

1	Ignatius Sancho, <i>Minuets &amp;c. &amp;c.</i> (c. 1770): Minuet 13th in E-Flat Major with Horns	1:41
2	Ignatius Sancho, <i>Minuets, Cotillions, and Country Dances</i> (c. 1767): “The Friendly Visit”	0:53
3	Ignatius Sancho, <i>Collection of New Songs</i> (1769 or after): “The Complaint”	2:14
4	Ignatius Sancho, <i>Twelve Country Dances for the Year 1779</i> : “Strawberries and Cream”	0:49
5	Ignatius Sancho, <i>Minuets &amp;c. &amp;c.</i> (c. 1770): Hornpipe in B-Flat Major	1:08
6	Anonymous, <i>New Instructions for the French Horn</i> (c. 1780): “Horse Grenadier’s March”	0:45
7	Ignatius Sancho, <i>Minuets, Cotillions, and Country Dances</i> (c. 1767): Minuet 3 in G Major with Horns	0:50
8	Thomas Arne, <i>Ode Upon Dedicating a Building and Erecting a Monument to Shakespeare</i> (1769 or after): “Sweetest Bard”	2:37
9	Ignatius Sancho, <i>Minuets &amp;c. &amp;c.</i> (c. 1770): “Sir Harry Flutter”	0:36
10	Anonymous, <i>New Instructions for the French Horn</i> (c. 1780): Minuet in C Major	1:34
11	Ignatius Sancho, <i>Minuets, Cotillions, and Country Dances</i> (c. 1767): Minuetto 1 in F Major with Horns	0:51
12	Ignatius Sancho, <i>Collection of New Songs</i> (1769 or after): “Sweetest Bard”	2:35
13	Ignatius Sancho, <i>Minuets, Cotillions, and Country Dances</i> (c. 1767): Minuet 5 and Minuet 6	1:03
14	Ignatius Sancho, <i>Minuets, Cotillions, and Country Dances</i> (c. 1767): “Les contes des fees”	0:44
15	Ignatius Sancho, <i>Minuets, Cotillions, and Country Dances</i> (c. 1767): Minuetto 2 in B-Flat Major with Horns	1:44
16	Ignatius Sancho, <i>Twelve Country Dances for the Year 1779</i> : “Lord Dalkeith’s Reel”	0:42
17	Ignatius Sancho, <i>Twelve Country Dances for the Year 1779</i> : “The Royal Bishop”	1:11
18	Ignatius Sancho, <i>Collection of New Songs</i> (1769 or after): “Anacreon Ode [XXIII]”	4:11
19	Ignatius Sancho, <i>Twelve Country Dances for the Year 1779</i> : “Mungo’s Delight” with Variation by Rebecca Cypess	1:27

20	Ignatius Sancho, <i>Minuets, Cotillions, and Country Dances</i> (c. 1767): “La Maison de la Reine”	0:58
21	Ignatius Sancho, <i>Collection of New Songs</i> (1769 or after): “Thou Soft Flowing Avon”	3:56
22	Anonymous, <i>New Instructions for the French Horn</i> (c. 1780): “The Echo Tune”	0:42
23	Ignatius Sancho, <i>Minuets &amp;c. &amp;c.</i> (c. 1770): Minuet 5th	1:29
24	Ignatius Sancho, <i>Cotillions &amp;c.</i> (1776): “The Runaway”	0:36
25	Ignatius Sancho, <i>Minuets, Cotillions, and Country Dances</i> (c. 1767): “Christmas Eve”	0:38
26	Jonathan Battishill (arr.), <i>A Collection of Favourite Songs</i> (1770): “Kate of Aberdeen”	2:21
27	Ignatius Sancho, <i>Minuets &amp;c. &amp;c.</i> (c. 1770): Minuet 11th with Variation by Rebecca Cypess	2:38
28	Ignatius Sancho, <i>Minuets &amp;c. &amp;c.</i> (c. 1770): Gavotta in A Major	0:51
29	Ignatius Sancho, <i>Collection of New Songs</i> (1769 or after): “Kate of Aberdeen”	2:45
30	Ignatius Sancho, <i>Minuets &amp;c. &amp;c.</i> (c. 1770): “Who’d A Thought It”	0:52
31	Ignatius Sancho, <i>Cotillions &amp;c.</i> (1776): “The Feathers”	1:10
32	Ignatius Sancho, <i>Cotillions &amp;c.</i> (1776): “Corporal Trim”	0:38
33	Ignatius Sancho, <i>Minuets &amp;c. &amp;c.</i> (c. 1770): Minuet 1st in D Major with Horns	1:10
34	Ignatius Sancho, <i>Minuets &amp;c. &amp;c.</i> (c. 1770): Air in D Major	1:21
35	Ignatius Sancho, <i>Cotillions &amp;c.</i> (1776): “The Sampler”	0:42
36	Ignatius Sancho, <i>Cotillions &amp;c.</i> (1776): “Shandy Hall”	0:58
37	Ignatius Sancho, <i>Collection of New Songs</i> (1769 or after): “Friendship, Source of Joy”	3:56
38	Ignatius Sancho, <i>Minuets &amp;c. &amp;c.</i> (c. 1770): “Richmond Hill”	1:01

**Total Time: 56:40**

## Ignatius Sancho

### Music of an Eighteenth-Century Black Englishman



CRC 4156

Sonya Headlam, soprano

The Raritan Players

Rebecca Cypess, director and square piano

Mandy Wolman, baroque violin

Steven Zohn, baroque flute; Eve Miller, baroque cello

Todd Williams, natural horn; Nathanael Udell, natural horn

Recorded August August 8-10, 2022 at Spice House Sound, Philadelphia, Pennsylvania. Produced by Dr. Brandon Williams. Engineered by Loren Stata, Stata Audio. The keyboard instrument used in this recording is a square piano by Johannes Zumpe, London, 1780, restored by Tim Hamilton, 1993. Generously loaned by Leslie Martin, with thanks to Willard Martin. Cover illustration: Francesco Bartolozzi, engraving of Ignatius Sancho after a portrait by Thomas Gainsborough (1768). The engraving appeared in the 1802 edition of *Letters of the Late Ignatius Sancho, an African*. Courtesy of the Metropolitan Museum of Art.

Complete listings on pages 5 and 6



## Ignatius Sancho

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### Ignatius Sancho: Music of an Eighteenth-Century Black Englishman

The Black British writer and musician Ignatius Sancho (ca. 1729–1780) may have been born into slavery. By 1749, he had become part of the household of the Duke of Montagu, where he worked as a valet, later becoming a shopkeeper in the neighborhood of Westminster. Sancho is known today as a writer through his posthumously published *Letters of the Late Ignatius Sancho, an African* (1782).

Sancho’s musical compositions that survive today appear in one book of songs and four books of instrumental dance pieces, all published between 1767 and 1779. The present recording weaves together excerpts from all these volumes with a handful of related pieces by other composers.

This recording features all of Sancho’s songs, which demonstrate his familiarity with the latest fashions in poetry. The texts of “Sweetest Bard” and “Thou Soft Flowing Avon” are by David Garrick, the actor best known for his revivals of

Shakespeare. “The Complaint” is set to words from Shakespeare’s *Measure for Measure*. Sancho’s “Kate of Aberdeen” is an original setting of the text of a well-known Scottish air, while the poet of “Friendship, Source of Joy” is called only “A Lady.” Sancho’s setting of an ode by the ancient Greek poet Anacreon is especially beautiful and lyrical. Its text affirms that money has only fleeting value, while friendship is eternal. Sancho may have chosen this text as a critique of slavery, thus echoing passages from his *Letters* that criticize the international slave trade.

In addition to Sancho’s songs, this recording features Thomas Arne’s setting of “Sweetest Bard” and Thomas Battishill’s arrangement of the original “Kate of Aberdeen.”

Sancho’s dance music was intended to accompany the social dancing enjoyed by the British upper classes, including the Montagu family. In addition, London’s Black community held music and dance parties of its own. The *London Chronicle* described such an event in 1764 as an evening “with dancing and music,

consisting of violins, French horns, and other instruments at a public house in Fleet Street till four in the morning. No Whites were allowed to be present, for all the performers were Blacks.”

This mention of French horns is interesting in light of the five of Sancho’s minuets that include parts for two French horns. This was unusual, since the use of horns in instrumental dance chamber music in England was often a matter of unnotated tradition. The French horn was an instrument especially associated with enslaved Blacks and Black domestic servants, who were often called upon to play the instrument in ceremonial situations or to accompany the hunt. Sancho may have played the horn himself, and he may also have included the instrument in his compositions to allude to the many Black horn players then living in London. To give a wider sense of the music that these Black musicians might have played, this recording also includes excerpts from the anonymous *New Instructions for the French Horn* (ca. 1780).

Some titles of Sancho’s dance music refer to names and places significant in his social circle. The *Cotillions &c.* (1776) include numerous titles that refer to characters or episodes from *Tristram Shandy*, by Sancho’s friend, the novelist Laurence Sterne. The melody of “The Sampler” may be intended to imitate the movements of embroidery or knitting, while “The Runaway” could refer to a runaway slave. For that reason, our recording uses a tip-toeing pizzicato cello line with a whispering violin part.

The title “Mungo’s Delight” appears in Sancho’s *Twelve Country Dances for the Year 1779*. It refers to the character Mungo from the comic opera *The Padlock* (1768), a laughable figure performed in blackface. Mungo did enormous damage by mocking Black dialect. The name “Mungo” quickly came to used scornfully to refer to all Black men. At the same time, Black Britons began referring to themselves as “Mungo”—a choice that may be understood as an act of reinterpretation. So, too, Sancho’s composition “Mungo’s Delight.” In this piece, Sancho reclaimed and reinterpreted the character,

transforming him from a simpleton into a skilled, savvy musician.

This program is performed on eighteenth-century-style instruments of the sort that Sancho knew. Even in this context, the English square piano used here is worth mentioning: this instrument, on loan from Leslie Martin, was built in London by the inventor of the square piano, Johannes Zumpe, in 1780—the year of Sancho’s death. It thus offers a direct connection to Sancho’s musical world. Selling for about a third the cost of a harpsichord, square pianos like this one were common in domestic musical settings in middle and upper-class households. The Montagu household possessed such an instrument by 1777.

Musicologist and historical keyboardist **Rebecca Cypess** founded the Raritan Players in 2014 to explore little-known repertoire of the eighteenth century. She serves as the Dean of the Undergraduate Faculty of Arts and Sciences at Yeshiva University.

Soprano **Sonya Headlam** has appeared as soloist with ensembles including the New York Philharmonic, the Philadelphia Orchestra, Apollo’s Fire, and the Milwaukee Symphony Orchestra. She holds a DMA from Rutgers University.

Cellist, composer, and historian **Eve Suzanne Miller** performs regularly with the Bach Collegium of Philadelphia and Tempesta di Mare. She founded the ensemble The Publick Pleasure in 2023 to present concerts embodying her research into early America.

Early horn specialist **Nathanael Udell** performs with Boston Early Music Festival, Handel and Haydn Society, Boston Baroque, Trinity Wall Street, and others. He holds degrees from Indiana

University, Rice University, and The Juilliard School.

**Todd Williams** is a leading exponent of the natural horn in America. He serves as Principal Horn of Handel and Haydn Society, Boston Baroque, Philharmonia Baroque, Apollo’s Fire, Opera Lafayette, Tempesta di Mare, and others.

Violinist **Mandy Wolman** is a member of Tempesta Di Mare and the Bach Collegium Orchestra in Philadelphia. She holds degrees from Oberlin Conservatory and Master Courses in Flamenco Dancing.

**Steven Zohn** performs on historical flutes with ensembles across the U.S. and is co-director of Night Music, which performs music of the eighteenth and nineteenth centuries on period instruments. He is Laura H. Carnell Professor of Music Studies at Temple University.