



BRANDYWINE BAROQUE
2021-2022 CONCERT SEASON

From Playhouse to Your House

November 14, 2021

3:00PM

- Hapless Lovers Who Sue in Vain from *New Songs of Vaux-Hall*
(Sung by Miss Charlotte Brent) Dr. Thomas Arne
(1710-1778)
- Useless is that Coquetting Leer from *The Agreeable Musical Choice*
(Sung by Mr. John Beard)
- Song of Diana: With Horns and with Hounds Dr. William Boyce
In Mr. Dryden's *Secular Masque* (1711-1779)
(Sung originally by Mr. John Beard)
- The Princes Applaud with a Furious Joy from *Alexander's Feast*
(Sung by Mr. John Beard) George F. Handel
(1685-1759)
- Vignette from *The Maid of the Mill* Pastiche assembled by Samuel Arnold
Characters: Patty – Laura Heimes; Giles – Tony Bouttè; Lord Aimworth – Martin Davids
- Was I Sure a Life to Lead (Sung by Miss Brent) Giovanni B. Pergolesi
(1710-1736)
- When a Maid in Way of Marriage (Sung by Mr. John Beard) Samuel Arnold
(1740-1802)
- Cease, O Cease to Overwhelm Me (Sung by Miss Charlotte Brent) Felice Giardini
(1716-1796)
- Then Hey for a Frolicksome Life (Sung by Mr. John Beard) Monsnigier
(Anon)
- Duet:** O the Transport, O the Rapture from *Songs of Vaux-Hall Gardens*
(Sung by Mr. John Beard & Miss Charlotte Brent) Dr. Thomas Arne
(1710-1778)
- From *Artaxerxes* Dr. Thomas Arne
Adieu Thou Lovely Youth (Sung by Miss Charlotte Brent) (1710-1778)
O Much Lov'd Son (Sung by Mr. John Beard)
The Soldier Tir'd (Sung by Miss Charlotte Brent)

From *Alcina*
Recit: Voglio amar
Oronte & Morgana, (Sung by Mr. Beard & Miss Young)
Credete al mio dolore
Morgana, (Sung by Miss Cecilia Young [Arne])
Recit: M'Inganno, me n'avveggo
Oronte, (Sung by Mr. John Beard)
Un momento di content
Oronte, (Sung by Mr. John Beard)

George F. Handel
(1685-1759)

From *Saul*
What Abject Thoughts a Prince Can Have
Merab, (Sung by Miss Cecilia Young)
Recit: Yet Think on this Honour
Merab, (Sung by Miss Cecilia Young)
Birth and Fortune I Despise
Jonathan, (Sung by Mr. John Beard)
Author of Peace
Merab, (Sung by Miss Cecilia Young)

George F. Handel
(1685-1759)

Duetto: Tra amplessi innocent from *Cecilia volgi un sguardo*
(Sung originally by Anna Maria Strada and Carlo Arrigoni)

George F. Handel
(1685-1759)

Brandywine Baroque

Laura Heimes, soprano
Tony Boutté, tenor
Eileen Grycky, flute
Martin Davids, violin
Edwin Huizinga, violin
Amy Leonard, viola
John Mark Rozendaal, cello
Donna Fournier, cello
Karen Flint, harpsichord



Notes
From Playhouse to Your House

If you have not had the chance to view the lecture by John Burkhalter first offered on Sunday, November 7, entitled *From Playhouse to Your House*, I highly recommend that you do so. It is available as part of your ticket purchase to this concert. The link to his lecture can be found on the email with this concert's link. John delightfully sets the social and musical period in eighteenth-century England along with biographical information about the three featured singers, Cecilia Young Arne, Charlotte Brent, and John Beard. His brilliant lecture includes 60 illustrations from the period, that are fascinating to see. You will get firsthand views of what some of the audiences of the day were like and hear insightful period quotes. Below are some brief biographies of the three singers whose songs we are performing on this program.

Cecilia Young (Mrs. Arne) was baptized on Feb. 7, 1712, in London. She was the daughter of Charles Young, organist at All Hallows, Barking. Cecilia studied with Francesco Geminiani and began her singing career in concerts from March 1730, and first appeared in English operas by Lampe and Smith in 1732-33. Later she sang in premieres of Handel's *Ariodante* and *Alcina* (1735).

Cecilia married the composer Thomas Arne in 1737, and thereafter appeared in his stage works of *Comus*, *Rosamond* and *Alfred* in London and in Dublin for two seasons from 1742-44.

Her marriage was an unhappy one, and she was occasionally ill, making appearances only a few times after 1746. Her last Arne role was in *Eliza* in 1754. She sang in the Dublin winter concert season from 1748-49, returning once again in 1755, performing his works at the Smock Alley Theatre.

Arne returned to London, abandoning her in Dublin with her niece, Polly. There, Mrs. Delany found her employed as a singing teacher for a charitable Irish family. She returned to London in 1762 and was reconciled with Thomas Arne before his death. Charles Burney wrote about her: "Mrs. Arne was deliciously captivating. She knew nothing in singing or nature but sweetness and simplicity." She died in London on October 6, 1789.

Charlotte Brent, (later Mrs. Pinto), was born in London on December 17, 1734, the daughter of a fencing master, Charles Brent. She was taught by Thomas Arne and made her stage debut as Liberty in his *Eliza* in Dublin, November 29, 1755. She returned to London with Arne apparently becoming his mistress, after he abandoned his wife in Dublin. Arne tried to get her a position at Drury Lane, but David Garrick refused because of her unattractive appearance. She was, however, an exceptionally talented singer. She instead joined Covent Garden where with John Beard as *Macheath*, she triumphed as Polly in John Gay's very successful *The Beggar's Opera*, October, 1759.

Charles Dibdin wrote that: "Her power was resistless, her neatness was truly interesting and her variety was incessant". At Covent Garden she played Sally in Arne's *Thomas and Sally*, Rosetta in his pasticcio *Love in a Village* and Mandane in his *Artaxerxes* (1762), a bravura role including "The soldier tir'd", which became an exhibition aria for English sopranos. In 1765 she was the first Patty in *The Maid of the Mill*, with music arranged by Arnold. She sang in summer seasons at Vauxhall Gardens from 1760, and appeared at Ranelagh, 1762-4. By 1765 her popularity was such that her name was used for a collection of over 400 song lyrics, *The Brent; or, English Syren*.

In 1766, to Arne's scorn, she married the violinist Thomas Pinto, a gifted but lazy musician who ran Marylebone Gardens in 1769 for one disastrous season. Four of their children, including twin boys, died between April 1769 and March 1770. To escape creditors, they moved first to Edinburgh where Syllas Neville found her "grown so ugly", and then to Dublin where "the ruins of the once celebrated Miss Brent" (Thomas Snagg) sang Urganda in Michael Arne's *Cymon* (1773). Pinto died in December 1782 or January 1783, leaving her penniless. She returned

to London to live with her stepdaughter, whose musically gifted son, George Frederick Pinto, she taught. There were a few final stage appearances in 1785 and 1786, when she sang Polly, as well as *The soldier tir'd* and *Sweet echo* from Arne's *Comus*, both very famous songs of 18th century England. W. T. Parke, oboist, who played with in those final appearances, remarked that she was loudly applauded: "her voice possessed the remains of those qualities for which it had been so much celebrated — power, flexibility and sweetness." Miss Brent died in London on April 10, 1802.

John Beard, English tenor, was born c1717. He was trained at the Chapel Royal as a boy soprano. While still a boy, he sang in Handel's *Esther* (1732). He won immediate success with his debut at Covent Garden as Silvio in *Il pastor fido* by Handel in 1734. From that time on he began a long association with Handel from the late 1730s to the 1750s. He sang more Handel parts under the composer than any other singer, appearing in ten operas, including *Ariodante* (1735), *Alcina* (Oronte, 1735), *Atalanta* (1736), *Arminio* (1737), *Giustino* (1737), and *Berenice* (1737). He was most known as an operatic singer, taking a leading role in every one of Handel's English oratorios, odes, and musical dramas except *The Choice of Hercules* (which has no tenor part). He regularly sang in Handel's *Messiah* performances at the Foundling Hospital (refusing a fee), for Musicians Fund benefits and other charities.

Beard was not exclusively a Handel singer; from 1736, he sang in Galliard's *The Royal Chace* at Covent Garden, and appeared in numerous ballad operas, pantomimes, burlesques, and more serious pieces. He was a member of the Drury Lane company (1737–43, 1748–59) and at Covent Garden (1743–8, 1759–67). From 1737 he was a popular Macheath in *The Beggar's Opera* and appeared in J.C. Smith's *Rosalinda* (1740), *The Fairies* (1755) and *The Tempest* (1756). He also sang numerous works by Lampe, Boyce and especially Arne, including *Comus*, *Rosamond*, *The Judgment of Paris*, *Alfred*, *Artaxerxes*, and *Love in a Village*, in which he made his last appearance in 1767.

John Beard married Lady Henrietta Herbert in 1739, which met with much disdain and criticism from the aristocracy. After Lady Henrietta died in 1753, Beard married Charlotte Rich, daughter of the proprietor of Covent Garden. Beard succeeded him as manager of Covent Garden from 1761 until he retired in 1767. Beard retired because of the onset of deafness. He then sold the Covent Garden patent for £60,000. For many years before and after his retirement he held the post of "vocal performer to his Majesty" with a salary of £100 a year, and he sang occasionally in the Royal Chapel. Charles Dibdin considered him the finest English singer of the age. The heroic parts that Handel composed for him, especially Samson, Judas and Jephtha, established the importance of the tenor voice, at a time when leading male roles were often sung by castratos or women. John Beard died in Hampton on February 5, 1791.

Notes compiled by Karen Flint

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.

Tony Boutté, tenor, was described in a recent issue of *Opera News* as “possessed of a radiant, communicative tenor.” A native of Louisiana, Tony made his operatic debut as Orfeo in Stephen Wadsworth’s groundbreaking Monteverdi Cycle with Skylight Opera. He has sung extensively, here and abroad, including New York, London, Paris and Los Angeles, with his Carnegie Hall debut coming in 2006 singing Handel’s *Messiah*. Tony has performed and recorded numerous premiers, including Eaton’s *Benjamin Button*, Cuomo’s *Arjuna’s Dilemma*, Michael Gordon’s *Chaos*, Bang on a Can’s *Carbon Copy Building* and *In the Penal Colony* by Philip Glass. Festival appearances include Salzburg, Aspen, Bard, Schleswig-Holstien, Settembre, Aldeburgh and Versailles. Tony’s extensive recording catalog includes works by Lully, Handel and Bach, as well as multiple world premier recordings. Recent releases include Fauré songs (Edition Peters Sounds) and music of Boismortier (*Centaur*) with Arcanum Ensemble. Tony recently joined the faculty of Sam Houston State University and is artistic director of New American Voices, an initiative created to champion new American works for voice through the collaboration of singer and composer. For more information, visit www.tonyboutte.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.

Brandywine Baroque 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. The quintet has been invited to appear at the Malta International Music Festival in 2021. 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, Ensemble 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.

Karen Flint, harpsichordist and artistic director of Brandywine Baroque since its founding, directs a series of concerts in Delaware and a weekend festival of harpsichord recitals called Harpsichord Heaven. The programs are given on her collection of antique instruments. Ms. Flint studied harpsichord with Edward Parmentier and Egbert Ennulat and organ with Fenner Douglass. She has degrees from Oberlin Conservatory of Music and The University of Michigan and is Adjunct Instructor of Harpsichord at the University of Delaware.

Her recordings include: Pièces de Clavecin associated with the Name La Barre (PL21901); The Complete Works for Harpsichord of Louis Couperin (PL21701); The Complete Works for Harpsichord of Jacques Champion de Chambonnières (PL21501, PL21601 & PL21001); Complete Harpsichord Works of Nicolas Lebègue and Jacques Haudel; Complete Harpsichord Works of Elizabeth Jacquet de La Guerre; The Complete Harpsichord Concertos on Antique Instruments by J. S. Bach with Davitt Moroney & Arthur Haas for Plectra Music; plus The Jane Austen Songbook with Julianne Baird on the Albany label. For more information visit www.brandywinebaroque.org & www.plectra.org.