



## **Sonatas & More**

December 20, 2020

*To Fleeting Pleasures from Samson, Act 2, Scene 2*

George Frideric Handel  
(1685-1759)

Preludio

Angelo Michele Besseghi  
(1670-1744)

Sonata III in G major for violin

Angelo Michele Besseghi

Andante

Balletto: Allegro

Sarabanda: Adagio

Presto

Giga: Presto

*My Faith and Truth, O Samson Prove from Samson*  
*With Plaintive Notes from Samson*

George Frideric Handel

Sonata in G major, BWV 1027 for viola da gamba and harpsichord

Johann Sebastian Bach  
(1685-1750)

Adagio

Allegro ma non tanto

Andante

Allegro moderato

### **Brandywine Baroque**

Laura Heimes, soprano

Martin Davids, violin

John Mark Rozendaal, viola da gamba

Karen Flint, harpsichord

## Songs from *Samson*, HWV 57 by George Frideric Handel

### To Fleeting Pleasures

To fleeting Pleasures make your Court,  
No Moment lose for Life is short.  
The present now's our only time,  
The missing that our only Crime.

### My Faith and Truth

My faith and truth, O Samson prove,  
But hear me, hear the Voice of Love.  
With Love no mortal can be cloy'd.  
All happiness is Love enjoy'd.

### With Plaintive Notes

With plaintive notes and am'rous moan,  
Thus coos the turtle left alone.  
Like me, adverse to each delight,  
She wears the tedious widow'd night,  
But when her absent mate returns,  
With doubled raptures then she burns.

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**Angelo Michele Besseghi**, called "Bezeghi" by Fétis, was born in Bologna, Italy in 1670, and died in Paris in 1744. He was recognized as a good composer and excellent violinist. When Besseghi was very young, he settled in Paris around 1684 and later became the music director for Louis Fagon (1680-1744), a financial manager.

Other locations given for him include Rome and Naples, all of which were major centres for music and the arts in the first half of the 18th century. Besseghi was noted for his exceptional tone as a player, and there are even records of the Guarneri instrument on which he played.

During a trip to Véré, a property of Mr. Fagon, Besseghi fell and broke his left arm. He never fully recovered from this accident and had to give up playing his violin. Despite Besseghi's handicap, he remained in the employ of Mr. Fagon until his death in 1744, the same year as his protector. Jean-Benjamin de La Borde reports that he then made a gift of his Guarnerius violin to Mr. de Saint-Saire, violinist for Mme la Marquise de la Mézangère, protector of the harpsichordist, Simon Simon. At the age of 13, Simon was discovered by the Marquise de La Mézangère, a pupil of François Couperin. Noticing his aptitude for the harpsichord, she took him home in 1747 to teach him the harpsichord with the help of Mr. de Saint-Saire, who taught her music. Madame la Marquise de la Mézangère was born in 1693, and played the harpsichord excellently. She understood composition perfectly, but never published her works.

A copy of Besseghi's sonatas for violin and basso continuo published in Amsterdam is kept at the National Library of France. *12 Sonata da Camera a Violino Solo col Violone o Cembalo, Opera Prima, Estienne Roger, Amsterdam, (1725 according to the BnF)*. The *Preludio* for harpsichord is from Besseghi's *Pièces Choisies et très brillantes pour le Clavecin ou l'Orgue, Op. IVa, Paris (c1743)*.



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](http://www.lauraheimes.com).

Violinist **Martin Davids** founded and directs the Callipygian Players, Chicago’s premier Baroque chamber music ensemble. “A devoted Baroque artist and performer of considerable note” (Jack Neal, KUNR-FM), Mr. Davids is concertmaster of Brandywine Baroque (DE), Third Coast Baroque, Bella Voce Sinfonia, and Bach Collegium of Ft. Wayne. He is principal second violin with the Haymarket Opera Company, and Baroque Chamber Orchestra of Colorado. In Chicago, he also plays with Music of the Baroque and Ars Antiqua. In the summer, he performs at the Staunton Music Festival (VA). Other ensembles he has played with include Bach Collegium San Diego, Indianapolis Baroque Orchestra, Ensemble Galilei, Chicago Opera Theater, Central City Opera, Aradia, Toronto Consort, and numerous others across Canada and the U.S. Mr. Davids earned the prestigious Performer Diploma in Baroque violin from Indiana University where he studied with Stanley Ritchie. He also received a Masters degree from the University of Michigan.

**John Mark Rozendaal**, viola da gamba, 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.

**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.



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