



Brandyine Baroque

Handel's *Aminta e Fillide*

Chaconne from *Terpsicore* HWV 8b

George Frideric Handel
(1685-1759)

Eileen Grycky, flute

Aminta e Fillide HWV 83

George Frideric Handel

Aminta Laura Heimes
Fillide Julianne Baird

Overture

Recitativo (Aminta): *Arresto il passo*

Aria (Aminta): *Fermati non fuggir*

Recitativo (Aminta & Fillide): *Questa sil volta almeno*

Aria (Fillide): *Fiamma belle*

Recitativo (Aminta & Fillide): *Credi'a a miei detti*

Aria (Aminta): *Forse ch'un giorno il Dio d'amore*

Recitativo (Aminta & Fillide): *Invano presumi*

Aria (Fillide): *Fu scherzo, fu gioco*

Recitativo (Aminta & Fillide): *De vago rio*

Aria (Aminta): *Se vago rio fra sassi*

Recitativo (Fillide): *D'un incognito foco*

Aria (Fillide): *Sento ch'il Dio bambin*

Recitativo (Aminta): *Felicissimo punti*

Aria (Aminta): *Al dispetto di sorte crudele*

Recitativo (Fillide): *Vincesti, Aminta*

Aria (Fillide): *E un foco d'amore*

Recitativo (Aminta & Fillide): *Gloria bella di Aminta*

Aria (Aminta): *Chi ben ama non paventi*

Recitativo (Aminte & Fillide): *E pur, Filli vezzosa*
Aria (Fillide): *Nonsi può dar*
Recitativo (Aminte & Fillide): *O felice in amor dolce tormento*
Duetto (Aminte & Fillide): *Per abbatter il rigore*

Brandywine Baroque

Laura Heimes, soprano
Julianne Baird, soprano
Eileen Grycky, flute
Martin Davids, violin
Edwin Huizinga, violin
Amy Leonard, viola
John Mark Rozendaal, cello
Heather Miller Lardin, bass
Karen Flint, harpsichord

Notes

The first piece on the program is the delightful *Chaconne* from George Frideric Handel's *Terpsicore* HWV 8b, a prologue in the form of an opera-ballet. Handel composed it in 1734 for a revision of his opera *Il pastor fido* which had first been presented in 1712. *Terpsicore* mixes dance along with solo and choral singing and was patterned after models in French operas.

When the young George Handel arrived in Italy in late 1706, he found his way into the circles of generous and powerful patrons. One of them, the Marquis (later Prince) Francesco Ruspoli hosted weekly *conversazioni* at his residences, and he commissioned Handel to provide new cantatas for these gatherings. Ruspoli was also involved in the Roman Arcadian Academy, a literary forum that promoted pastoral poetry, drama and music. *Aminta e Fillide* may well have been performed for one of these events in 1708. One of the aims of the Academy, which had been founded in 1690 in honor of Queen Christina of Sweden, was the re-creation of a pastoral style based on simplicity and restraint and Handel's cantata reflects this aspect of its aspirations.

The basic Italian cantata of early 1700 was essentially a small reduction of an opera or oratorio. It was comprised of an alteration of recitative, or pitched declamation, and aria, or song.

Aminta e Fillide (also known as *Arresta il passo*) (1708) was written when Handel was just 22, as a commission from the Academy of Arcadia in Rome. The plot, a simple one, is in the rustic pastoral style that was the rage among the arts in 1700. Such bucolic scenes are also found depicted in scenes by Poussin and Watteau. These stories typically center on a pair of lovers, one of whom is always hard to get. It is unusual at the time though that the shepherd actually gets his love. This is one cantata where he does, but only with the help of Cupid.

The text concerns the love of shepherd Aminta for the nymph, Fillide, who is seemingly indifferent to his blandishments. Constancy and fidelity are the means by which he eventually wins her heart, but it is the pleasing imagery and ravishing arias of the cantata which are so endearing. The shepherd Aminta, sung by Laura Heimes, falls for the hard-to-get nymph Fillide (Julianne Baird) and is rejected time and time again until "the blind god" (Cupid) manages to change her mind.

The cantata is full of enchanting music with one or two particularly engaging arias. Fillide's waltz-like "Fiamma bella" in 9/8 measure, whose catchy instrumental ritornello later occurs in Rinaldo's *E un incendio fra due venti* possesses especial charm. It is full of vitality. Aminta's *Se vago rio* (the mermaid's song in Rinaldo) is a delightful Siciliano in 12/8 time. It is only at the very end that the two singers finally have an amazing duet *Per abbatter il rigore*, full of almost patter-song type iteration and passages in beautiful thirds and sixths.

Only two characters and a succession of delightful arias makes for a very attractive hour of music. Those who know their Handel will recognize several moments in the Overture and some arias that were reused by Handel in later operas, including *Agrippina* (1709) and *Rinaldo* (1711).

Aminta e Fillede

Handel

1. Recitativo (Aminta)

Arresta il passo, ninfa,
di questo cor empia tiranna!
E se il duol che m'affanna,
come figlio d'amor,
udir non vuoi, soffri almen,
spietata, come effetto crudel
de'scherni tuoi.

Stay, nymph,
cruel tyrant of this heart!
And if you will not listen to the
grief which torments me
as a child of love, then, heartless
girl, at least you must suffer, as the
cruel. consequence of your scorn.

2. Aria (Aminta)

Fermati, non fuggir!
lasciami pria morir,
Fillide ingrata!
Scorgi la mia costanza,
poi, se rigor t'avanza,
scacciami dal tuo sen,
bella ostinata!

Stop, do not flee!
Let me die first,
ungrateful Fillide!
Look upon my constancy,
and if any indifference is then left
in you, drive me from your heart,
stubborn beauty!

3. Recitativo (Aminta & Fillede)

Questa sol volta almeno odi le mie
querele, ascolta i miei sospiri.

At least this once, hear my
laments, listen to my sighs.

Tu mi chiami crudele,
senz'avvederti ancora,
quanto lontan dal giusto erri
e deliri.

You call me cruel, without yet
realizing how far you have strayed
from the path of sense,
and you are talking wildly.

Dunque l'amarti e l'adorarti, o
cara, stimi una follia?

So you consider, dearest, that
loving and adoring you is a folly?

Seguir chi fugge, e chi l'amor
disprezza, è proprio d'alma a
delirare avvezza.

To pursue someone who flees, and
who despises love, is a sign of a
soul accustomed to madness.

4. Aria (Fillide)

Fiamma bella
ch'al ciel s'invia,
s'Euro infido gli nega l'effetto,
cangia a forza l'usato sentier.

A beautiful flame
which aims at heaven,
has to change its usual path
if the unfriendly wind denies it
that course.

Così ancora, se cruda,
se ria te discaccio da
questo mio petto,
volgi altrove
l'amante pensier.

So also, if, cruel and unkind,
I drive you from
this breast of mine,
turn your amorous
thoughts elsewhere.

5. Recitativo (Aminta & Fillide)

Credi a' miei detti, Aminta,
e lascia in pace me,
che per genio
e per costume antico
ho troppo in odio
l'amorosa face.

Believe my words, Aminta,
and leave me in peace,
I who by inclination
and long-established habit
have too much hatred
for the fire of love.

Come in odio aver puoi quella
face d'amor ch'ogni momento si
vede sfavillar ne'lumit tuoi?

How can you hate that fire of love
which at every moment can be
seen sparkling in your eyes?

6. Aria (Aminta)

Forse ch'un giorno il Dio d'amore
potrebbe al core piaga formarti
che sia mortal.

Perhaps one day the god of love
might make a wound in your heart
which will be fatal.

Che bel mirarti penar, soffrire
allor languire, l'aspre punture
d'acuto stral.

What joy then to you languishing,
grieving, suffering the fierce pains
of his sharp arrow.

7. Recitativo (Fillide & Aminta)

Invano, invan presumi scuotere
il mio pen sier,
che di Cupido l'arco schernisco
e dello stral mi rido.

In vain, in vain do you presume
to shake my resolution,
for I scorn Cupid's bow,
and I laugh at his arrow.

Deh! per pietà, rispondi,
ninfa bella e cru dele,
se ti specchiasti mai
nel rio, nel fonte,
come amor non ascondi di tua
rara beltade?
E se ami e se conosci
del tuo volto gentil
tutti i tesori,
perché non brami ancor
che altri l'adori?

Alas! out of pity answer me,
lovely and cruel nymph;
if ever you have looked at yourself
in the stream, in the fountain,
why do you not conceal your love
of your rare beauty?
And if you love, and are aware of,
all the treasures
of your charming face,
why do you still not desire that
another should adore it?

Perché non vuò, pastor,
ch' il fonte e il rio
s'accrescan coll'umor
del pianto mio.

Because, shepherd,
I do not want the fountain and
the stream to be swollen
with the water of my tears.

8. Aria (Fillide)
Fu scherzo, fu gioco
chi disse ch' il foco
del nume di Gnido
contento ci dà.

It was a joke, a game,
whoever said that the fire
of the god Cupid
gives us happiness.

Quel cor che non pena
nell'aspra catena
così per diletto cantando sen va.

So the heart which does not
suffer in that cruel bond
goes on its way singing joyfully.

9. Recitativo (Fillide & Aminta)
Libero piè fugga dal laccio,
e i giorni coll'aura sol
di libertà respiri.
Quei che sembran martiri,
che han faccia di tormenti
d'ogni amator nel seno,
Fillide, in un baleno si cangiano in
piaceri ed in conten ti; dunque se
ciò t'affrena, vieni pur lieta,
o cara,
incontro alla dolcissima catena.

Let the unfettered foot run
from the snare, and spend its days
breathing only the air of liberty.
What seem sufferings,
and appear torments in the breast
of every lover,
Fillide, are changed in a flash into
pleasures and happiness; so if that
holds you back, just come happily,
dearest,
into that most sweet chain.

Taci, pastor, non più.

Be silent, shepherd, say no more.

Come dunque, crudele, più
ascoltarmi non vuoi?

What then, cruel girl, you do not
wish to hear me further?

No, perché han troppa forza
i detti tuoi.

No, because your words
are too persuasive.

Ah! barbara, inumana,
se la giusta cagione dell'amor mio
nel mio parlar comprendi,
come di pari ardor tu non
t'accendi?

Ah! cruel, inhuman girl,
if you can understand in my words
the true cause of my love, why are
you not enflamed with like
passion?

10. Aria (Aminta)
Se vago rio fra sassi frange
l'amato argento,
al fin contento
posa nel mare.
Ma il ciglio mio,
che sempre piange,
non trova seno, che ponga freno
al suo penare.

Even though a beautiful stream
breaks up its lovely silver among
the rocks, in the end it comes to
rest contentedly in the sea;
but my eye,
always weeping,
cannot find a heart which will put
an end to its suffering.

11. Recitativo (Fillide)

D'un incognito foco già sento a
poco a poco le vampe
entro del seno.

Mia cara pace, addio!
Vuol di me vendicarsi
il cieco Dio.

Little by little I now feel the heat
of an unknown fire
within my breast.

My dear peace, farewell!
The blind god wishes
to have his revenge on me.

12. Aria (Fillide:)

Sento ch'il Dio bambin col strale
suo divin m'ha il sen piagato.
E già questo mio cor più non
ricusa amor ed è cangiato.

I feel that the boy-god has pierced
my breast with his divine arrow;
and already this heart of mine no
longer rejects love, and is changed.

13. Recitativo (Aminta)

Felicissimo punto,
in cui nel seno la mia fiamma ti
giunge, e l'amoroso dardo
il cor til punge.

Oh most happy moment,
when my love reaches your breast,
and the amorous dart
pierces your heart!

14. Aria Aminta)

Al dispetto di sorte crudele,
e fedele quest'alma sarà.
Che se Filli ad amarmi si muove,
son chiare le prove di sua fedeltà.

However cruel my fate may be,
my soul will be faithful;
for if Fillide is coming to love me,
the proofs of her fidelity are clear.

15. Recitativo (Fillide)

Vincesti, Aminta,
e l'amoroso affanno, per
dichiararmi affatto di libertade
priva, già dell'anima mia si fa
tiranno; ma con tanta
dolcezza usa i rigori,
ch'il rio martoro,
quando mi giunge in seno, veste
manto di gioia e di tesoro,

You have conquered, Aminta;
and the pain of love is now
becoming a tyrant over my soul,
to declare me utterly deprived of
my liberty; but it uses its power
with such gentleness
that the cruel torment,
when it reaches my breast, puts on
a mantle of joy and happiness.

16. Aria (Fillide)

È un foco quel d'amore che
penetra nel core, ma come,
non si sa.
S'accende a poco a poco,
ma poi non trova loco
e consumar ti fa.

The fire of love is one that
penetrates the heart,
but how, we do not know.
It grows little by little,
but soon it knows no bounds and
has you totally consumed.

17. Recitativo (Aminta & Fillide)

Gloria bella di Aminta
mirar Fillide vaga,
dalla sua fedeltà
costretta e vinta.

It is Aminta's bliss to gaze
upon the lovely Fillide,
who is chained and conquered
by his fidelity.

Si, si, vincesti.

Yes, yes, you have conquered.

Ed io fedele amante...
Ed io sempre costante...
dirò che non mai
vana speranza, vincer
l'altrui rigor con la costanza.
ridir potrò, che spargere querele
non fu mai vista indarno alma
fedele.

And I, faithful lover....
And I, ever constant...
will say that the hope of
overcoming another's indifference
with constancy was never
disappointed, will be able repeat
that a faithful soul was never seen
to utter laments in vain.

18. Aria (Aminta)

Chi ben ama non paventi
di trovar un di pietà.
Che ministre dei contenti son
costanza e fedeltà.

He who loves truly should not
despair of finding pity one day;
for constancy and fidelity are
bringers of contentment.

19. Recitativo (Aminta & Fillide)

E pur, Filli vezzosa,
risolvi di dar pace
alle mie pene?

And so, charming Fillide,
are you determined to give
comfort to my sufferings?

La mia gioia, il mio bene altri
non è che Aminta,
e questo core arde tutto per te
d'immenso amore.

My joy, my treasure is none
other than Aminta,
and my heart burns with
boundless love entirely for you.

20. Aria (Fillide)

Non si può dar un cor si felice in
amor come il cor mio.
Quel bene che mi piace sente la
stessa face,
ed hanno le nostre alme
un sol desio.

There cannot be a heart so happy
in love as mine.
The loved one who delights me
feels the same fire,
and our souls have
only one desire.

21. Recitativo (aminta & Fillide)

O felice in amor dolce tormento,
se partorisce al fin gioie e
contento!

Oh happy is sweet torment in
love, if in the end it brings forth
joys and contentment.

22 . Duetto (Aminta & Fillide)

Per abbatter il rigore
d'un crudel spietato core
forte scudo è la costanza e il valor
di fedeltà.

To overcome the indifference
of a cruel, pitiless heart,
constancy and the valor of fidelity
are a strong shield.

Volga al cielo i sguardi,
ai numi, chi al fulgor
di quei bei lumi
vuol nutrire la speranza
di trovar un di pietà.

Turn your gaze to heaven,
to the gods, you who see the
splendor of those lovely eyes,
so you can cherish the hope of one
day finding pity.

Karen Flint, harpsichordist, is the founding artistic director of Brandywine Baroque with concerts held in Wilmington and Rehoboth Beach, Delaware. Ms. Flint established the Dumont Concerts in 2003, a weekend festival of harpsichord recitals. Now called Harpsichord Heaven, the programs are given on her collection of antique instruments in Delaware. She studied harpsichord with Edward Parmentier and Egbert Ennulat and organ with Fenner Douglass and Paul Terry and has degrees from Oberlin Conservatory of Music and The University of Michigan. Ms. Flint is Adjunct Instructor of Harpsichord at the University of Delaware.

Flutist **Eileen Grycky** is the professor of flute at the University of Delaware School of Music where she teaches baroque flute in addition to teaching the modern flute. Ms. Grycky has appeared in concerts with Brandywine Baroque throughout the East Coast including performances at the Boston Early Music Festival. She has also performed as baroque flutist with the Dorian Baroque in New York City. A recipient of the University's Excellence in Teaching Award, Ms. Grycky is the flutist with the Christiana Winds, the faculty woodwind quintet at UD. She is also a member of The Tiger Lily Trio, who will perform at the Malta International Music Festival in 2022. Ms. Grycky performed throughout the United States and in France and Belgium as a member of the Taggart-Grycky Flute and Guitar Duo. Both the quintet and the duo have been active in commissioning many new works by composers including Robert Maggio, Daniel Dorff, Cynthia Folio, Peter Flint and Jennifer Margaret Barker. Recently Ms. Grycky helped commission works by Amanda Harberg and Roger Zare. In 2018 she performed Zare's Zodiacal Light at the National Association of College Wind and Percussion Instructors convention in Vancouver, Canada.

Ms. Grycky is also a member of the orchestra of the Opera Philadelphia, the Delaware Symphony, and the Serafin Ensemble, a group of international performers who present chamber works for up to eight players. She appears on many recordings with the Brandywine Baroque as well as on recordings with the Taggart-Grycky Duo, the Christiana Winds and the Delaware Symphony.

Ms. Grycky is a frequent performer at the National Flute Association conventions. She has served on the NFA's Diversity and Inclusion Committee and has appeared as a panelist for the committee at several conventions. Ms. Grycky is a strong proponent of the music of women, minorities and under-represented populations. At UD she is the founder and artistic director of a concert series, Tiger Lily Music: Celebrating the Works of Women, African American, and Latino Composers.

Ms. Grycky has performed as soloist on several occasions with the DSO, the Mozart Orchestra of Philadelphia, Ensamble American in New Jersey, the Newark Symphony in Delaware and the UD Wind Ensemble, and she has served as a substitute in the Philadelphia Orchestra. In 2009 she was awarded an Established Artist Fellowship by the Delaware State Arts Council. Ms. Grycky is a graduate of the Oberlin Conservatory and the New England Conservatory.

Praised for her "sparkle and humor, radiance and magnetism" and hailed for "a voice equally velvety up and down the registers", soprano **Laura Heimes** is widely regarded as an artist of great versatility, with repertoire ranging from the Renaissance to the 21st century. She has collaborated with many of the leading figures in early music and has been heard at the Boston, Berkeley, Connecticut and Indianapolis Early Music Festivals. In addition, Ms. Heimes has performed at the Oregon and Philadelphia Bach Festivals under the baton of Helmuth Rilling, the Carmel Bach Festival under Bruno Weil and Paul Goodwin, and in Rio de Janeiro and Sao Paulo, Brazil. With the Philadelphia Orchestra she appeared as Mrs. Nordstrom in Stephen Sondheim's *A Little Night Music*. She made her Carnegie Hall debut in Handel's *Messiah* and in December 2011 she appeared in the acclaimed staged production of the same work with the Pittsburgh Symphony under Maestro Honeck. Ms. Heimes has recorded for Dorian, Pro Gloria Musicae, Plectra Music, Sonabilis, Albany, Avian and Zefiro records. For more information visit www.lauraheimes.com.

Julianne Baird, soprano, with over 130 solo CD's to her credit, has been described as one of the world's most recorded sopranos. In addition to her major roles in a series of acclaimed recordings of Handel and Gluck operatic premieres, recent additions to her discography include six Telemann secular cantatas with Steven Zohn, the complete Biblical Cantatas of Elisabeth Jacquet de la Guerre with Brandywine Baroque and "Aux Plaisirs, aux Delices Bergeres-French Court Airs and Dances" with the London-based group Zephyrus.

Her scholarship includes a Ph.D. from Stanford University and intensive studies with Nikolaus Harnoncourt at the Mozarteum in Austria. Her book, "Introduction to the Art of Singing," Cambridge University Press, now in its third printing, is used by singers and professional schools internationally. Dr. Baird has served as Professor-at-Large at the University of Western Australia and is currently a Distinguished Professor at Rutgers University. In popular demand as a visiting artist, she conducts Master Classes at Yale, Oberlin

Conservatory, Juilliard, and Stony Brook. Recently she was awarded an Endowed Chair position at the University of Alabama.

Baird has performed with Christopher Hogwood, John Eliot Gardiner and Joshua Rifkin throughout Europe, and has also sung as soloist with the Cleveland and Philadelphia Orchestras and the New York Philharmonic.

Violinist **Martin Davids** is the Director of Callipygian Players, Chicago's premier baroque chamber music ensemble. Mr. Davids is concertmaster of Chicago Galant Consort, Bach Collegium of Fort Wayne, Janus Ensemble, Reno Baroque Ensemble (NV), and the Bach Institute Players at Valparaiso University. He is principal second violin with Haymarket Opera Company and Baroque Chamber Orchestra of Colorado and also plays with Ars Antigua and Music of the Baroque in Chicago. His recordings can be found on the Musica Omnia, Albany, Plectra, Cedille and Sonabilis labels. Mr. Davids is a founding member of the award winning electric baroque ensemble, Discontinuo, and is in demand as an electric violinist. He performs on a Baroque violin by Ferdinando Alberti, dated 1750.

Edwin Huizinga, violin, will be making his conducting debut with the Guelph Symphony Orchestra, in Canada. Huizinga will also be taking over as Artistic Director of the Sweetwater Music Festival, as well as founding a new Academy program for young artists at the Carmel Bach Festival specifically for baroque and classical study. Huizinga has also been invited to be part of the Smithsonian String Quartet, stepping in for Marilyn McDonald, and performing on one of the most valuable Stradivarius instruments in the world. Other engagements around the world include performances with his duo Fire & Grace, as well as ACRONYM, a 12-piece baroque ensemble focusing on the secret gems of the baroque. In the world of composition, Huizinga has been commissioned by Opera Atelier and Tafelmusik to write a new composition for an Opera being presented in 2021.

Amy Leonard, violist and Philadelphia native, performs as recitalist, chamber musician and orchestral player with repertoire ranging from the baroque to the contemporary, having participated in music festivals in North America and Europe such as Aspen, Banff, Spoleto USA, Mostra Mozart in Venice, Italy, Baroque Performance Institute at Oberlin and the Pierre Monteux School in Hancock, Maine, where she directed the school's chamber music series. Past orchestral positions have been with the Louisiana Philharmonic Orchestra, the New World Symphony, and as assistant principal violist with the National Symphony of Ireland. Amy formerly taught viola at Southeastern Louisiana University and now maintains a large studio in Pennsylvania where she is also in demand as a free lance musician, performing regularly with the Delaware Symphony Orchestra, Tempesta di Mare, the Relâche Ensemble and the Pyxis Piano Quartet, of which she is a founding member.

John Mark Rozendaal, cello, specializes in teaching and performing stringed instrument music from the baroque and renaissance eras. As founding Artistic Director of Chicago Baroque Ensemble, he performed and led seven seasons of subscription concerts, educational programs, radio broadcasts, and recordings for the Cedille and Centaur labels. Mr. Rozendaal served as principal violoncellist of The City Musick and Basically Bach, and has performed both solo and continuo roles with many period instrument ensembles, including the Newberry Consort, Orpheus Band, and the King's Noyse, Boston Early Music Festival Orchestra, the Catacoustic Consort, Philomel, Parthenia, The New York Consort of Viols, Empire Viols, and the Kansas City Chorale. He is a member of Trio Settecento with violinist, Rachel Barton Pine and harpsichordist, David Schrader, and the consort, LeStrange Viols.

Heather Miller Lardin is Principal Bass of the Handel & Haydn Society. She is a member of Philadelphia Baroque orchestra Tempesta di Mare and the Philadelphia Bach Collegium and appears with Brandywine Baroque and at the Staunton Music Festival. Lardin is founding co-director of Night Music, a Philadelphia-based Classical chamber ensemble. She directs the Temple University Early Music Ensemble and serves on the faculties of the Music School of Delaware's Suzuki Academy, the Curtis Young Artists Summer Program and the Amherst Early Music Festival Baroque Academy. In January 2018, she launched a public school Suzuki double bass program for first and second graders in South Philadelphia through Musicopia. At home, Heather teaches a select Suzuki double bass studio with her two Maine Coon cats assisting. heathermillerlardin.com