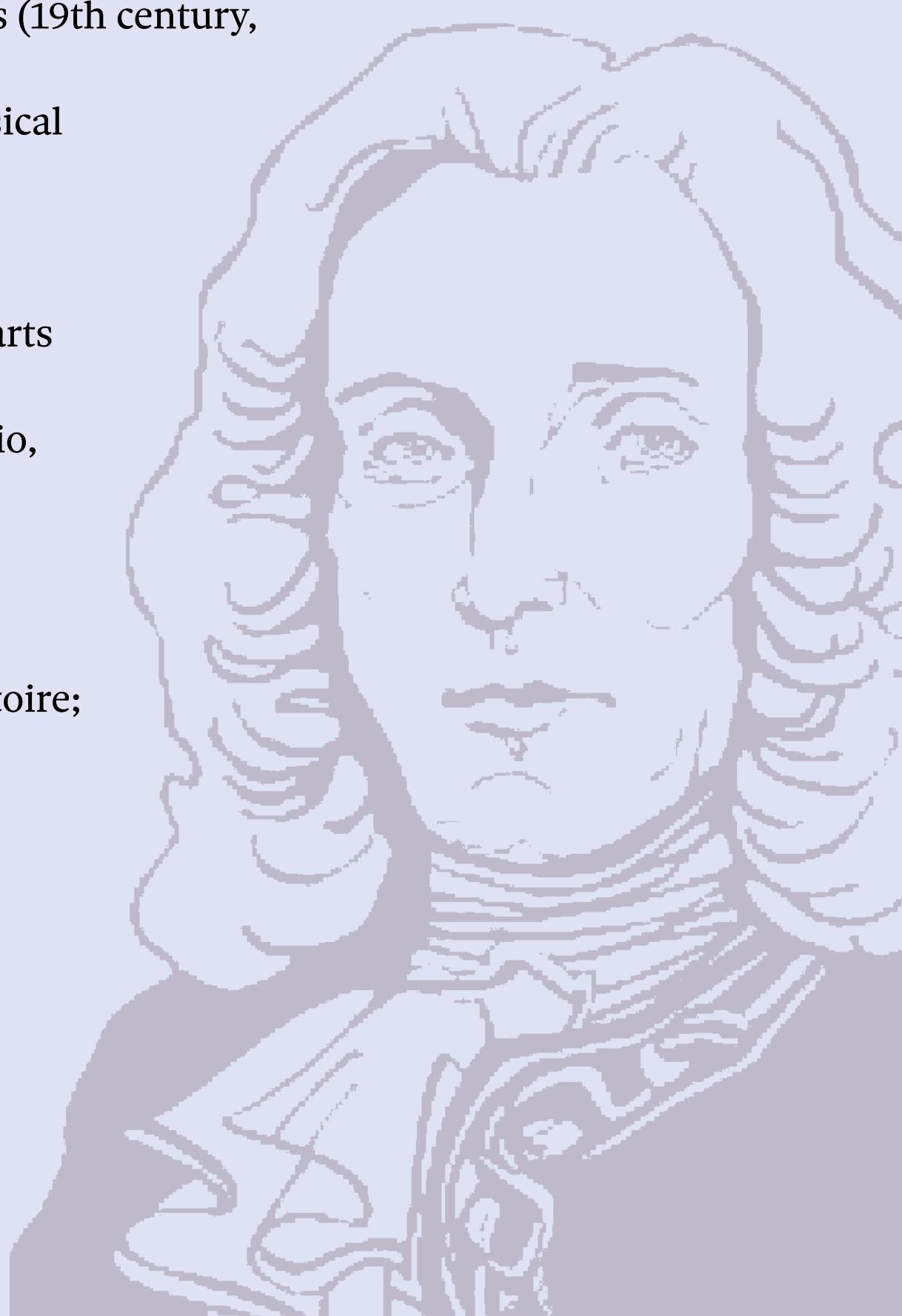
Conservatorio di Musica “Santa Cecilia”

**15–17 October 2026**

The international scholarly conference ***Alessandro Scarlatti's reception over the Centuries*** aims to investigate the reception, dissemination, and transformation of the composer's oeuvre from the 18th century to the present day, employing a historical, critical, and interdisciplinary approach. The objective is to analyze how his music has been received, interpreted, adapted, and transmitted across different geographical, cultural, and historical contexts, highlighting continuities and discontinuities, rewritings, and new interpretative perspectives.

The conference will consider aspects related to critical and historiographical reception, as well as those concerning performance practice, the circulation of sources, pedagogy, editorial transmission, and the presence of Scarlatti's work in concert, theatrical, and recorded repertoires. The topics of the conference will be examined from an interdisciplinary perspective and will assess the evolution of this reception in relation to various phenomena, including:

- dissemination and circulation of Alessandro Scarlatti's works in Europe and beyond;
- history of critical and musicological reception;
- editions, transcriptions, elaborations, and adaptations;
- relationships with historically informed performance practice;
- interpretations and re-readings in different periods (19th century, 20th century, and the contemporary age));
- Scarlatti in concert programmes, theatres, and musical institutions;
- the presence of Scarlatti in musical education and conservatories;
- intersections between Scarlatti's music and other arts (literature, theatre, visual arts, cinema);
- the use and reception of Scarlatti in the media (radio, recordings, film, new digital platforms);
- political, social, and economic contexts influencing reception;
- fortunes and misfortunes, rediscovery of Scarlatti's repertoire, and rediscovery of the Scarlattian repertoire;
- comparative perspectives with other contemporary composers.



# ***Performance practice related to Scarlatti's works: sources, interpretation, and contemporary perspectives***

**LISBON**

CESEM-Universidade Nova de Lisboa

**24 October 2026**

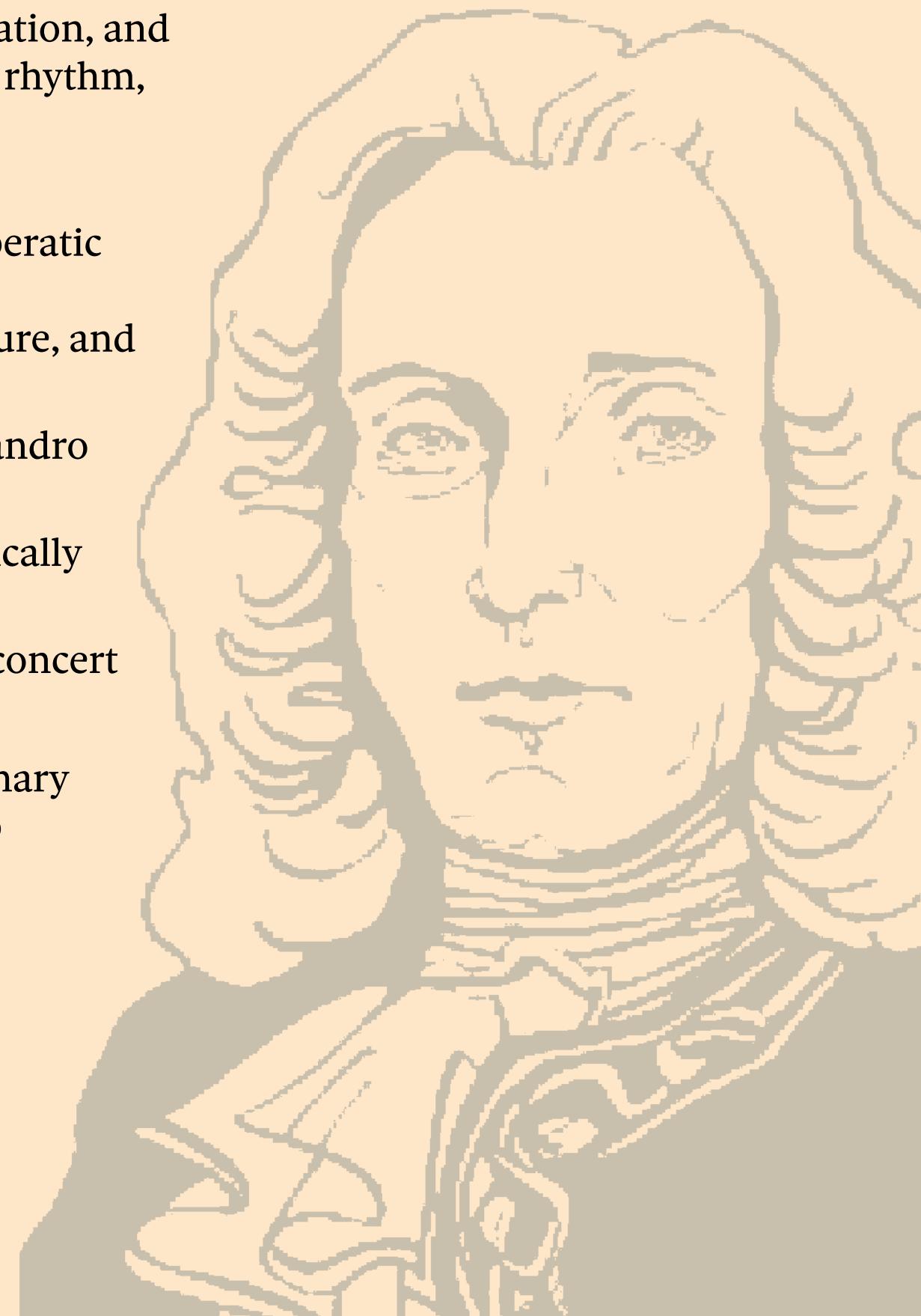
The international conference ***Performance practice related to Scarlatti's works: sources, interpretation, and contemporary perspectives*** aims to explore the performance practices related to Alessandro Scarlatti's works, focusing on the relationship between musical and theoretical sources, vocal and instrumental practice, historically informed interpretation, and contemporary performance.

The conference seeks to foster a dialogue between musicologists, performers, theorists, and performance studies scholars. The goal is to investigate how historical and philological knowledge can be translated into informed performance choices, and how modern musical practice can, in turn, pose critical questions about the sources.

Research areas of interest include:

- musical and theoretical sources (manuscripts, prints, treatises, contemporary testimonies, ornamentation, articulation, and fingering in vocal and instrumental music; tempo, rhythm, agogics, and notation);
- tuning systems, temperaments, and instruments;
- vocal and instrumental performance practice in operatic and sacred works, improvisation, diminution, and embellishment; relationships between dance, gesture, and musical rhetorics;
- the transmission of performance practice in Alessandro Scarlatti's works;
- modern interpretations and perspectives of historically informed performance;
- the dialogue between musical research and concert practice.

Proposals will be evaluated through an interdisciplinary perspective, with a specific focus on the relationship between theory and practice.



# ***Alessandro Scarlatti's era in Spain and Italy***

**MADRID**

Universidad Complutense

**23-24 November 2026**

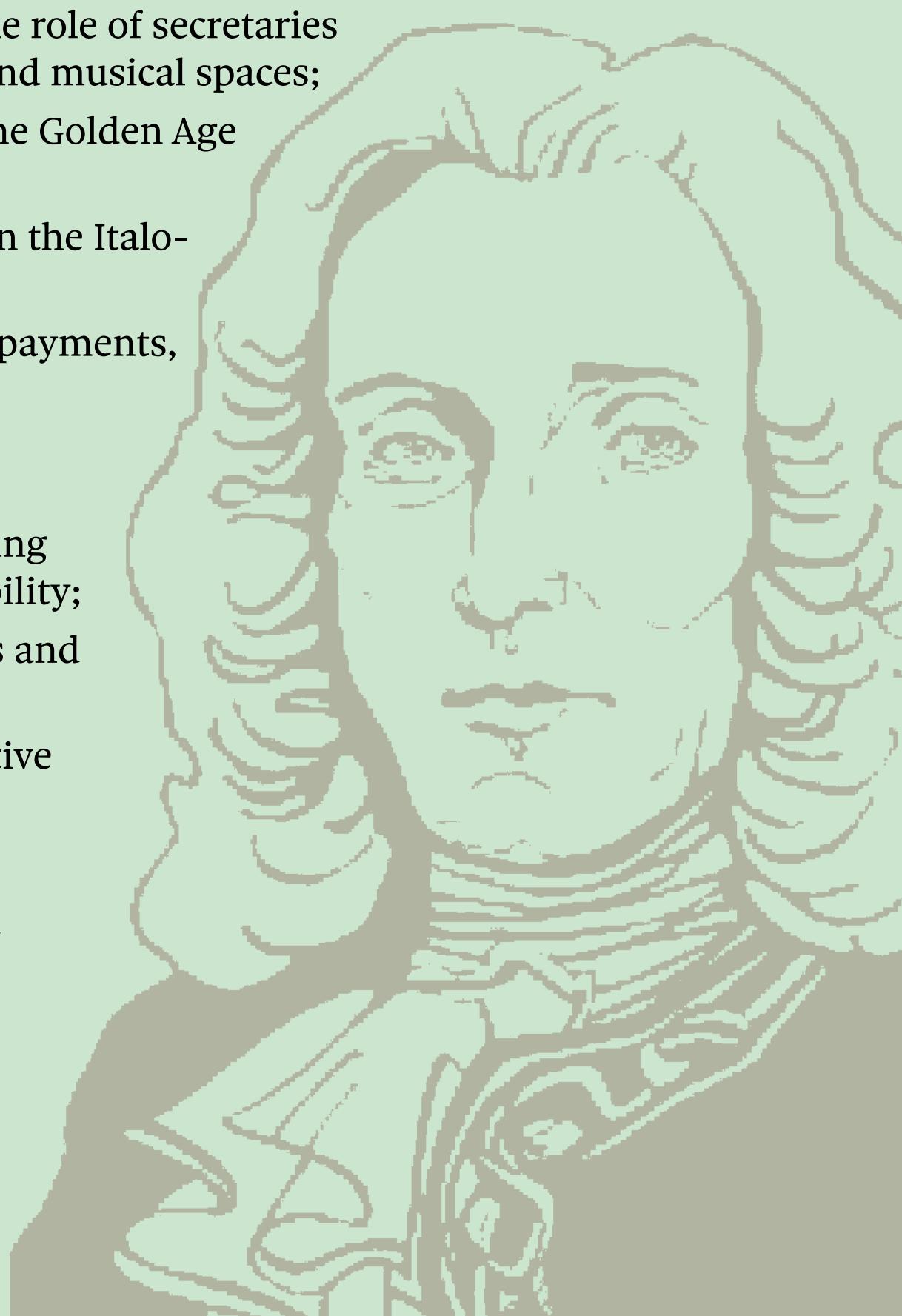
The International Conference ***Alessandro Scarlatti's era in Spain and Italy*** seeks to investigate the Scarlatti's era regarded as a crucial moment for the circulation of cultural models, musical and artistic tastes, compositional and performing practices, professional musical figures, within complex networks of mobility involving singers, librettists, musicians, diplomatic agents, officials, collectors, and aristocratic circles. Such processes developed amidst intense political, social, and cultural exchanges between Spain and Italy, extending far beyond mere dynastic relation.

The conference aims to facilitate a dialogue between historical, musicological, linguistic, theatrical, and performative perspectives, enhancing both the study of sources and their interpretative implications.

Research areas of interest include:

- Alessandro Scarlatti and musical relations between Spain and Italy;
- the circulation of musical sources, musicians, singers, works, and repertoires among Naples, Rome, Madrid, and other Iberian centres;
- political, institutional, and social contexts (viceroyalties, courts, chapels), with particular attention to personal and professional networks, the role of secretaries and agents, practices of patronage and collecting, and musical spaces;
- texts for music and musical dramaturgy between the Golden Age theatre and Italian opera;
- vocal and instrumental performance practice within the Italo-Spanish context;
- musical, libretto and iconographic sources, letters, payments, and other documentary evidence;
- the reception of Alessandro Scarlatti in the Iberian Peninsula during the 17th and 18th centuries; historiography of opera in Italy and Spain, addressing processes of modernization and transnational mobility;
- continuities and discontinuities in Scarlatti's works and subsequent generations;
- comparative perspectives with other composers active between Italy and Spain.

Proposals will be evaluated through an interdisciplinary perspective, with a specific focus on the dialogue between diverse academic disciplines.



## Submission Guidelines

Proposals must be submitted in Word or PDF format and must include the following information:

- full name(s) of the proponent(s);
- institutional affiliation (if any);
- email address;
- title of the specific conference (or call) for which the proposal is being submitted;
- the title of the paper;
- an abstract (maximum 1,800 characters, including spaces);
- a short biographical note (maximum 500 characters, including spaces);
- a list of any technical equipment required for the presentation.

Proposals should be sent to

**convegni@conservatoriosantacecilia.it**  
**no later than May 15, 2026.**

Notification of acceptance will be communicated by June 20, 2026.

Conference Languages: Italian, English, Spanish, and Portuguese.

Each presentation is strictly limited to 20 minutes (corresponding to a text of approximately 12,000 characters, including spaces), followed by 10 minutes of discussion.

## SCIENTIFIC COMMITTEE

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