

of Fort Wayne. He has been a Young Artist Apprentice with Apollo's Fire, the Cleveland Baroque Orchestra, and the Boston Early Music Festival. A native of Michigan, he currently resides in New Haven, CT, and is pursuing an MMA from the Institute of Sacred Music at Yale University.

Kim Sloan, PhD (London), FSA, has been the Curator of British Drawings and Watercolours at the British Museum since 1992 and has written several books on landscape drawing, including monographs on Alexander and John Robert Cozens (Yale 1986) and J. M. W. Turner (BM 1998) and *A Noble Art: Amateur Artists and Drawing Masters c. 1600–1800* (BM 2000). In 2003 she was also appointed the Francis Finlay Curator of the Enlightenment Gallery, and her books and exhibitions at the British Museum have included *Vases and Volcanoes and In Search of Classical Greece* (1996 and 2013, both with Ian Jenkins), *Enlightenment: Discovering the World in the 18th century* (2003), *A New World: England's first view of America* (2006), and *The Intimate Portrait* (2013; with the Scottish NPG). She teaches a joint MA on eighteenth-century studies with King's College London and is Principle Investigator on a Leverhulme Research Project on Sir Hans Sloane's manuscript catalogues of his collection. The exhibition to accompany *Places of the Mind: British landscape watercolours and drawings 1850–1950* (Thames & Hudson) in the Prints and Drawings gallery in the British Museum (Feb.–Aug. 2017) attracted over 400,000 visitors.

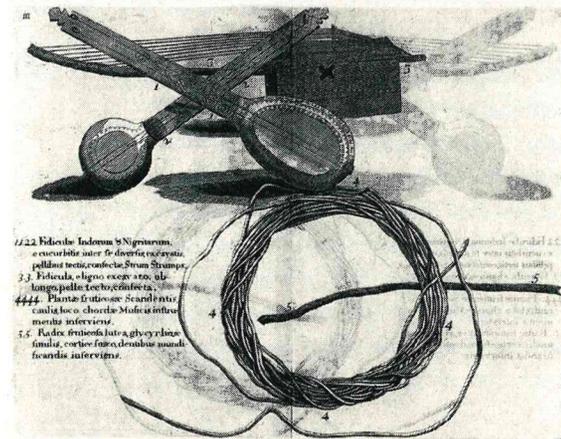
Michael E. Veal is a Professor of Music and African American Studies. He has been a member of the Yale faculty since 1998. Before coming to Yale, he taught at Mount Holyoke College (1996–98) and New York University (1997–98). Veal's work has typically addressed musical topics within the cultural sphere of Africa and the African diaspora. His biography of the Nigerian musician Fela Anikulapo-Kuti (published in 2000) uses the life and music of this influential African musician to explore themes of African postcoloniality, the political uses of music in Africa, and musical and cultural interchange between cultures of Africa and the African diaspora. His documentation of the "Afrobeat" genre continued with the as-told-to autobiography *Tony Allen: Master Drummer of Afrobeat* (2013). Veal's study of Jamaican dub music in 2007 examines the ways in which the studio-based innovations of Jamaican recording engineers during the 1970s transformed the structure and concept of the post-World War II popular song and examines sound technology as a medium for the articulation of spiritual, historical, and political themes. His forthcoming book, *Living Space*, surveys an under-documented period in the career of saxophonist John Coltrane and draws on the language of digital architecture in order to suggest new directions for jazz analysis.

YALE CENTER FOR BRITISH ART

SYMPOSIUM

Black Music: Its Circulation and Impact in Eighteenth-Century London

Yale Center for British Art Lecture Hall



Aquinas Lancha.

A symposium hosted by the Yale Center for British Art and co-organized with Historic Royal Palaces, Handel & Hendrix in London, and the Paul Mellon Centre for Studies in British Art, with generous support from Laura and James Duncan, Yale BA 1975.

Recent research shows that indigenous musical traditions from Africa were known to eighteenth-century audiences, both elite and popular, in Britain and on the Continent, as well as in European colonies in the Americas. The trail of evidence is slender, but it builds steadily. Findings establish that Christian missionaries, as well as writers of early travel accounts, attempted to record music that they heard performed by communities of enslaved Africans in the Americas, and by North African peoples living in servitude in Iberia. Over time, African and European musical practices became enmeshed, and black virtuosi of European music, such as Joseph Emidy and George Bridgewater, came to the British stage.

Indeed, eighteenth-century London became increasingly multicultural, and its black community was invested in reinventing the urban soundscape. Musicians and dance masters numbered among enslaved and free black Britons who were able to practice music within private and public spaces, and by the end of the century some would find their talent more formally recognized. The fraught relationship between black and white communities was explored musically in the theater and opera. As a part of early abolitionist initiatives, songs were composed about the plight of the enslaved African for fashionable white audiences at Vauxhall, and for domestic music-making among the emerging middle class, with the intention to shock, and thus to mobilize support.

This concert of musical excerpts, and the symposium which follows, has arisen from research carried out for the exhibition *Enlightened Princesses: Caroline, Augusta, Charlotte, and the Shaping of the Modern World*, which was held at the Yale Center for British Art between February and April of 2017, and then at Kensington Palace in London. The ambition of this program is to explore the complex, long-standing relationship between African and Western musical traditions, especially within London metropolitan society, and to recognize the brilliance of black composers and performers who, against great odds, contributed to the musical culture of the age.

COVER IMAGE CREDIT

LEFT Attributed to Michael Vandergucht, [Stringed Instruments from South Asia, Jamaica, and West Africa], ca. 1707, engraving, plate 3 in the book *A Voyage to the Islands Madera, Barbados, Nieves, S. Christophers, and Jamaica* [...], by Sir Hans Sloane, 1707–25, Yale Center for British Art, Paul Mellon Collection RIGHT Francesco Bartolozzi, after Thomas Gainsborough, Ignatius Sancho frontispiece portrait from vol. 1 of *Letters of the Late Ignatius Sancho, an African* [...], 1783, General Collection, Beinecke Rare Book and Manuscript Library, Yale University.

CONCERT

Black Music in Eighteenth-Century London

Thursday, April 25, 2019
5:30 pm

Featuring distinguished musicians from Nigeria, the UK, and the USA, this concert will include performances of West African music of the eighteenth century and African music as it moved into a British and a Caribbean/North American context.

PROGRAM

Welcome Amy Meyers, Director, Yale Center for British Art

Program Introduction Joanna Marschner, Senior Curator for Historic Royal Palaces

Tunde Jegede: kora and cello

- *Heritage* (A collection of pieces from the Mandé Kora repertoire, including "Kaira," "Jairaby," and "Alla la Ké") (kora)
- *Songs of the Eternal* (cello)
- *Three Mandé Songs* (cello)
- *Mineon Ba* (kora)

Robin Jeffrey: lute, baroque guitar, Moroccan lute

- Music recorded by Mr. Baptiste in Jamaica, later published in Hans Sloane's *A Voyage to the Islands* [. . .] (1707): *Koromanti, Papaw, Angola*
- Lucas Ruiz de Ribayaz, excerpts from *Luz y Norte Musical* [. . .]: *Zarambeques, Canarios, Zarabandas, Dance del Hacha Chaconas*
- Anon, "Jamaica" (The Jovial Broom Man), published by John Playford in *The Dancing Master*

Corey Shotwell and Nathaniel Mander: voice and harpsichord

John Gay, *Polly: An Opera being the second part of the Beggar's Opera*, arr. John Pepusch, *Murano (Macheath)*

- Act II, Air 43: "Honour calls me from thy arms." Common tune *Excuse me*
- Act III, Air 55: "Know then, war's my pleasure." Common tune *Les rats*

Charles Dibdin, *The Padlock*
Mungo

- "Dear Heart, dear Heart, what a terrible Life I am led"
- "Let me when my Heart a-sinking"

Nathaniel Mander: harpsichord

- Domenico Scarlatti: Sonata in D Minor, K. 516
- Domenico Scarlatti: Sonata in D Major, K. 119
- Joseph-Nicolas-Panrace Royer: "La Zaide," and "La Marche des Scythes" from *Zaïde, Reine de Grenade*

PROGRAM NOTES

Tunde Jegede *Heritage* is a collection of pieces from the Mandé Kora repertoire that includes "Kaira," "Jairaby," and "Alla La Ké." For these works, the instrument is tuned to the mode known in Mandinka as Sauta (which is essentially the same as the Lydian mode).

Songs of the Eternal is an original composition for solo cello, which draws inspiration from the Riti/Goje (African violin) and Ngoni (African lute). This music is rooted in the nomadic desert musical traditions of the sahel known as Wassoulou music.

Three Mandé Songs is a collection of Mandé songs transposed into the realm of solo cello, drawing inspiration from both Mandé Kora and vocal melodies.

Mineon Ba is a classic ballad from the Kora repertoire. In this arrangement, Jegede will combine it with one of his own compositions, *Island of Cold*. The instrument is tuned to the mode known in Mandinka as Tomora, which is the same as the major scale. However, the piece itself is in the relative minor.

Robin Jeffrey
lute
baroque guitar
Moroccan lute

Music recorded by Mr. Baptiste in Jamaica and later published in Sir Hans Sloane's *A voyage to the islands Madera, Barbados, Nieves, S. Christophers and Jamaica* [. . .] (London: printed by B. M. for the author, 1707–25) | This is perhaps the earliest transcription into Western notation of African music in the Americas. It contains distinct West African elements called *Koromanti, Papaw, and Angola*, as well as examples of nascent Caribbean forms. Sloane described the instruments he saw in "imitation of lutes." Baptiste's transcription may also include a microtonal interval now more regularly associated with North African Arab music. The alternation of G and G sharp in the *Koromanti* element may well be explained in this way.

Lucas Ruiz de Ribayaz, excerpts from *Luz y Norte Musical* [. . .] | Ruiz de Ribayaz was a Spanish guitarist, harpist, composer and priest. In 1677 he published *Luz y Norte Musical* [. . .], which contains an introductory manual for the baroque guitar and two-course harp, as well as chapters on musicianship and compositions in tablature for both instruments. In his manual, he describes his time spent in "remote and overseas provinces," which likely refers to his trip to Peru in 1677 with his patron, the Count of Lemos. He notated dances and their ostinato patterns beloved among Iberian courts and households, including those rooted in African traditions such as the *zarabeque, zarabande, and canario*.

John Playford, "Jamaica" | This melody is among the era's most beloved common tunes. Popularized initially as a country dance—that is, a melody with dance steps for assemblies among the landed gentry—it was first printed in the fourth edition of John Playford's *The Dancing Master* in 1670. Apart from multiple *Dancing Master* volumes issued until 1728, the dance tune circulated in John Walsh's *Compleat Country Dancing-Master* (1718). Although unnotated, the common tune "Jamaica" is frequently used for broadside ballads, in air collections, and in miscellanies of poems, not least as the melody invoked for "The Council," a ballad in *The Muses Farewel [sic] to Popery and Slavery* (1689).

Corey Shotwell
Nathaniel Mander
voice
harpsichord

John Gay, *Polly: An Opera being the second part of The Beggar's Opera*, arr. John Pepusch, *Murano (Macheath)*: Act II, Air 43: "Honour calls me from thy arms." Common tune *Excuse me*, Act III, Air 55: "Know then, war's my pleasure." Common tune *Les rats* | John Gay wrote *Polly* as a sequel to *The Beggar's Opera*, which had taken London by storm during the 1727–28 theater season. *The Beggar's Opera* and *Polly* feature the same protagonists, and during the run of *The Beggar's Opera*, audiences had identified first minister Robert Walpole with the hero/antihero Macheath. It was therefore Walpole who likely called on the Lord Chamberlain to ban *Polly* in December 1728 while in rehearsal. *Polly* became a *cause célèbre*, and its wordbook circulated widely, but it was not staged until 1777.

Macheath the highwayman, having been caught and deported to the West Indies, has escaped by disguising himself as a black pirate called Murano. In search of her beloved Macheath, Polly arrives at port, but, having been robbed while at sea, takes a domestic post in which she finds that she is to be the sexual slave of a plantation owner. To elude his household, she disguises herself as a boy, but is seized by the pirate band now working for Murano. Imprisoned, she meets another of the pirate's captives, Cawwawkee, a Native American prince. Both are freed during a failed revolt led by Murano and his men against the plantation owner. Macheath, still known only as Murano, is executed. Polly goes on to marry Cawwawkee, who has fallen in love with her.

Charles Dibdin, *The Padlock; Mungo*: "Dear Heart, dear Heart, what a terrible Life I am led"; "Let me when my Heart a-sinking" | The libretto for *The Padlock* was written by Charles Dibdin with music composed by Isaac Bickerstaffe. The story comes from Cervantes's *El celoso extremeño* from the *Novelas exemplares* (1613). Dibdin's two-act comic opera was first performed in 1768 at the Drury Lane Theatre, and Dibdin himself took on the role of Mungo.

Set in Salamanca, the sixty-year-old Don Diego plans to marry his sixteen-year-old ward, Leonora, whom he has raised in confinement after taking her into his protection from impoverished parents. Before leaving on a trip, he locks the household up, barring their exit with a padlock for which he alone has the key. He also instructs his black servant, Mungo, to stay awake all night and keep watch. Offended by her confinement, the aging servant Ursula helps Leander, a nobleman's son who has been secretly courting Leonora, to gain entry over the garden wall. Ursula falls in love with Leander, which he uses to his advantage to get access to Leonora. When Don Diego returns unexpectedly that same evening, he discovers Leander, who declares his intention to marry Leonora. Recognizing his foolishness, Don Diego allows the young lovers to wed.

Nathaniel Mander
harpsichord

Domenico Scarlatti, Sonata in D Minor, K. 516, and Sonata in D Major, K. 119 | Domenico Scarlatti (1685–1757) was an Italian composer who spent much of his career in the service of the Portuguese and Spanish royal families. He is primarily known for his keyboard sonatas. This work exhibits Moorish (i.e., North African) elements, which for centuries had been absorbed into Andalusian music. Although Moorish rule had ended in Spain by the fifteenth century, Moorish culture continued to impact on the arts in Spain throughout the long eighteenth century. Before Scarlatti received his knighthood in 1738, he had to confirm his "purity of blood," that is, a lineage without Jewish or Moorish ancestry.

Joseph-Nicholas-Panrace Royer, "La Zaïde" and "La Marche des Scythes" from *Zaïde, Reine de Grenade* | Joseph-Nicholas-Panrace Royer (ca. 1705–1775) was a French composer and harpsichordist. He became music master to Louis XV's children in 1734 and music director of the *Chambre du Roi* in 1753. Royer composed six operas, of which *Zaïde, Reine de Grenade, a ballet-héroïque*, is the best known. This work was first performed in 1739 for the wedding of Louis XV's daughter and then entered the regular Opéra repertory, enjoying at least forty-four performances. *Zaïde, Reine de Grenade* was revived for two other royal weddings: in 1745, for the Dauphin, and in 1770, for the wedding of Marie Antoinette.

Set to a text by Abbé de La Marre, it tells the story of Queen Zaïde, who must choose between the love of two rival Moorish princes, Zuléma (of the Zegrís) and Almanzor (of the Abencerages).

SYMPOSIUM

Black Music: Its Circulation and Impact in Eighteenth-Century London

Friday, April 26, 2019

9 am-5 pm

SCHEDULE

9-9:30	Coffee
Session One	Introductions
9:30-9:40	Welcome and general introduction: Amy Meyers and Joanna Marschner
9:40-10	Symposium introduction: Michael Veal
Session Two	Musical Traditions in West Africa in the Eighteenth Century— Transmission and Circulation
10-10:15	Session introduction: Michael Veal
10:15-10:30	Tunde Jegede, composer and musician: "African Classical music: The Griot tradition"
10:30-10:45	Mary Caton Lingold, Assistant Professor of English, Virginia Commonwealth University: "Circulating African Music in Sound and Text: the Literary Archive"
10:45-11	Eric Charry, Professor of Music, Wesleyan University: "West African Music Cultures in the Eighteenth Century"
11:00-11:15	Kim Sloan, Curator of British Drawings and Watercolours before 1880, and the Francis Finlay Curator of the Enlightenment Gallery, the British Museum: "Hans Sloane's Akan drum in the British Museum"
11:15-noon	Discussion
noon-1:30	Break
Session Three	Cross-Fertilization of Musical Cultures: Black Communities and Musical Performance in Eighteenth-Century London
1:30-1:45	Session introduction: Michael Veal
1:45-2	Mary Caton Lingold, Assistant Professor of English, Virginia Commonwealth University: "On <i>Musical Passage</i> in Jamaica and Recovering Mr. Baptiste"
2-2:15	Richard C. Rath, Associate Professor, University of Hawai'i at Mānoa Department of History: "Pidginization and creolization in Hans Sloane's <i>Voyage to the Islands</i> "
2:15-2:30	Berta Joncus, Senior Lecturer in Music at Goldsmiths, University of London: "'So great was the Affection which he bare to Music': Hearing London's Black Community"
2:30-2:45	Ryan Hanley, British Academy Postdoctoral Fellow in History, University of Bristol: "Music and Resistance in Eighteenth-Century London's Black Community"
2:45-3:30	Discussion

3:30-4	Coffee break
4-5	Concert
Introductions	Berta Joncus, Senior Lecturer in Music at Goldsmiths, University of London
Awet Andemicael	▪ Dr. Miller: <i>The Negro Boy—who was Sold by an African Prince for a Metal Watch</i>
Nathaniel Mander	▪ Anon: <i>The Negro's Complaint—incribed to Granville Sharpe, Esq.</i>
voice	▪ Thomas Beilby: <i>The Dying Negro. . . . humbly inscribed to Granville Sharpe, Esq. and other Gentlemen of the Committee formed for promoting an Abolition of the Slave Trade</i>
harpsichord	▪ W. Howard: <i>The Negro's Lamentation: a Fashionable Ballad</i>
	▪ Mr. Hook: <i>The Dying Negro. . . . Sung by Mr Clifford at Vauxhall Gardens</i>
Héloïse	▪ Wenceslaus Dychatz, <i>A Favorite Rondo, the Subject taken from the General Dance of the Negro's on the Gold Coast. . . . set for the Pedal Harp, or Piano Forte, etc.</i> ([London], [1800?])
Carlean-Jones	
pedal harp	
Tunde Jegede	▪ <i>Song of the Waterfalls</i>
kora	
cello	

Awet Andemicael Edward Miller, *The Negro Boy who was Sold by an African Prince*
Nathaniel Mander *for a Metal Watch* (London: Joseph Dale, 1792) | Edward Miller
 voice (1735–1807) was an English organist, composer, and historian. A child
 harpsichord prodigy of the transverse flute, he played under Handel's directorship
 and studied with music historian Charles Burney. From July 1756, Miller
 was organist at St. George's Church, Doncaster, where, according
 to his obituary, he became renowned for his "genius and integrity"
 (*Doncaster Gazette*). A freemason at the Doncaster Lodge from 1781,
 Miller may have composed *The Negro Boy* for a Lodge concert; James
 Burrows, who we know from its title performed this song, led concerts
 in the "Freemason's Hall," according to other printed air titles. Burrows
 probably owned Miller's score manuscript, enabling him to have
 performed *The Negro Boy* in concerts public and private.

A collection of
 songs of the long
 eighteenth century
 promoting interest
 in the condition of
 the enslaved African.

When composing *The Negro Boy*, Miller set four of seven stanzas
 from a poem of the same title, by the pseudonymous "Meddyg Du"
 (Welsh for "Black Doctor"), and published in the *Star and Evening*
Advertiser of November 1791. The poem supposedly follows the
 thoughts of an "African Prince . . . lately arrived in England," a conceit
 that mirrors poems of the 1770s about the enslaved Ghanaian Ansa
 Sessarakoo, who was rescued and brought to England. Miller's music
 is a gavotte, a court dance taken up across Europe during the reign of
 Louis XIV. Associated with pastoral simplicity, the gavotte befit the
 dignity of the poem's speaker, the African Prince. *The Negro Boy* asks
 listeners to recognize that greed drives the slave trade—a theme typical
 of antislavery writers—and that this sin infects all mankind. In the final
 stanza of the original poem, the speaker calls upon God to destroy
 "Oppressors"; in Miller's song, however, this last stanza is altered to
 have the African Prince ask for God's mercy. The words to this altered
 version appeared in the miscellany *The Columbian Songster, being a*
large collection of Fashionable Songs for Gentlemen and Ladies (1799),
 printed in Wrentham, Massachusetts.

Anonymous Female Correspondent, *The Negro's Complaint*, published
 in the *Lady's Magazine*, December 1793 | The "anonymous Female
 Correspondent" who set *The Negro's Complaint* stands out both for
 getting her music to print—women composers were very rare at this
 time—and for being politically engaged. The *Lady's Magazine*, founded
 in 1770 and with roughly sixteen thousand subscribers, typically
 avoided politics. The composer dedicated her song to Granville Sharpe
 (1735–1813), one of the first campaigners for the abolition of the slave
 trade in England. At a medical dispensary set up to support the poor in

East London, Sharpe and his brother, William, surgeon to King George
 III, treated and later defended Jonathan Strong, a runaway black servant
 who was nearly beaten to death by his owner. Sharpe was known for
 championing the legal protection of Britain's free black community.
 He published *The Representation of the Injustice and Dangerous Tendency*
of Tolerating Slavery in 1769.

The poem *The Negro's Complaint* was written by William Cowper in 1788
 at the request of his friend the antislavery campaigner John Newton,
 on whose behalf Cowper gifted his poem to the Society of Effecting the
 Abolition of the Slave Trade, founded the previous year. Cowper had
 argued against slavery in scattered poems throughout the 1780s, but *The*
Negro's Complaint was his first popular success in this vein: it circulated
 broadly into the 1820s, including in an illustrated version in 1826 that was
 likely meant for children. A seeming first-person account in sentimental
 style, *The Negro's Complaint* was turned into a song multiple times,
 starting with a version to the popular tune *Admiral Hosier's Ghost*. When
 setting *The Negro's Complaint* in 1793, the "Female Correspondent" chose
 the same key, E flat major, as Miller had when composing *The Negro*
Boy, but she set the whole poem and chose a different dance form, the
 minuet. Being the noblest of all dances, the minuet adds poise to the
 inner dialogue of *The Negro's Complaint*, and the composer's expressive
 markings heighten the poignancy of Cowper's verses.

Thomas Beilby, *The Dying Negro* (London: Longman and Broderip, 1792)
 Thomas Beilby was an organist at St. Mary's Church, Scarborough, but
 little is known about him. Besides his post at Scarborough's oldest and
 most prestigious church, he played keyboard at local oratorio seasons
 of Handel's music and published two compositions, *Six Sonatas* (1772)
 and *The Dying Negro* (1792). The parish Beilby served, like Miller's
 city of Doncaster, is in Yorkshire, where members of the Society for
 Constitutional Information of 1780 had taken up the abolitionist cause
 with increasing fervor. Like the composer of *The Negro's Complaint* the
 following year, Beilby dedicated his music to Granville Sharpe, extending
 his dedication to "other Gentlemen" leading the Society for Effecting
 the Abolition of the Slave Trade.

Beilby chose four stanzas from the long epistolary poem *The Dying*
Negro, by Thomas Day and Richard Lovell. Sparked by press reports in
 the *Morning Chronicle and London Advertiser*, the *General Evening Post*,
 and *Lloyd's Evening Post* in May 1773, Day and Lovell's poem was the
 earliest literary attack on slavery and the slave trade and was printed

as a pamphlet that same year. The reports told of a former slave, serving as a domestic to one Captain Ordington, who had fled his employer to be baptized in anticipation of marrying a white fellow-servant. Abducted by Ordington's men and about to be transported back to plantation slavery, the black servant killed himself. Day and Lovell's poem asks the reader to enter what might have been the servant's thoughts during his last moments. One of the abolitionist movement's most important activists, the south Nigerian Olaudah Equiano (1745-1797), quoted *The Dying Negro* in his memoir and abolitionist treatise, *The Interesting Narrative of the Life of Olaudah Equiano*. Beilby fit verses from *The Dying Negro* to a dirge-like funeral march, with halting double-dotted rhythms, strong downbeats, and dramatic leaps of large intervals.

William Howard, *The Negro's Lamentation, a fashionable Ballad composed with an Accompaniment for the Harp or Piano Forte* (London: J. Fentum, ca. 1800) | William Howard was the son of a violinist of the same name (d. 1785) and a regular member of London's leading musical venues: the King's Theatre (from 1783), St. Paul's cathedral concerts (from 1790), and Drury Lane (from 1791). In addition to being a first violinist in the Handel Commemoration concert series in 1784, he performed in the "Professional Concerts" for the Royal Society of Musicians, in which he was an active member. *The Negro's Lamentation*, though printed for a domestic music market, may have also been performed there. The song's publisher, John Fentum, was also a violinist for concerts of the Academy for Ancient Music, and, like Howard, donated his talents for philanthropic benefit performances.

The source of the words to *The Negro's Lamentation* is unknown. Howard's song was reviewed in the *Monthly Magazine* in June 1800, where it was described as "pleasingly expressive and the arpeggio bass murmurs through the strain with appropriate and interesting effect." It resembles a minuet, thanks to its triple meter and the placement of its symmetries and dotted rhythms.

James Hook, *The Dying Negro* (London: A. Bland & Weller [1795?]) James Hook (1746-1827) was an organist, teacher, composer, and music director for concerts, first at Marylebone Gardens and then at Vauxhall Gardens (1774-1821). Born with a club foot, he was considered a child prodigy in composition. In 1784 he married Elizabeth Jane Madden, a gifted painter and writer, who supplied Hook with verses for many of his Vauxhall songs. Hook earned acclaim for the elegance of his *galant*-style melodies and the richness of his orchestral and choral works. A Vauxhall concert typically featured seven songs alternating with instrumental pieces, such as an organ concerto for and by Hook. Among his two

thousand songs for Vauxhall is the well-known *Lass of Richmond Hill*. Hook would typically craft a song for Vauxhall around its singer and the orchestral forces available to him there. *The Dying Negro* was, according to its title, for the tenor Mr. Clifford, who led Vauxhall concerts in 1792 (when he debuted), 1793, and 1795. It was unusual for a song of such serious and shocking subject matter as *The Dying Negro* to be featured at a Vauxhall concert. "Mr. Clifford" was likely the playhouse actor of the same name, and Hook composed his song to imitate stage declamation, forging rhythms, articulation, and abrupt pauses into lines designed to maximize the impact of word meaning.

Héloïse Carlean-Jones
pedal harp

Wenceslaus Duchatz, *A Favorite Rondo, the Subject taken from the General Dance of the Negro's on the Gold Coast . . . set for the Pedal Harp, or Piano Forte, etc.* ([London], [1800?]) | Wenceslaus (known also as "William") Duchatz was a composer, arranger, and harp master. He provided music on request for balls and assemblies as a performer and an arranger. According to advertisements, Duchatz "returned" from Yorkshire to London in 1788 and was living at 8 Poland Street; by 1804, he had moved to "no. 2 Phillips's row, New-road, near Tottenham-court." Being a "Professor of the Pedal Harp," an instrument favored by Ladies of Quality, his prestigious clientele appears to have included Lady le Despencer and Catherine Harris née Knatchbull. The latter, who died in 1796, was the dedicatee of his collection *A Favourite German Air with Variations and Five Waltz's for the Pedal Harp or Piano Forte* (1801), which may be the earliest waltz music ever printed. He was largely responsible for bringing his music to print and tended to arrange so-called traditional airs as variations. *The Favorite Rondo based on a Subject . . . from a General Dance of the Negro's on the Gold Coast* attests to the appropriation of black music for white English domestic music-making. The *Rondo* is in da capo form (AABBCCAABB), whose two A-section motifs—the rising quarter-note triad outline against which a descending eighth-note figure balances—are varied in its inner sections. In form, harmony, and melodic idioms, the *Rondo* resembles other "native" songs Duchatz claimed to have arranged, but which he may in fact have composed. Even so, the *Rondo's* subtitle, "A Subject taken from the General Dance of the Negro's," suggests both the presence and the appeal of black music in eighteenth-century Britain.

Tunde Jegede
kora
cello

Song of the Waterfalls | This piece is taken from the Emidy Project and marks the point of Emidy's crossing, a journey and passage through and across the waters. His music and creative voice was drawn from a convergence of worlds and cultures that was a testament to the pathways of water, both within and without.

PERFORMERS AND SPEAKERS

Awet Andemicael is a performer, writer, consultant, and educator who works primarily in the areas of music and theology. As a concert and operatic soprano, she has sung at festivals and concert venues across North America, Europe, and Japan. She has received music awards from numerous organizations, including the Metropolitan Opera National Council and the Oratorio Society of New York. Her current theological work focuses on the intersection of divine glory and human transformation, for which she received a 2015 Karl Schlecht Foundation Stipend to spend several months as a researcher in South Africa, based at the University of Stellenbosch. She has also written and served as a consultant on music and theology, refugee studies, and interfaith engagement, including involvement in scholarly working groups, membership in the Jerusalem-based Elijah Interfaith Institute Academy, and an interview featured on Swedish public television. Publications include essays in the journal *Worship; the Christian Century*; the Oxford Refugee Studies Centre's *Forced Migration Review*; and KANERE, a refugee-run independent news magazine based in Kakuma, Kenya. Her research study, *Positive Energy: A Review of the Role of Artistic Activities in Refugee Camps*, was published by the United Nations High Commissioner for Refugees in 2011. More recently, she authored a chapter on Christian identity and interfaith engagement in "For Such a Time as This: Young Adults on the Future of the Church" (Judson Press, 2014). Committed to education and mentoring, Andemicael has taught courses on music and worship and theologies of reconciliation at the Université Chrétienne Bilingue du Congo in Beni and has led vocal master classes in Brittany, France, and at the University of Notre Dame. She also leads workshops on singing and Christian spirituality.

Héloïse Carlean-Jones, YSM 2020, is a young French harpist of South African heritage who strives to push the boundaries of her instrument, with a keen interest in music from all eras. Praised for her "mastery of sound" (*Reading Eagle*, March 2018), she has been a prizewinner in several competitions, including the following: first prize at the Concours International de Limoges in 2012 (France), second prize at the Concours des Rencontres Internationales de Harpe in 2016 (France), third prize in the Petar Konjović Competition in 2011 (Serbia), and third prize at the Concours Félix Godefroid in 2010 (Belgium). Following a national audition in 2016, Carlean-Jones was admitted to the substitute list of the Philadelphia Orchestra and has been playing with them regularly ever since. She has also had a great deal of experience performing in other ensembles, such as New World Symphony, Curtis Symphony Orchestra, and Aspen Festival Orchestra, under renowned conductors, including Stéphane Denève, Ludovic Morlot, Yannick Nézet-Séguin, and Michael Tilson Thomas, and in prestigious venues, such as Carnegie Hall in New York, the Kimmel Center in Philadelphia, the Wiener Konzerthaus, the Mozarteum in Salzburg, and Konzerthaus Berlin. Her keen interest in new music has led her to perform with the Curtis 20/21 Ensemble and New Music New Haven. She has given several premieres, including "Sära" for solo harp, by Riho Esko Maimets, and "Abyss Lustre" for flute and harp, by Sean William Calhoun. Carlean-Jones is currently pursuing a master of music at the Yale School of Music under the tutelage of Dr. June Han. She holds a bachelor's degree in harp performance and a diploma in historical performance practice from the Curtis Institute of Music, where she studied with Elizabeth Hainen and harpsichordist Leon Schelhase.

Eric Charry is a Professor in the Music Department at Wesleyan University. He teaches undergraduate and graduate courses in ethnomusicology, music in Africa, improvisation, and rock. His book, *Mande Music: Traditional and Modern Music of the Maninka and Mandinka of Western Africa* (University of Chicago Press, 2000), was a finalist for the Melville Herskovits award of the African Studies Association. Other publications include *Hip Hop Africa: New African Music in a Globalizing World* (as editor, Indiana University Press, 2012), articles and entries in encyclopedias and dictionaries, and the introduction to the autobiography of Nigerian drummer Olatunji (*The Beat of My Drum*, Temple University Press, 2005). His *New and Concise History of Rock and R&B* is due to be published in fall 2019 by Wesleyan University Press.

Ryan Hanley is British Academy Postdoctoral Fellow in History at the University of Bristol, UK, having previously held positions at University College London and the University of Oxford. Hanley is interested in the histories of race and slavery, and eighteenth- and nineteenth-century black British history. He was awarded the Royal Historical Society's Alexander Prize in 2016, and his first monograph, *Beyond Slavery and Abolition: Black British Writing, ca. 1770–1830*, was published by Cambridge University Press in 2018.

Robin Jeffrey studied at Sidney Sussex College, Cambridge, and the Royal College of Music, London. A versatile performer on instruments of the lute and guitar families, he has played and recorded with many well-known names in the early music field, including The Sixteen, English Baroque Soloists, The Purcell Quartet, Red Byrd, and also with ensembles such as the English Chamber Orchestra, The Academy of St. Martin in the Fields, and the London Philharmonic Orchestra. In April this year he has been touring Bach's *St. John Passion* with the Orchestra of the Age of Enlightenment under Sir Simon Rattle. He has played in productions of Monteverdi, Purcell, and Handel operas for English National Opera, Scottish Opera, Opera North and Glyndebourne, and in many plays at the National Theatre, London, and Shakespeare's Globe. His playing of instruments of the lute family has recently been heard and seen in the feature films *King Arthur*, *The Favourite*, and *Mary Queen of Scots* and in various programs for UK television. Jeffrey is active in various musical cultures, including the English folk tradition, the music of Greece and the eastern Mediterranean, and traditional Jewish music. He regularly accompanies his wife, the soprano Alessandra Testai, in a repertoire ranging from Shakespeare's England and the Italian Renaissance to the Greek Islands and the Ottoman Empire. In August 2017 they appeared at the Uffizi Museum in Florence in the *Uffizi Live* concert series. Jeffrey's career has taken him to the US and Canada, Colombia, Brazil, Japan, Australia, and most of the countries of Europe.

Tunde Jegede is a composer and musician who has been steeped in the traditions of European and African Classical music for the last thirty years. His music has been performed all over the world, in concert halls such as Carnegie Hall (New York), the Royal Albert Hall (London), and the Basilique (Paris), and by international orchestras and artists, including National Orchestra of Belgium, Orchestre National de France, Royal Philharmonic Orchestra,

The Philharmonia, London Sinfonietta, Brodsky Quartet, the Silk Road Project, and the percussion soloist Evelyn Glennie. He is also a pioneer of African classical music and has a deep knowledge of traditional music and culture. As the founder of the African Classical Music Ensemble, Jegede has gone on to perform and record with some of Africa's finest artists, including Toumani Diabaté, Oumou Sangaré, Seun Kuti, Bodé Lawal, Juldeh Camara, and the Pan African Orchestra. From an early age, Jegede was uniquely schooled in both Western and African classical music. He attended the Purcell School of Music, UK's first specialist music school conservatoire, and also studied the music of the Kora (African Harp-Lute) and the Griot tradition under the Gambian Master of the Kora, Amadu Bansang Jobarteh, in a hereditary tradition that dates back over seven hundred years. From this unusual parallel education, Jegede gained a deep understanding and appreciation of both forms of music and their distinct legacies, and all these strands and influences have since informed his music and work as an instrumentalist, teacher, and international classical composer. His music has taken him all over the world, and he is the founder of the Art Ensemble of Lagos, NOK Orchestra, and curator of Living Legacies, Gambia's first traditional music archive. Jegede has recorded four solo albums: *Lamentation* (his seminal debut album), *Still Moment*, *Heritage*, and *Testimony*.

Berta Joncus is Senior Lecturer in Music at Goldsmiths, University of London, a BBC Radio 3 music critic, and a classical singer who trained and worked in Vienna. Before joining Goldsmiths, she was at the University of Oxford as a doctoral student, at St. Catherine's (2004-7) as a British Academy Postdoctoral Fellow, and then at St. Anne's and St. Hilda's (2007-9) as a music lecturer. As a scholar, she focuses on the intersection in eighteenth-century vocal music of creative practice and identity politics, a topic probed in her forthcoming book *Kitty Clive, or The Fair Songster* (Boydell & Brewer, June 2019).

Mary Caton Lingold is Assistant Professor of English at Virginia Commonwealth University, where she is writing a book about the literary history of African music in the Atlantic world (1630-1830). Her essay "Peculiar Animations: Listening to Afro-Atlantic Music in Caribbean Travel Literature" (2017) was named co-winner of the 2017 Richard Beale Davis prize for best article in *Early American Literature*. She is co-editor of *Digital Sound Studies* (Duke University Press) and co-creator of *Musical Passage: A Voyage to 1688 Jamaica*, which tells the story of African music transcribed in Hans Sloane's narrative of Jamaica from 1707.

Nathaniel Mander, harpsichordist, is one of the most exciting young keyboard players to emerge on the scene in recent years. His performances on harpsichord and fortepiano have taken him throughout Europe and the UK, and to the US and South America. He began his education with Richard Lester before moving to London to study with Carole Cerasi at the Royal Academy of Music, where he graduated with first class honors. In 2010, Mander won first prize at the Early Keyboard Ensemble Competition at Fenton House. The following year he returned and won first prize at the tenth Broadwood Solo Harpsichord Competition, later winning second place at the Gianni Gambi Harpsichord competition in Pesaro (Italy), the Accompanist's Prize for the John Kerr Award at Finchcocks, and the Harold Samuel Bach Solo Keyboard Prize. In 2014, Mander held the Linda Hill Junior Fellowship in Harpsichord

at the Royal College of Music for two consecutive years. He is in demand for solo, chamber, and orchestra appearances throughout Europe and America. He has performed for radio and television and at all the major halls, including the Wigmore Hall, King's Place, the Purcell Room, St. Martin-in-the-Fields, St. John's Smith Square, and the Royal Festival Hall. Mander's debut CD, *The 18th Century French Salon*, was highly praised by the critics at its release in 2015, and in collaboration with the award-winning film director David Percy, he has recently recorded a series of music videos.

Joanna Marschner is Senior Curator for Historic Royal Palaces, the organization that has responsibility for the Tower of London, Hampton Court Palace, the Banqueting House, Whitehall, Kensington Palace, Kew Palace, and Hillsborough Castle. She is based at Kensington Palace. Marschner is author of *Queen Caroline: Cultural Politics at the Early Eighteenth-Century Court* (Yale University Press, 2014) and has written elsewhere on the social and political history of the British court, architecture, ceremonial dress, and the history of collections in the seventeenth through nineteenth centuries. In 2017 she led the Yale Center for British Art and Historic Royal Palaces collaborative exhibition and publication project *Enlightened Princesses: Caroline, Augusta, Charlotte and the Shaping of the Modern World*. She is now working on the establishment of a research institute within the palaces, to promote its scholarship and ensure its dissemination.

Richard Cullen Rath is Associate Professor of History at the University of Hawai'i at Mānoa and Director for the Digital Arts and Humanities Initiative of the College of Arts and Humanities. He is the author of *How Early America Sounded* and is currently working on two books, one a global comparative introduction to the history of hearing—as well as the hearing of history—and the other comparing the rise of print culture in the eighteenth-century Atlantic world to the rise of Internet culture today. He has written three award-winning articles on music, creolization, and African American culture. Recently he has published articles on making as a pedagogical tool through a personal history of digital audio production tools, the sonic dimensions of wampum use, media and the senses in the Enlightenment, the history of digital sound studies, the curious relationship of noise and silence, and the open-source digital future of the humanities. In addition to written work, Rath is an experimental musician and soundscape artist whose work has been featured in international venues.

Corey Shotwell, a tenor whose voice has been praised for its "light, sweet beauty" (*Bay Area Reporter*), is particularly celebrated for his performance of music from the seventeenth and eighteenth centuries. Often sought after for his interpretations of Bach, his *St. John Passion* Evangelist has been lauded as being sung with "dramatic involvement and seeming ease" and whose "involvement in the text and its declamation was total" (ClevelandClassical.com). Recent concert engagements include making his Carnegie Hall debut by premiering David Lang's cycle *the writings* with the Yale Voxtet and Theatre of Voices under the direction of Paul Hillier, performing Handel's *Alexander's Feast* with Masaaki Suzuki in NYC, and appearances with the Yale Philharmonia Orchestra, Santa Fe Desert Chorale, The Newberry Consort, Haymarket Opera Company, The Thirteen, Quire Cleveland, and the Bach Collegium