

Music in the Pavilion
The Raritan Players:
Music and Friendship in
18th-Century Philadelphia



Thursday, November 30 2023

Kislak Center

Van Pelt-Dietrich Library Center

University of Pennsylvania

Music in the Pavilion

Music and Friendship in 18th-Century Philadelphia

November 30, 2023

Founded by Rebecca Cypess, **THE RARITAN PLAYERS** explore little-known repertoire and performance practices of the seventeenth and eighteenth centuries based on new musicological research. Their current project, *A Portrait of Ignatius Sancho*, is being prepared for release on the Centaur label. Previous recordings and performances have garnered praise for both their expressive renderings and the research that lies behind them. The group's first recording, *In Sara Levy's Salon* (Acis, 2017), has garnered praise as "simply mesmerizing" (*Early Music America*) and "a fascinating concept, brilliantly realised" (*Classical Music*, 5 stars). The recording *Sisters, Face to Face: The Bach Legacy in Women's Hands* (Acis, 2019), a program of fortepiano–harpsichord duos, has been called "an enchanting disc" (*Classics Today*) and an "unexpected treasure. . . . This album could be better only if they could find a way to scent it with freshly-baked cookies" (*American Record Guide*). The recording *In the Salon of Madame Brillon* was released in 2021 and called "an absolute gem" (*Early Music America*). The Raritan Players have been recipients of grants from Chamber Music America, the Arts Institute of Middlesex County, the Creating Change Network, the Hadassah-Brandeis Institute, and the American Philosophical Society, among others. Learn more about our work at <https://raritanplayers.org>.

Rebecca Cypess, Director, Square Piano
Alicia DePaolo, Soprano
Karen Dekker, Violin
Eve Miller, Cello
Steven Zohn, Flute

*Kislak Center Class of 1978 Orrery Pavilion,
6th Floor, Van Pelt-Dietrich Library Center*

Preconcert talk by **Rebecca Cypess**

Program

**The Night Her Silent Stable
Content in a Cottage**, sung to the tune of
The Lass of Peatty's Mill

Traditional Scottish Airs
Arranged by Francesco
Geminiani (1687–1762)
In *A Treatise of Good Taste in
the Art of Music* (1749)

Sonata op. 5 no. 5 in G minor (1700)
Adagio
Vivace
Adagio
Vivace
Giga–Allegro

Arcangelo Corelli (1653–1713)

**See Down Maria's Blushing Cheek
Beneath a Weeping Willow's Shade**

Francis Hopkinson (1737–1791)
From *Seven [Eight] Songs for the
Harpsichord or Fortepiano* (1788)

Sonata in D minor, Op. 1, No. 11
Un poco vivace
Allegro
Arioso
Vivace

Johann Adolf Hasse
(1699–1783)

**Let Me Wander Not Unseen
Or Let the Merry Bells Ring Round**

George Frideric Handel
(1685–1759)
From *L'Allegro, il penseroso,
ed il moderato*
Printed in *Handel's songs selected from
his oratorios for concerts* (ca. 1765)

Welsh Ground

Allegro-Pastorale alla Napolitana

Anonymous

From the Francis Hopkinson
Keyboard Manuscripts

Trio in G major, Wk. 80

Vivace

Adagio ma non troppo

Menuetto

Carl Friedrich Abel (1723–1787)

In memory of James Bremner, sung to
the tune of The Lass of Peatty's Mill

Poetry by **Francis Hopkinson**
Music adapted by Hopkinson

Sweet Bird

George Frideric Handel

(1685–1759)

From *L'Allegro, il penseroso,*
ed il moderato

Printed in *Handel's songs selected*
from his oratorios for concerts (ca. 1765)

About the Performers



Rebecca Cypess

Square Piano

Musicologist and historical keyboardist **Rebecca Cypess** is Professor of Music and Associate Dean for Academic Affairs at Mason Gross School of the Arts, Rutgers University. Her work centers on the history of music in seventeenth- and eighteenth-century Europe and North America, including women and music, historical performance practices, the history of music technologies, music in Jewish culture, and music in the African diaspora. As a performer, Cypess frequently presents recitals and lecture-recitals based on her current research, with recent performances at the Bloomington Early Music Festival, American Philosophical Society (Philadelphia), the Center for Jewish History (New York), Columbia University's Italian Academy and Maison française, Cornell University's Center for Historical Keyboard Instruments, Duke University's collection of historical instruments, Gotham Early Music Scene's Midtown Concert Series, and others. In addition to her work as a performer, Cypess is the author of numerous books, articles, and book chapters, including *Women and Musical Salons in the Enlightenment* (2022) and *Curious and Modern Inventions: Instrumental Music as Discovery in Galileo's Italy* (2016), and, as co-editor, *Music and Jewish Culture in Early Modern Italy* (2022) and *Sara Levy's World: Gender, Judaism, and the Bach Tradition in Enlightenment Berlin* (2018). She was the 2018 recipient of the Noah Greenberg Award for contributions to historical performance and the 2023 Ruth A. Solie Award for an outstanding collection of musicological essays, both from the American Musicological Society.



Karen Dekker

Violin

Dutch violinist **Karen Dekker** grew up surrounded by music. Dedicated to all performance practices that music might call for, she performs regularly as a soloist, orchestral player

and chamber musician with various ensembles on both baroque and modern violin throughout the United States and Europe. Karen regularly performs with ensembles such as New York Baroque Incorporated, Orchestra of Saint Luke's, Les Arts Florissants, American Classical Orchestra, The Knights, Händel and Haydn Society, Carmel Bach Festival Orchestra and several other ensembles. She holds degrees from Sweelinck Conservatory in Amsterdam, Manhattan School of Music and The Juilliard School. She is based in the Philadelphia area.

Alicia DePaolo

Soprano

Alicia DePaolo, soprano, has received critical acclaim for her “perfect combination of clarity and warmth” (Harmonia Early Music). A specialist in historical performance, she has a versatile career as a composer, soloist, chamber musician, and ensemble singer. She has appeared with Tafelmusik, American Bach Soloists, Amherst Early Music, Society for Historically Informed Performance, Bloomington Early Music Festival, Gotham Early Music Scene, Washington Bach Consort, and the choir of the National Cathedral. Also active in oratorio and early opera, she has played the roles of “The Israelite Man” in Handel’s *Judas Maccabeus*, “Fatime” in Rameau’s



Les Indes Galantes, “Castitas” in Hildegard von Bingen’s *Ordo Virtutum*, “La Nympe des Tuileries” in Lully’s *Alceste*, and the title role in Lidarti’s *Esther*. As the co-founder and director of MIRYAM, Ms. DePaolo is dedicated to bringing

Jewish baroque music to new audiences. She has been featured in *Times of Israel* and *Washington Jewish Week* for her work, and in 2019 she produced the East Coast premiere of Lidarti's *Esther*, a recently-rediscovered Hebrew-language oratorio. Most recently, she premiered her new settings of Yehuda Halevi's poetry at the Bloomington Early Music Festival in May of 2023. Ms. DePaolo holds a master's degree in Early Music Vocal Performance from Indiana University, a Master's degree in Jewish Education and Jewish Studies from Hebrew College, and a bachelor's degree from Smith College. She is currently a rabbinical student at Reconstructionist Rabbinical College in Philadelphia.

Eve Miller

Cello

Eve Miller is a cellist, baroque cellist, composer, and music historian. She received a Bachelor's Degree in cello performance from the Peabody Conservatory of Music and a Master's Degree in Music History from Temple University. Eve is principal cellist of Philadelphia's Bach Collegium, and she is the assistant principal cellist of Philadelphia's baroque orchestra, *Tempesta di Mare*. She performs as a baroque cellist in the Mid-Atlantic region and beyond. Eve helped



to found Festival Internacional de Música Barroca de Barichara in Colombia and is a founding member of the baroque trio Ensemble Sebastian. Eve has also performed with the Handel Choir of Baltimore, Piffaro, The Dryden Ensemble, The Raritan Players, Night Music, Opera Philadelphia, New York State Baroque and Ensemble Leonarda among others. Eve has also performed as a rock cellist and recording artist. Eve is a music historian and historical performance practice specialist with a focus on music of the eighteenth century. Recent scholarship includes exploration of “gigging life” in colonial and independent Philadelphia and in particular the effects of French immigration from mainland France and the French colonies on Philadelphia's eighteenth-century musical culture. She founded the ad hoc ensemble “The Publick Pleasure” to present concerts embodying her research on early Philadelphia's music scene. In January 2023 The Broad Street review noted “Music and Philadelphia history met joyfully in *The Publick Pleasure*, the most recent offering in the excellent series presented by Main Line Early Music.”

Steven Zohn

Flute

Steven Zohn performs on historical flutes with many ensembles in the US, holding principal positions with the Philadelphia Bach Collegium and NYS Baroque. He is co-director of the Philadelphia-based ensemble Night Music, which performs music of the Revolutionary Era (ca. 1750–1850) on period instruments. Among his latest recordings are a world premiere of Telemann’s moral cantatas with soprano Julianne Baird, chamber music from Sara Levy’s Berlin salon with the Raritan Players, and orchestral music by Telemann with

Tempesta di Mare. He has taught for The Juilliard School’s graduate program in historical performance and for Amherst Early Music, and his contributions to the study and performance of early music were recognized by the American Musicological Society with its Noah Greenberg Award. As a musicologist, Steven specializes in the music of Telemann and the Bach family, and is Laura H. Carnell Professor of Music History at Temple University.



Program Notes

Our concert this evening explores the world of private music making in Philadelphia in the 1760s–70s. At its center is a woman, little-known today, named Elizabeth Graeme, later Elizabeth Graeme Fergusson, granddaughter of the Pennsylvania governor William Keith. Between 1765, when she returned from a year-long stay in England and Scotland, and 1772, when she married, Elizabeth Graeme hosted salon gatherings in her home, in which men and women convened to converse about literature, poetry, and other arts. According to Dr. Benjamin Rush, “Saturday evenings were appropriated for many years during Miss Graeme’s winter residence in the city, for entertainment not only of strangers, but of such of her friends of both sexes as were considered the most suitable company for them.” Rush commented on Graeme’s genius, and her ability to “[instruct] by the stores of knowledge contained in the historians, philosophers, and poets of ancient and modern nations, which she called forth at her pleasure.”

Until recently, the salons that Elizabeth Graeme hosted in Philadelphia were not thought to have featured music prominently, but I have found that her diaries and the manuscript copies of some of her poetry feature reflections and copies of essays on music, all of which suggest that she understood music to form an essential component of her poetic and social practice. She is known to have owned a harpsichord, procured for her by Francis Hopkinson, a musician, diplomat, and future signatory of the Declaration of Independence.

In tonight’s concert, we draw on evidence from Elizabeth Graeme’s manuscripts as well as documents from her broader social circle, to imagine a program of music that might have been heard in her home. She wrote of her affinity for Scottish folk songs, with their antique simplicity. She wrote of the power of religious music to move the emotions and inspire Christian devotion. She copied out texts of songs penned by Hopkinson, and she fostered friendships with professional musicians in Hopkinson’s circle, including the Scottish violinist and music teacher James Bremner.

Bremner was one of many Scottish immigrants who brought their music to Philadelphia in the eighteenth century. In recognition of the importance of this transatlantic exchange, we begin with two traditional Scottish airs, arranged by Francesco Geminiani, an Italian violinist who lived and worked in England. When Graeme wrote her poem “Content in a Cottage,” she indicated that it should be sung to the tune of “The Lass of Peatty’s Mill.” The same popular song served as the basis of Francis Hopkinson’s lament for James Bremner, which appears toward the end of the program.

While Hopkinson's lament for Bremner is preserved in a manuscript in the Library of Congress, much of Hopkinson's music collection survives in the libraries of the University of Pennsylvania. Like many musicians and listeners on both sides of the Atlantic, Hopkinson and his circle had a special affinity for the music of George Frideric Handel. Our program features excerpts from *L'Allegro, il penseroso, ed il moderato*, a pastoral oratorio that sets texts adapted from the work of John Milton: the consecutive arias "Let me wander not unseen" and "Or let the merry bells ring round," as well as the virtuosic aria for soprano with obbligato flute titled "Sweet Bird." Hopkinson owned copies of all these works.

In addition, we include anonymous works in manuscript copies that Hopkinson owned, likewise held at the UPenn libraries: a Welsh Ground and an Allegro Pastorale alla Napolitana. The pastoral mode was an important feature of Graeme's poetic and reading practices. This reflects the widespread interest in the English countryside, attested in the poetry of the so-called Litchfield Circle of poets, as well as the countryside in the English colonies. Indeed, Graeme and her family owned a country home in Horsham, Pennsylvania, which still stands today, and she cited it as a source of her poetic inspiration.

Our program also includes instrumental sonatas by Arcangelo Corelli, Carl Friedrich Abel, and Johann Adolf Hasse, all composers whose works were known and played in Hopkinson's circle. The Italian Corelli helped to modernize the genre of the sonata at the turn of the eighteenth century, and the popularity of his music continued throughout the eighteenth century. Abel was among the leading instrumental composers and performers of the second half of the eighteenth century. A viola da gamba player, he collaborated with Johann Christian Bach in creating a public concert series in London. Abel's music traveled to the British colonies, and Hopkinson's collection includes copies of some of Abel's instrumental works. Hasse was widely known as an operatic composer, but his instrumental music also traveled far and wide.

Although Elizabeth Graeme was not a musical composer herself, her poetry, her social circle, and her salon gatherings were characterized by a musical sensibility. By placing her at the center of this evening's program, we hope to shed light on her private musical world.

Music in the Pavilion

The University of Pennsylvania's Music Department and the Kislak Center for Special Collections, Rare Books and Manuscripts are proud to present our annual music series for the 2023-2024 year.

Looking Ahead: 2023-2024 Concert Series

Concerts will be held in the Class of 1978 Orrery Pavilion, Van Pelt-Dietrich Library, sixth floor on Thursdays at 7pm and are free of charge. Join us at 6:15pm for a discussion led by special guests.

Blue Heron Vocal Ensemble

March 22, 2024: An Evening of Italian Madrigals

Preconcert talk by Mauro Calcagno and Scott Metcalfe

Series Directors:

Music Department: Mauro Calcagno and Mary Channen Caldwell (Faculty)

Penn Libraries: Lynne Farrington (Director of Programs/Senior Curator, Kislak Center) and Liza Vick (Head, Otto E. Albrecht Music Library and Eugene Ormandy Music and Media Center)

We are especially grateful to:

Music Department: Tim Rommen (Davidson Kennedy Professor in the College and Chair in Music); Michael Ketner (Director of Performance and Admissions Liaison); Diane Imboden (Communications Coordinator); Eugene Lew (Director of Sound & Music Technology); Margaret Smith Deeney (Department Administrator); Sophia Coccozza (Graduate Student); Sarah Le Van (Graduate Student)

Penn Libraries: Sean Quimby (Associate University Librarian & Director of the Jay I. Kislak Center for Special Collections, Rare Books and Manuscripts and Director of the Schoenberg Institute for Manuscript Studies); John Pollack (Curator of Research Services, Kislak Center); Betsy Deming (IT Support Manager); and Aleta Arthurs (Manager, Meetings & Special Programs)



PennMusic
UNIVERSITY of PENNSYLVANIA

music.sas.upenn.edu



Penn Libraries
UNIVERSITY of PENNSYLVANIA

library.upenn.edu