



Brandywine Baroque presents
Concerts at
The Flint Collection
2020 - 2021 Concert Season

Kitty Clive Sings

Arne, Boyce & Handel

February 21, 2021 at 3:00 pm (EST)

Recorded in the Barn at Flintwoods, Wilmington, Delaware

Beneath some Hoary Mountain from *Rosamond*, 1740
Ye Fawns and ye Dryads from *Comus*, 1740

Thomas Arne
(1710-1778)

Sweet Bird
from *L'Allegro, il Penseroso ed il Moderato*, 1740

George Frideric Handel
(1685-1759)

From *Comus*, 1740
By dimpl'd Brook & Fountain
Fame's an Eccho
Come, come bid adieu to Fear

Thomas Arne

O Peace, thou fairest Child of Heav'n from *Alfred*, 1757

Thomas Arne

A previously recorded excerpt from *The Chaplet*, 1749

Text by Moses Mendez
(?1690-1758)

In Vain I try my ev'ry Art from *The Chaplet*

Dr. William Boyce
(1711-1779)

I Know that my Person is Charming from *The Chaplet*

Or let the Merry Bells Ring Round
from *L'Allegro, il Penseroso ed il Moderato*, 1740

George Frideric Handel

Laura Heimes, soprano
Martin Davids, violin
John Mark Rozendaal, treble viol & cello
Donna Fournier, viola da gamba & cello
Karen Flint, harpsichord
with
John Burkhalter & Dongsok Shin



Thomas Augustine Arne (1710-1778), English composer, violinist and keyboard player, was the most significant figure in 18th-century English theatre music. His father and grandfather were London upholsterers and undertakers. As a child he adopted the middle name Augustine in deference to his mother, Anne's Catholic religion. Arne was schooled at Eton, where his passion for music became apparent: he tormented his fellow students "night and day" by playing the recorder, practiced the spinet secretly at night "muffling the strings with a handkerchief" and studied composition on his own. He took violin lessons with Michael Festing.

Arne was apprenticed for three years to a London attorney, but he soon abandoned the law for music. Thomas began teaching his sister and brother to sing. Parental opposition must not have been strong, because in 1732 along with his father Arne formed a company to put on English operas at the little Theatre in the Haymarket. His position in London theatre was strengthened when his sister Susanna married the actor and playwright Theophilus Cibber, whose company was in Drury Lane.

Arne married the singer Cecilia Young in 1737, and thus had the greatest tragedienne of her time (his sister) and the finest English female singer (his wife) at his disposal. They both contributed to his first enduring success, his setting of Milton's 1634 masque *Comus* as adapted by John Dalton in 1738. It was performed on stage beyond the end of the century. Arne's delightful music was imitated by Handel in his Milton oratorio *L'Allegro, il Penseroso ed il Moderato*, written two years later.

By 1738 Arne was one of the leaders of musical life in London. In 1740 he was commissioned to set Mallet and Thompson's masque *Alfred* to music for a performance given by the Prince of Wales at Cliveden House. The original work included "Rule, Britannia" as part of seven musical numbers. He rewrote *Alfred* several times, turning it into an all-sung oratorio in 1745, and an all-sung opera in 1753.

George Frideric Handel (1685-1759), was an English composer of German birth, who was acknowledged as one of the greatest composers of his age. His early output were operas, mainly on Italian librettos; later, he wrote large-scale vocal works, and then invented the English oratorio, a genre in which he excelled.

His *L'Allegro, il Penseroso ed il Moderato* was given at the Lincoln's Inn Fields theatre in 1740. The music for *L'Allegro* is a perfect expression of the moods suggested by the imagery of the two short poems by Milton from which the words are mostly taken. The first draft of a libretto, drawn solely from Milton, was provided by the philosopher and amateur musician James Harris. Handel wanted the contrasting attitudes of Milton's *Allegro* and *Penseroso* to be encompassed in "one moral design," and it was Charles Jennens, an English patron of Handel, and a librettist who undertook the revision of Harris's text and who added a final part of his own praising the virtues of moderation.

Whether Handel decided to forsake Italian opera at this moment is unclear; but such a decision had been taken by the time he had completed his next venture – a series of oratorios and other concert works given in Dublin between December 1741 and June 1742. There he produced a subscription series of six “Musical Entertainments” held at Neale’s new music hall. The repertory included *Saul* and *L’Allegro* from his recent London seasons. Among the singers was Susanna Cibber, Arne’s sister, who made a great impression on the concert attendees.

William Boyce (1711-1779), an English composer, organist and editor, made important contributions to instrumental music, song, secular choral and theatre music. He was born in London, where his father was a joiner and cabinetmaker. William’s father became aware of his musical talents when he was still an infant. He was sent to become a chorister at St. Paul’s Cathedral, under the guidance of Maurice Greene, who became his lifelong mentor. When his voice broke about 1727, he became a pupil of Greene for seven further years. He became a harpsichord teacher and organist at Oxford Chapel, and then organist of St. Michael, Cornhill.

Some of his early songs began to appear in the early 1730’s, and a few were included in George Bickham’s highly regarded song collection, “The Musical Entertainer.” He became recognized in the public when in 1736 he was appointed Composer to the Chapel Royal.

It was David Garrick at Drury Lane who offered him the chance to make his mark in the theatre. Garrick and Arne were frequently at odds with each other, so it is no wonder that Garrick turned to Boyce. Garrick eventually invited Boyce to set a musical entertainment by Moses Mendez, *The Chaplet*, that was performed in December, 1749. This pastoral afterpiece using the popular ballad style was an immediate success, and stayed in the repertory until the 1780’s.

Notes 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.

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.

Donna Fournier plays viola da gamba and baroque cello with Mélomanie and La Bernardinia Baroque Ensemble and has been a guest artist with such groups as Opera Lafayette, Tempesta di Mare, The Chamber Orchestra of Philadelphia and The Philadelphia Classical Symphony. The Philadelphia Inquirer acclaimed her solo work as “poised, soulful ... [and] played with particular depth.” Donna has recorded Buxtehude cantatas for PGM, Telemann trio sonatas for the Lyrichord, Boismortier trio sonatas for A Casa Discos, Jacquet de La Guerre and Bousset cantatas for Plectra Music, and new music for baroque ensemble for Meyers Music and Furious Artisans.

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.

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. 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.

Much in demand as a soloist and continuo player, **Dongsok Shin** has appeared with the Rebel, American Classical Orchestra, ARTEK, Concert Royal, Early Music New York, Carmel Bach Festival, Mark Morris Dance Group, the New York Philharmonic, the Orchestra of St. Luke's and the Orpheus Chamber Orchestra. He has toured throughout North America, Europe, and Mexico, has been heard on numerous radio broadcasts nationally and internationally, and has recorded for ATMA Classique, Bridge Records, Dorian/Sono Luminus, Hänssler Classic, Helicon, Lyrichord, and Newport Classic. He was a founding member of the Mannes Camerata, receiving international critical acclaim as music director for their productions of early baroque operas, and he was a member, as well as a guest director of NYS Baroque in Ithaca, NY.



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