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STIMU-SYMPIOSIUM: NEGOTIATING MUSIC
UTRECHT, ACADEMIEGEBOUW, SENAATSZAAL
31 AUGUST AND 1 SEPTEMBER 2013

CURATOR: REBEKAH AHRENDT

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The Peace of Utrecht created a new European balance of power, not with weapons, but through negotiation. 1713 also marked the beginnings of a new type of music criticism advocating a mixed, European style of music which unified the various 'national' styles crystallized during the preceding decades.

Whether representing the power of the state or lubricating political intrigues, music has long been accepted as a part of cultural diplomacy. This symposium explores the varieties of musical negotiation from the beginning of the Thirty Years War until the Treaty of Utrecht which led to the symbolic unification of music. Until that moment continual warfare had seriously impeded music's mobility. But travel could be negotiated: exile, marriage, and diplomatic alliances broken and renewed encouraged new exchanges of music and ideas.

Guest curator Rebekah Ahrendt (Yale) has constructed a programme focusing on the roles of musicians in international relations, with Constantijn Huygens as a model. The celebrations related to the Treaty of Utrecht, as well as musicians who served as diplomats, like Atto Melani and Agosto Steffani, will also be addressed.

The STIMU-Symposium is made possible with the financial support of the Fentener van Vlissingen Fonds and the Royal Netherlands Academy of Arts and Sciences

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SATURDAY 31 AUGUST (ACADEMIEGEBOUW, SENAATSZAAL)

10.00-10.15 Jed Wentz: welcome

10.15-10.45 Rebekah Ahrendt: Utrecht 1713 – Utrecht 2013: negotiating a ‘European’ taste

Bohemian negotiations

13.00-13.45 Scott Edwards: *La Defenestrazione di Calisto*: negotiating *Italianità* in central European music

13.45-14.30 Robert Rawson: Music for the mass(es): Singing in Czech and negotiating the liturgy after the Peace of Westphalia (1648)

Diplomats and performers

14.45-15.30 Claire Fontijn: Guitarist Francesco Corbetta, Constantijn Huygens, and the 1660 Declaration of Breda

15.30-16.15 Jennifer Thorp: Revisiting *Le Palais des Plaisirs*: Anthony L’Abbé’s divertissement for King William III at Kensington Palace in 1698

Musicians as negotiators

16.30-17.15 Roger Freitas: ‘Tirarmi fuori della riga del Musico’: Atto Melani’s negotiations

17.15-18.00 Colin Timms: Making sense of Agostino Steffani

SUNDAY 1 SEPTEMBER (ACADEMIEGEBOUW, SENAATSZAAL)

10.00-10.45 Louise K. Stein: A Patron’s mediations: the marquis del Carpio, Alessandro Scarlatti and opera in Naples in the 1680s

Operatic negotiations

13.00-13.45 Alison DeSimone: Passing for English: Italian *Virtuose* and musical assimilation on the early eighteenth-century London stage

13.45-14.30 Barbara Nestola: War and peace at the Royal Academy: the shadow of Louis XIV’s politics in French operas (1700-1715)

Negotiating Rome

14.45-15.30 Anna Tedesco: Music and the art of diplomacy in seventeenth-century Rome

15.30-16.15 Anne-Madeleine Goulet: Princesse des Ursins, loyal subject of the King of France and foreign princess in Rome

16.15-17.00 Peter Leech: Princely splendour – music and patronage under the exiled Stuart courts

REBEKAH AHRENDT (YALE UNIVERSITY, USA)

Utrecht 1713-Utrecht 2013: negotiating a 'European' taste

An observer of the negotiations for the Treaty of Utrecht remarked 'I thought the peace was being negotiated at the city hall, but it is really negotiated at social gatherings, parties, balls, and celebrations.' It is undeniable that social life at Utrecht played a significant part in the negotiations and that social contacts were used for diplomatic ends. Entertainment—especially musical entertainment—was perhaps the most important aspect of daily life in Utrecht. Social gatherings offered the ambassadors opportunities for polite interchange, thus increasing the chances that they could reach political agreement in their negotiations. Music accompanied all of these activities, from trumpeters on canal barges, to strolling violinists throughout town, to the sound of the carillon from the Dom. Musical parades were a regular feature, and the ambassadors (and their wives) often performed for each other.

While Utrecht marched to the soundtrack of diplomacy, the international Republic of Music was also searching for a peaceful settlement to the wars over national style and musical taste that had raged sporadically over the past decades. Such debates reached new heights during the War of the Spanish Succession. Just as the peace was concluded at Utrecht in 1713, the first attempts at compromise—in the form of a mixed, cosmopolitan taste—were essayed. Significantly, the clearest statements as to how this new 'European' style could be achieved issued from two writers with diplomatic credentials: Johann Mattheson and Jean-Baptiste Du Bos. Mattheson keenly observed the happenings to the south from his post as secretary to the English ambassador at Hamburg. Du Bos was much more involved: as the secretary of the primary French plenipotentiary at Utrecht, he lived in this city for nearly two years. While Du Bos and Mattheson argued from opposing sides, as it were, in their writings on music, both ended up altering the course of music history—with repercussions that are still felt today.

Rebekah Ahrendt is Assistant Professor in the Yale University Department of Music and former Mellon Postdoctoral Scholar in the Humanities at Tufts University (2011-13). Her work on music, culture, and identification at the turn of the eighteenth century has garnered prizes and support from the American Council of Learned Societies, the American Musicological Society, the German Academic Exchange Service, and the University of Utrecht and may be read in *Opera Quarterly*, *Cambridge Opera Journal*, and elsewhere. She is the curator of the 2013 STIMU symposium *Negotiating Music*.

ALISON DESIMONE (UNIVERSITY OF MICHIGAN, USA)

Passing for English: Italian *virtuose* and musical assimilation on the early eighteenth-century London stage

In the early eighteenth century, professional singers from abroad transformed the production and reception of theatrical music in England. All kinds of singers made the journey, choosing to leave behind the war-torn Continent for potential fame and fortune in London. Some of their stories have been well documented, especially those of the second wave of Italian singers who worked with Handel during the 1720s. Little attention has been paid, however, to the many female singers who arrived on English shores in the years before the Royal Academy. Predating the castrati by four years, many Italian *virtuose* made London their new home. This lecture follows three Italian *virtuose* as they pursued public careers on the London stage in the first two decades of the eighteenth century, and considers the music written for them in the English operas *Rosamond* (Clayton/Addison, 1707) and *Calypso and Telemachus* (Galliard/Hughes, 1712) and in Pepusch's masque *The Death of Dido* (1716), as well as cast lists, play texts, and advertisements. The sources show that female singers made a conscious effort to assimilate into English musical life in order to establish themselves successfully as legitimate professionals.

Alison Clark DeSimone recently received her Ph.D. in historical musicology from the University of Michigan, where she will be teaching next year. As a Baroque music scholar dedicated to interdisciplinary research, her current interests focus on the history of celebrity and collaboration in theatre and music in early eighteenth-century England. She is also a harpsichordist specializing in seventeenth- and eighteenth-century English and French keyboard music.

SCOTT EDWARDS (HARVARD UNIVERSITY, USA)

La Defenestrazione di Calisto: negotiating Italianità in central European music

Heinrich Schütz's adaptation of the Venetian *concertato* style in Dresden and the Italian-dominated music chapel of Ferdinand II in Vienna have been the most prominent indicators of ultramontane fascination with Italian musical culture during the first half of the seventeenth century. The northern advance of musical styles cultivated above all by the Gabrieli has been strongly identified with these two central European musical and political centres, where concerted polychoral music enhanced religious piety and bolstered centralized authority in both Lutheran and Catholic settings. Scholars have also sought to identify the earliest manifestations of Italian opera in the north, with such focus invariably positioning the central European courts adversely against their more forward-thinking Italian counterparts. In this paper, I hope to show that the central European nobility, in particular that of Bohemia and Moravia, played a crucial role in fostering interest in Italian music, having laid the foundations for its transmission and central European adaptation prior to Schütz's appointment as chapel master in Dresden and Ferdinand's rise to imperial power. Two festivities in Prague – the 1617 performance of the *Phasma Dionysiacum Pragense*, a 'ballo sonato, e cantato e ballato', and the 1627 coronation festivities of Eleonora Gonzaga and Ferdinand as King and Queen of Bohemia – are the most conspicuous signs of Bohemian aristocratic patronage of Italian musical spectacle. The roots of these interests, however, extend back to the period of Rudolf II's imperial reign. A diverse roster of Italian instrumentalists employed at the Rudolphine court in Prague, a geographically mobile Bohemian and Moravian aristocracy, and widespread tastes for Italian music cultivated beyond the walls of San Marco all contributed to a more diverse reception – and negotiation – of Italian music in central Europe than has been previously acknowledged.

Scott Edwards was awarded his Ph.D. in the History and Literature of Music at the University of California, Berkeley, in 2012 with a dissertation entitled *Repertory Migration in the Czech Crown Lands, 1570–1630*. He is currently serving as College Fellow in the Department of Music at Harvard University.

CLAIRE FONTIJN (WELLESLEY COLLEGE, USA)

Guitarist Francesco Corbetta, Constantijn Huygens, and the 1660 Declaration of Breda

Francesco Corbetta (1615-1681) was an extraordinary traveler. In addition to his work in such northern Italian cities as Pavia, Bologna, Mantua and Venice, he lived in Paris, Hanover, Brussels, Madrid and London. As his student Rémy Médard put it so well: 'his natural proclivity made him unable to stay in one place for long.' This lecture takes as its point of departure the investigation of a letter written by Constantijn Huygens, in which he noted Corbetta's presence at Breda—a document that reveals yet another important city in which the guitarist was active. Huygens's letter dates from the first months of 1660, the time of the historic Breda Declaration leading up to the Restoration of Charles II to the throne of England. Corbetta was residing in Breda at the same time as the king and his entourage. Written at The Hague, Huygens's letter addresses 'Lady Swann', Utricia Ogle, whose voice had inspired many of his poems and compositions. He promised that she would have her 'eares feasted at Breda, with the excellent guitarre del Signor Corbetta.' Huygens went on to add that 'Her Royal Highnesse', Elizabeth, Queen of Bohemia, admired Corbetta a great deal, a statement confirming the guitarist's high status at the exiled British court.

Corbetta's 1671 publication, *La Guitarre Royale*, mirrors his close acquaintance with both Huygens and the British royal family, and offers a virtual retrospective of 'who is who' at Charles II's court in the 1660s. One *Gavotte*, 'aymée du Duc de Monmouth', is part of a suite printed in two versions: one for solo guitar, the other 'en musique' for soprano and bass with guitar and continuo accompaniment. The latter is a bilingual setting to a French poem by 'Seigneur C.H.' (Constantijn Huygens), and to an Italian poem by l'Abbé [Francesco] Boutti. In this paper, Corbetta's *Gavotte* serves as an example of his exquisite musicianship in particular and of the musician's ability to act simultaneously as a multi-lingual statesman and diplomat in general.

Claire Fontijn is Professor and Chair of Music at Wellesley College in Massachusetts. Her books include *Desperate Measures: The Life and Music of Antonia Padoani Bembo* (2006), *Fiori Musicali* (2010), and *The Vision of Music in Saint Hildegard's Scivias* (2013). She is currently writing a biography of Francesco Corbetta (1615-81).

ROGER FREITAS (UNIVERSITY OF ROCHESTER, USA)

'Tirarmi fuori della riga del Musico': Atto Melani's negotiations

In 1658, at age 32, the castrato Atto Melani exulted to Mattias de' Medici from Paris that 'in this country, I have tried to get myself out of the position of musician, and happily I have been able to do it.' In this lecture I explore the implications of this statement, including how it could have been made by someone whose very body seems to implicate the practice of music. Drawing on a trove of correspondence, I show that Atto—and surely others in the early modern period—perceived music as not so much an artistic endeavour as a means of social advancement, one of many ways to curry favour with elite patrons. Indeed, as Atto's travels took him from court to court throughout Europe, he increasingly recognized the advantages of non-musical services, especially diplomacy and espionage. On the one hand, he could satisfy a patron even when not in that patron's presence, allowing the construction of a far-flung web of support. On the other, such services yielded far greater prestige than singing, which stigmatized the practitioner as a laborer, however skilled. As an agent of competing courts—including those of France, Rome, and Tuscany—Atto built a reputation as a savvy negotiator that eventually allowed him to transcend his musical fame and achieve a far greater

Roger Freitas is associate professor and chair of musicology at the Eastman School of Music (University of Rochester), where he has taught since receiving his Ph.D. from Yale University in 1998. He has published articles on the Italian cantata, the gender status of the castrato, and issues of performance practice in both the eighteenth and nineteenth centuries. His book *Portrait of a Castrato: Politics, Patronage, and Music in the Life of Atto Melani* came out from Cambridge University Press in April 2009 and won that year's Philip Brett Award from the LGBTQ Study Group of the American Musicological Society. An edition of the cantatas of Atto Melani appeared in 2006 from A-R Editions. He has also received fellowships from the American Academy in Rome (2003/04) and the United States National Endowment for the Humanities (2000/01). In his younger days he earned a master's degree in vocal performance (countertenor) from Indiana University's Early Music Institute and performed as an adjunct member of Chanticleer.

ANNE-MADELEINE GOULET (CENTRE DE MUSIQUE BAROQUE DE VERSAILLES, FR)
Princesse des Ursins, loyal subject of the King of France and foreign princess in Rome (1675-1701)

Music stands as one of the major topics in the late seventeenth-century letters of Anne-Marie de La Trémoille, known as 'Princesse des Ursins' and married to the Roman Prince Flavio Orsini, who was the leader of the Francophile party in Rome. Two neglected series of letters preserved in the Orsini Archive of the Archivio Storico Capitolino and in the Lante Archive of the Archivio di Stato di Roma give new insights into the place held by music, musicians and concerts within the social life of this Roman family, linked to the Royal Court of France. The private letters of the Princesse des Ursins give evidence about all kinds of musical activities, either for private entertainment (personal practice, musical lessons, dance lessons), or for social gatherings (musical concerts and lyrical performances). Within the circle of a huge diplomatic, political and artistic network, the princess accommodated in Rome the *conversation à la française* as it had been performed in the Parisian salons such as the Hôtel de Rambouillet at the height of its fame.

This lecture has a triple scope: first to draw a portrait of the Princesse des Ursins, shedding light on the cultural program that she filled out along the years; secondly to describe and discuss the musical and theatrical entertainments that she organized in order to strengthen the prestige of France in Rome. The princess, who became Roman by her wedding, always asserted herself as a devoted subject of the king of France. Finally I will delineate her political choices, emphasizing her role of go-between and trying to evaluate the efficiency of the strategies she carried out, especially in the field of the politicized consumption of music.

Anne-Madeleine Goulet is a CNRS researcher at Versailles' Centre for Baroque Music. After having published several books dedicated to poetry and music in French seventeenth century, she now focuses her interest on theater, music and dance within the Parisian and Roman aristocratic milieus of the seventeenth century (cultural transfer, history of taste and social intercourse). From 2010 to 2012 she was co-leader of the ANR-DFG 'MUSICI' programme, funded in common by France and Germany.

PETER LEECH (SWANSEA UNIVERSITY, UK)

Princely splendour - music and patronage under the exiled Stuart courts

This paper will discuss musical patronage under the exiled Stuarts. It will reappraise the early period at Saint-Germain (under James II and James III), about which much has been written, and explore the latter period (principally from the perspective of Cardinal Henry Benedict), about which almost nothing has been written. In both cases it will examine what were the most likely forms of music the Stuarts heard and define the dominant musical aesthetics of their respective environments. In the case of Saint-Germain, it will also aim to dispel some myths and misunderstandings. More importantly, it will shed considerable light on the court of Cardinal Henry, who spent much of his vast income on music, being directly responsible for the creation of a large body of musical compositions ranging from small-scale instrumental sonatas to madrigals, motets and masses for double choir. Henry's court was a powerful advertisement for the Stuart cause in Rome, and was noted by Ambassadors and visiting nobility for its 'princely splendour'.

An international award-winning conductor, **Dr. Peter Leech** is musical director of Cappella Fede, Harmonia Sacra and Collegium Singers. He is also a professional musicologist, with scholarly articles published in *Early Music* and *TVNM*, as well as reviews in *Music & Letters*, *Eighteenth-century Music* and *Archivum Historicum Societatis Iesu*. He is a specialist in Catholic music in the British Isles from 1600-1750, and is currently an Honorary Research Fellow at Swansea University, Wales, UK.

BARBARA NESTOLA (CENTRE DE MUSIQUE BAROQUE DE VERSAILLES, FR)
War and peace at the Royal Academy: the shadow of Louis XIV's politics in French operas (1700-1715)

Since its beginning in 1673, French opera was conceived as a means of propagandizing the politics of Louis XIV. The image of the king was praised and strengthened in prologues and plots, which contained multiple references to court life and significant political events related to it. During the last years of his reign, the king gave up musical divertissements in the attempt to build and show a more sober attitude under the influence of Mme. de Maintenon. Nevertheless, the events of the Spanish Succession War, the longest and the last war of Louis XIV, could not pass unnoticed to librettists and opera composers.

This lecture aims to give an overview of the French stage works produced at the Royal Academy between 1700 and 1714, showing the way that they mirror different phases of the war, from its beginnings to the celebration of the Treaty of Utrecht in the 1714 season with two works: *Télémaque, a tragédie lyrique* by Pellegrin/Destouches, and *Les plaisirs de la paix*, an opéra-ballet by Menesson/Bourgeois. Focusing mainly on the analysis of the prologues, I will try to show that the events of the war caused on one hand the 'comeback' of Louis XIV on the French operatic stage, and on the other hand they encouraged the shaping and development of new characters related to the king's politics.

Barbara Nestola works at the Centre de Musique Baroque de Versailles, where she heads the research project *La musique italienne en France aux XVIIe et au XVIIIe siècles*. Her work deals with the circulation and the reception in France of the Italian repertory (opera, aria, sonata, concerto). In particular, she focuses on the influence of Italian opera on the French *tragédie en musique*. She also collaborates with professional performers for the development of this repertory, working on concert programs, opera productions, music and video recordings.

ROBERT RAWSON (CANTERBURY CHRIST CHURCH UNIVERSITY)

'Music for the mass(es): singing in Czech and negotiating the liturgy after the Peace of Westphalia (1648)'

After the Peace of Westphalia brought an official end to The Thirty Years War, the Catholic victors in the Austrian Crown Lands faced the seemingly impossible task of converting an overwhelmingly non-conformist Bohemia and Moravia to the Roman faith. By that time the use of the vernacular at Mass had become strongly associated with the non-conformist movements (and with the Utraquists in particular)—though some Catholics had also adapted some of these traditions to suit their own uses. Rather than being eradicated by the Catholic victors, some of these older traditions were transformed during the Counter-Reformation. For both non-conformists and Catholics, congregational singing in the vernacular was a central part of the *kancionál* [song-book] tradition and certain aspects persisted, with some alterations, long after the Thirty Years War. In some Catholic areas, however, priests and bishops (not to mention Rome) were generally reluctant to encourage the tradition. However, it became clear that if the plan to Catholicise the Bohemians and Moravians was to succeed they would have to find some middle ground where the well-established patterns of worship could be adapted rather than eliminated— for the latter was simply impossible. Therefore the focus was generally on rehabilitating non-conformist traditions. In short, the Catholic renewal of the Czech lands depended on the rehabilitation of existing indigenous traditions and in musical circles, these traditions then met with the emerging modern musical styles and genres of Italy. This paper explores the circumstances of Czech devotional singing and the meeting points that seem, on the face of it, somewhat paradoxical; that is, contextualising the musical works of a counter-reformation culture that sought to reconcile the seemingly irreconcilable: the medieval with the modern, the non-conformist with the Catholic, the Latin with the vernacular, the rural with the urban, the rustic with the sophisticated, and religious revelation with scientific knowledge. I will focus on a selection of musical works that reflect these paradoxes and argue that such works represent at once, elements of the present and the past. Despite the background of brutality surrounding the conversion of the Bohemians and Moravians, the musical negotiations that emerged permitted and even encouraged works and genres that are unique in the Catholic world and that acknowledge the past and present.

Robert Rawson is a scholar and performer with a special interest in music before ca. 1800, especially that of the former Austrian Empire and the British Isles and has published widely on these areas. His book *Bohemian Baroque: Czech Musical Culture and Style 1600–1750* will be published by Boydell and Brewer in October of this year. He is also a founder member of the internationally acclaimed baroque group The Harmonious Society of Tickle-Fiddle Gentlemen.

LOUISE K. STEIN (UNIVERSITY OF MICHIGAN)

A Patron's mediations: the marquis del Carpio, Alessandro Scarlatti and opera in Naples in the 1680s

The first chapter in the history of opera in Naples opened in 1650 when the Count of Oñate invited a visiting company to perform Venetian opera. Following Oñate's example, most of the Spanish viceroys in Naples before 1683 produced Venetian operas performed by visiting or temporary companies, though Naples was hardly alone in this regard among Italian courts and cities. Naples provokes a unique set of questions about the sponsorship of opera, however, because each viceroy reigned for only a handful of years, wielded a degree of absolute power (though he was not an hereditary ruler), and answered to and represented a far-away sovereign.

My lecture focuses on the Neapolitan productions of Gaspar de Haro y Guzmán, marquis del Carpio, viceroy in Naples 1683-1687. Shortly after his arrival in Naples, Carpio declared that he would raise the standard of opera performances there – a goal he swiftly accomplished through new commissions, the formation of a production team including Alessandro Scarlatti, and the hiring of the best singers he could recruit. Carpio infused new life into opera in Naples, and opera became the public genre most shaped by his self-projection and loyalty to the crown. As Carpio's team coordinated musical and visual effects, Scarlatti's musical choices were at once wholly musical yet contingent on his patron's political and aesthetic mediation. Carpio's patronal fingerprint can be identified most easily in the newly-composed operas by Scarlatti, based on plays by Calderón de la Barca that Carpio had produced in Madrid decades earlier. But the Venetian operas revised by Scarlatti for Naples also point toward Carpio's Spanish agenda. In this paper, I will explore how Carpio negotiated in a new way between the conventions of musical theater and the expectations of both audiences and performers, and how his decisive intervention facilitated the integration of opera into public life in Spanish Naples.

Louise K. Stein is Professor of Musicology, Medieval and Early Modern Studies, and Latin American Studies at the University of Michigan. Internationally recognized for her work on Iberian and Latin American music, her critical edition of the first extant Spanish opera, *Celos aun del aire matan*, is forthcoming from A-R Editions and was premiered by Jordi Savall in concert performances in Barcelona and Vienna. She was artistic advisor to the BMG recording of the first American opera, *La púrpura de la rosa* (premiered Utrecht, 1997; released 1999), directed by Andrew Lawrence-King and based on her edition. She now enjoys two years off from teaching with a Senior Fellowship from the American Council of Learned Societies and a Senior Fellowship from the National Endowment for the Humanities, and has recently been honoured with the John D'Arms Award for Distinguished Mentoring in the Humanities. Louise K. Stein is currently writing a book about 'the integration of opera in public life in late seventeenth-century Naples'.

ANNA TEDESCO (UNIVERSITÀ DI PALERMO, IT)

Music and the art of diplomacy in seventeenth-century Rome

Due to the presence of the Pope, seventeenth-century Rome was an important centre for European political life. The most important European states sent to Rome their representatives, who usually belonged to the highest aristocracy. As well as having a political role, these representatives also participated in the cultural and musical life of the city. In this context, opera and musical performances were used as a tool for diplomacy.

Through the use of a few examples, this lecture will consider the ways in which music (in association with text and images) was used to convey political meanings. Two study-cases will be briefly examined: 1. the role of the musical performances promoted by foreign ambassadors during the War of Spanish Succession; 2. the birthday serenata *La Baviera trionfante* (Rome, 1680) offered to Maximilian II Emanuel, Duke of Bavaria, by his representative in Rome, Abbot Pompeo Scarlatti. Finally, the challenges of reviving scores today that were created mainly for specific political purposes in the past will be discussed.

Anna Tedesco (Ph.D. University of Bologna, 1998) is Associate Professor at the University of Palermo, where she teaches History of Opera. Her research interests include the reception of French Grand Opera in Italy, and the musical patronage of Spanish aristocracy in modern Italy. Currently she is carrying out research on Giacinto Andrea Cicognini's librettos, focusing on the influence of Spanish theatre on his works.

JENNIFER THORP (NEW COLLEGE OXFORD, UK)

Revisiting *Le Palais des Plaisirs*: Anthony L'Abbé's divertissement for King William III at Kensington Palace in 1698

If the Treaty of Utrecht in 1713 marked one step towards the end of the War of Spanish Succession, the Peace of Ryswick sixteen years earlier had marked one step towards its beginning. In 1693 the ailing King Carlos II had chosen the infant Elector of Bavaria as his successor, ignoring the long-established claim of Louis XIV (as the son of Anne of Austria) to be next in line to the Spanish throne. Louis XIV counter-claimed, and found an unlikely ally in William III of Orange, King of England. The resulting Peace of Ryswick, drawn up in September 1697, brought an uneasy peace between the two monarchs by which William III would help effect a partition of the Spanish dominions and in return Louis XIV would recognise him formally as King of England. In London the following May, a divertissement for King William was presented at his palace of Kensington, probably at the behest of the new French Ambassador, le Comte de Tallard. It was modelled on the sort of divertissements given at the French court for Louis XIV, perhaps as a compliment to King William, or as a display of cultural one-upmanship, or both. As in all French court divertissements, the work included a significant element of dancing, and its *livret* reveals that all the dances were devised by Monsieur L'Abbé, 'one of the best dancers in France, recently arrived in England', who worked on that occasion with leading dancers and singers from the Académie Royale de Musique in Paris and from the London theatres. This lecture looks at the nature and form of *Le Palais des Plaisirs*, for which William III may have had the new theatre inside Kensington Palace created specially, the roles taken by the French and English performers and what that indicated about the nature of the event, and the value of the project as a tool of international diplomacy.

Jennifer Thorp is a dance historian specialising in court and theatre dance of the late-seventeenth and eighteenth centuries, with a particular interest at present in the London careers of Mr. Isaac and Monsieur L'Abbé. She co-organises, with Michael Burden, the annual dance symposium at New College, Oxford, in connection with which they have published collections of essays on a wide range of subjects (see <http://www.new.ox.ac.uk/dance-symposium>).

COLIN TIMMS (EMERITUS PROFESSOR AT THE UNIVERSITY OF BIRMINGHAM, UK)
Making sense of Agostino Steffani

Agostino Steffani (1654-1728) pursued three careers in one: as a musician (performer and composer), a diplomat, and a bishop and Apostolic Vicar of the Roman Catholic church. More surprisingly, he also achieved success in all three, though arguably to different degrees, and he did so, not in his native Italy but in Germany, where he lived and worked from the age of thirteen. The purpose of this lecture is twofold: to explain why his life unfolded in the way that it did by examining the factors that affected his various career choices, and to consider whether the temporal and spiritual domains in which he worked had (have) any features in common that might explain why or how his initial education and experience in music equipped him to accept serious responsibility as a public figure in the spheres of politics and the church. The evidence and arguments to be presented will suggest that the trajectory of his career is entirely understandable, not accidental or random, and that the fields in which he worked were (are) far less diverse than they may at first appear.

Colin Timms is Emeritus Professor of Music at the University of Birmingham, UK. Recognized as the leading expert on Agostino Steffani, his monograph on Steffani's life and works, *Polymath of the Baroque* (Oxford University Press, 2003), won the British Academy's Derek Allen Prize. Having published on other composers, such as Corelli, Vivaldi and Marcello, he contributed forty articles to *The New Grove Dictionary of Music and Musicians*. His research extends also to Alessandro Stradella (editions of cantatas and of an oratorio for the Edizione Nazionale of his opera omnia, of which he is a board member) and to Handel (edition of *Theodora* for the Hallische *Händel-Ausgabe*).

