



**Catherine “Kitty” Clive**  
(1711 – 1785)

*18<sup>th</sup> Century Songstress and Actor*  
November 8, 2020 at 3:00PM

**Laura Heimes, soprano**  
**Karen Flint, harpsichord**  
**John Burkhalter, actor**

How Hard is the Fortune from *The Ladies Case* by Mr. Gouge, 1734

Whilst endless Tears and Sighs from *The Fatal Falsehood*, 1734 by John Frederick Lampe

Young Roger came Tapping, 1740 from *Roger and Dolly* by Henry Carey

Crowds of Coxcombs, 1740 from *Colombine Courtezan* by Henry Carey

As Musing I rang'd in the Meads all alone by Henry Carey  
*The Lady's Lamentation for the Loss of Senesino*, 1724

These Old Fellows from *The Wanton Wife*, 1736 by Henry Carey

Blab not what you ought to smother, 1740 from *The Tell Tale* by Henry Carey

A reading from Lady Hertford to her son on January 23, 1743

The Green Room Scuffle, 1746 set to Ballad tune, Good Morrow, Gossip Joan

The Life of a Belle from *The Agreeable Amusement*, 1749 by Henry Carey

Epilogue to *Lethe*, 1740 spoken by Mrs. Clive & Mr. Raftor  
in the Characters of Miss Lucy and Mr. Thomas by David Garrick

The Card Invites from *Lethe*, 1740 by Thomas Arne

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).

**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.

Her recordings include: *The Complete Works of Louis Couperin*; *Complete Works of Chambonnières, Volumes 1 & 2*; *Complete Harpsichord Works of Nicolas Lebègue and Jacques Handedel*; *Complete Harpsichord Works of Elizabeth Jacquet de La Guerre*; *Les Pièces de Clavessin by Jacques Champion de Chambonnières*; *The Complete Harpsichord Concertos on Antique Instruments* by J. S. Bach with Davitt Moroney and Arthur Haas on the Plectra label; plus *The Jane Austen Songbook* with Julianne Baird on the Albany label.

**John Burkhalter** studied the performance of early music at the New England Conservatory of Music in Boston under Daniel Pinkham and the performance of Baroque music at Harvard University under Dutch recorder virtuoso Frans Bruggen. In addition he received valuable instruction from the distinguished Swiss Baroque oboe and recorder virtuoso Michel Piguet.

Mr Burkhalter also lectures and performs with the Practitioners of Musick, Early Music Princeton, Le Triomphe de l’amour, The Riverview Consort, Les Agrements de musique and has performed with La Fiocco and Brandywine Baroque. He regularly performs in a number English Country Dance Bands in association, most notably, with the Germantown (Philadelphia) Colonial Assembly and New York City’s 92 Street Y.



This organization is supported, in part, by a grant from the Delaware Division of the Arts, a state agency, in partnership with the National Endowment for the Arts. The Division promotes Delaware arts events on [www.DelawareScene.com](http://www.DelawareScene.com).