

Try Something.....Old

Brandywine Baroque
2022-2023 Season



Gainsborough and His Circle of Musical Friends

October 14-16, 2022



Harmonic Joys
Viol and Voice Music in Germany

November 11-13, 2022



Favorites for the Night of Christmas

December 9-10, 2022



The Duenna

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Gainsborough
and His Circle
of Musical Friends



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2022-2023 Season



Thomas Gainsborough
Self-portrait c1787
Royal Academy, London

*Gainsborough in the
Company of his Musical Friends*

October 14, 2022 • The Barn at Flintwoods
October 15, 2022 • The Lutheran Church of Our Savior
October 16, 2022 • The Barn at Flintwoods

Marches from <i>The Camp</i>	Thomas Linley, senior & William Thomas Parke (1733-1795) & (1761-1847)
Cease Eugenio thus to gaze, Op. 8, No. 3	John Stanley (1712-1786)
No Flower that Blows	Thomas Linley, senior (1733-1795)
The Invitation	John Carr (fl c1750)
The Loving, Fearful Nymph From <i>The Musical Entertainer</i> , 1737	Set by a Lady
Master Linley's Hornpipe	Johann Christian Bach (1735-1782)
O Mighty Judge	Thomas Linley, junior (1756-1778)
The Lark Sings High in the Cornfield	Thomas Linley, senior (1733-1795)
Sonata Op. 3, No. 5 in A major	Carl Friedrich Abel (1723-1787)
Sweetest Bard Text by David Garrick	Ignatius Sancho (1729-1780)
Hark, Hark the Lark	Thomas Chilcot (1707-1766)

Intermission

Ianthe, the lovely, the joy of her Swain	William Jackson (1730-1803)
God Save the King	Johann Christian Bach (1735-1782)
Trust me wou'd you taste true pleasure	Johann Christian Bach (1735-1782)
Water Parted from the Sea	Thomas Arne (1710-1778)
I sigh and lament me in vain	Tommaso Giordani (c1730-3-1806)
Minuet in C major	Johann Christian Fischer (1733-1800)
Aloft and near her highest noon, Op. 8, No. 2	John Stanley (1712-1786)
Friendly Bumpers	John Carr (fl1672-1695)
Happy Hours, All Hours Excelling	Rudolf Straube (1717-c1780)

Laura Heimes, soprano
Martin Davids, violin
Edwin Huizinga, violin
Amy Leonard, viola
Donna Fournier, viola da gamba
John Mark Rozendaal, 'cello
Karen Flint, harpsichord
with
John Burkhalter, Independent Scholar

Thomas Linley, sr (1733-1795) was born in Badminton, Gloucester. His father was a carpenter who moved to Bath in the late 1740s. Linley was very gifted in music from an early age, and studied with Thomas Chilcot, organist of Bath Abbey. Later he studied in London with William Boyce and perhaps the Italian harpsichordist Paradies. He directed concerts in Bath from the mid-1750s to about 1774. He had 12 children, of whom at least four had musical or theatrical professions.

William Thomas Parke (1761-1847), born in London, was both an oboist and composer. At age 10 he learned the flute, and at 11 the oboe from his brother. In 1775 he sang as a treble in the Drury Lane chorus in Dibdin's *A Christmas Tale*. He worked hard at the oboe, and in 1783 recommended by William Shield, he became first oboe at Covent Garden. He composed overtures to the operas *Netley Abbey* and *Lock and Key* by Shield, who disliked composing them. He was so admired as an oboist that Shield wrote long soprano arias with a difficult concertante oboe part, including one in *Marian*, sung by Mrs. Billington, who's portrait is on the front wall of this Barn. According to Sainsbury, "his tone [was] remarkably sweet, his execution rapid and articulate, his shakes brilliant, his cantabiles and cadenzas varied and fanciful, and ... his judicious style of playing adagio movements evince[d] the greatest feeling and expression."

John Stanley (1712-1786), English composer, organist and violinist. He became blind as the result of a domestic accident at the age of two, and began to study music as a diversion when he was seven. He got on so well studying with Maurice Greene at St Paul's Cathedral that before he was 12 he was appointed organist at the nearby church of All Hallows Bread Street. Stanley's playing of voluntaries at the Inner Temple and St. Andrew's attracted musicians from all over London, including Handel, to hear him play.

Stanley was married in 1738 to Sarah, the elder daughter of Captain Edward Arlond of the East India Company, who brought him a dowry of £7000. Shortly after his marriage he became friendly with the future music historian John Hawkins, who supplied Stanley with texts for solo cantatas. His cantatas illustrate the part played by Stanley in the transition from the Handelian Baroque to the *galant* style associated in England with Johann Christian Bach.

A similar, though perhaps less radical, change of style can be seen in the two sets of solo cantatas Opp. 3 and 8. The first uses the *da capo* technique, rare among Stanley's English contemporaries; each cantata includes at least one example of the form. In the later set there are none at all, most of the arias being in binary form with the two vocal sections often separated by short instrumental symphonies.

John Carr (flourished c1750-60) Very little is known about the composer John Carr, except for a collection of songs titled *The Grove, or Rural Harmony*, that was published by Mr. Joseph Gibbs, organist at Ipswich and by John Johnson, Music Seller in Cheapside, London circa 1750. Two pieces from that collection on this program are The Invitation and Friendly Bumpers. His works include two cantatas, The Huntsman, and An Address to Flora, as well as an Echo Dialogue, eight songs and three Catches.

Johann Christian Bach (1735-1782), composer, and youngest son of Johann Sebastian Bach, was the most versatile of Bach's sons and the only one to write Italian operas. He was an important influence on Mozart and, with C.F. Abel, did much to establish regular public concerts in London. It is likely that J.C. Bach's early musical education was supervised by his father, though some instruction may have been given by Johann Elias Bach. Johann Christian took on secretarial duties in 1749-50. He was evidently a favorite child of Sebastian, and he inherited three of his father's harpsichords. After his father's death in 1750, Christian moved to Berlin and studied composition and harpsichord with his half-brother Carl Philipp Emanuel. He then went to Italy and studied with Padre Martini in Bologna. He became intrigued with operas, writing three in Italy and was second organist at Milan Cathedral. The success of his operas caught the attention of the management of The King's Theatre, London, who commissioned two operas for the 1762-3 season. He took a leave of absence from Milan Cathedral, but never returned. There he found fame, success and for quite a time financial stability. He enjoyed the acquaintance of the royal family, the patronage of the aristocracy and the friendship of musicians and artists, including Abel, the painter Gainsborough and Charles Burney, and soon established a pre-eminent position in the concert and operatic life of the city. From early 1764 Bach shared lodgings with Carl Friedrich Abel, the composer and viol da gamba

player who had lived in London since 1759. Their collaboration in the series of concerts later dubbed the Bach-Abel concerts was to have a major impact on London concert life. J.C. Bach's music is more cosmopolitan and varied than that of any other of J.S. Bach's sons. It was this 'international' style that Bach brought to London.

Thomas Linley, jr (1756-1778), composer and violinist, was the son of Thomas Linley, sr, who showed exceptional musical promise at a very early age. He played a concerto in Bristol on July 29, 1763, when only just 7 years old. He studied music with William Boyce from 1763-1768. With his sister Elizabeth Ann Linley, he appeared in London in *The Fairy Favour*, (1767), singing, dancing a hornpipe, and playing the violin. He went to Italy and studied violin with Nardini. Also meeting Mozart and Charles Burney there. After his return to England, he became a regular performer in concerts in Bath and London. He was leader of Drury Lane from 1773-1778. The music for *The Duenna* (to be performed at Brandywine Baroque this spring) was written in 1775 in collaboration with his father, and in great haste, but Linley's songs intensify Sheridan's characterizations and gave the comic opera depth. He composed a quarter of the music and arranged, in a unifying *galant* style, the tunes selected by Sheridan and Elizabeth Ann, which make up about half the score. Gainsborough painted Linley's portrait three times. One portrait (c1773) is in the Dulwich Picture Gallery, and another in Greenwich, Connecticut. The third, a double portrait with his sister Elizabeth, is in Williamstown, Massachusetts.

Carl Friedrich Abel (1723-1787), German composer and bass viol player, was no doubt a pupil of his father's, especially for the bass viol; but on his father's death in 1737 Carl Friedrich may have turned to the former relationship with the Bach family and gone to Leipzig to study, as Burney, who knew Abel, stated. By 1743 Abel was a player in the court orchestra under Hasse in Dresden. Abel left Dresden in 1757-8 during the destruction of the city by Frederick the Great. He then travelled, visiting Frankfurt and probably the musical centres of Mannheim and Paris. He had already begun to compose in Dresden; the Breitkopf catalogue of 1761 advertises solo and trio sonatas and concertos, and describes Abel as a chamber musician to the King of Poland.

During the 1758-9 season Abel went to London, the city where he was

to spend most of his remaining years. His first public concert there was on 5 April 1759 (a few days before Handel's death). Abel demonstrated his versatility by performing on the bass viol, the harpsichord, and Sir Edward Walpole's newly invented pentachord, as well as being the composer of most of the music. Over the next five years Abel increased his reputation in London through his own annual concerts and through his direction of the concerts of other artists. In 1760 he was granted a royal privilege for the publication of his music in London.

The association with J.C. Bach began late in 1763, and the first sign of their joint efforts was a concert in 1764; thus the relationship of the Bach and Abel families continued. Both men were appointed chamber musicians to Queen Charlotte in about 1764, posts they held to their deaths. The Bach-Abel concerts, an annual series of 10-15 concerts began on 23 January 1765 and continued up to 9 May 1781.

The opening of the Pantheon concerts in 1774 gave rise to a competition that doomed the complacent Bach-Abel series. Bach's death at the beginning of 1782 might have ended the faltering enterprise, but Abel managed to continue the concerts under his own name for the rest of the season. After sharing a home for many years, Bach and Abel had found separate residences in 1771, and unlike his flamboyant partner, Abel seems to have led a quiet and well-ordered life.

Abel's contribution to the Bach-Abel concerts included the direction on alternate evenings. The concerts introduced to London many musicians from the Continent, with Bach's influence seen in the choice of singers, and Abel's in the instrumentalists he had known at Dresden or his brother at *Ludwigslust*. The warm-hearted Abel, often gave concerts for the needy and helped to introduce young performers. The most famous among those whose careers he furthered are the cellists John Crossdill and James Cervetto. His generosity was equaled by the strength of his attachment to his friends, among whom was the painter Thomas Gainsborough; the friendship resulted in an exchange of music and paintings - Gainsborough's magnificent portrait of Abel with his gamba was exhibited at the Royal Academy in 1777 and is now at the Huntington Library, San Marino, California (other portraits of Abel include one by Robineau in the royal collection and an anonymous painting in the Music School at Oxford).

Ignatius Sancho (1729-1780), English writer and composer of African descent, was born on a slave ship *en route* from Guinea to Cartagena, Columbia (South America). At the age of two he was brought from Cartagena to England, where he was later befriended by John, 2nd Duke of Montagu, Mary, Duchess of Montagu and George Brudenell, 1st Duke of Montagu. Sancho reportedly appeared briefly in London productions of *Othello* and *Oroonoko*. Sancho is the earliest documented composer of African origin to have published music in the West. He published a collection of 6 songs, two sets of minuets and country dances for assorted instruments (all 'Composed by an African', London, c1767, c1769, c1770) and a set of *12 Country Dances for the Year 1779* (London, 1779). Most of these are small-scale compositions in an early classical style.

Thomas Chilcot (1707-1766), English composer and organist, was educated at Bath Charity School, and was apprenticed in 1721 to Bath Abbey organist Josias Priest, on whose death in 1725 he became acting organist on full salary. In 1728, when his apprenticeship was due to end, his appointment was confirmed, and he remained in the post until his death, rarely travelling far from Bath. Chilcot was active in the concert life of Bath, rented out instruments, and was a freemason and a founder-member of the Society of Musicians. His large private library, including a collection of Handel manuscripts, was sold by auction in 1767 and again in 1774. His pupils included Thomas Linley, sr.

The *Twelve English Songs* (1744), follow the fashions of British song collections in the 1740s, with texts by William Shakespeare and Anacreon, a preference for binary (sometimes strophic) rather than da capo form, pastoral or boozy texts and the occasional Scotch snap. Chilcot's instrumentation, however, is imaginative.

William Jackson of Exeter (1730-1803), English composer, essayist, organist and painter, was the son of a grocer, given a liberal private education, who studied with musicians at Exeter Cathedral and other visiting musicians. From about 1746, according to Jackson's recollection, he studied in London with John Travers, organist of the Chapel Royal. Because of limited funds, after less than two years Jackson was obliged to return to Exeter, where, to avoid confusion with an Oxford-based musician, he adopted the designation 'Jackson of Exeter' on the title-pages of all his published work. He made his career as an independent teacher

and performer until 1777 when he was appointed sub-chanter, organist, lay vicar and master of the choristers at the St. Stephen's Cathedral, Exeter. He remained in the service of the cathedral until his death.

The largest portion of his published works was secular vocal music. The popularity of many of his individual songs, his two volumes of canzonets for two voices and small scale pieces for vocal ensembles, is evidence of a market for modest works for amateur performance. Many of his works were almost certainly written for the concerts promoted at Bath by his friend Thomas Linley, sr, which drew upon the prodigious talents of the Linley children and professional instrumentalists working in the city.

The Preface to *12 Songs* op.4, is an important statement of the composer's aims, stressing the aspiration of setting only the highest quality verse in a musical style based upon the traditions of a national melody which owed little to the fashionable excesses of Italian opera. Jackson was fiercely critical of descriptive word-painting, which seeks to express the sound of the text, rather than its inherent sentiment. These principles underlie all the composer's vocal music.

Jackson was also an enthusiastic amateur landscape painter. His circle of acquaintances among contemporary artists included both Reynolds and Gainsborough. His portrait was painted by Gainsborough, Opie and Downman, his son-in-law.

Thomas Arne (1710-1778), English composer, violinist and keyboard player, was the most significant figure in 18th-century English theatre music, dominating its various genres. Arne was also an important musical innovator. Charles Burney wrote that he introduced into *Comus* "a light, airy, original, and pleasing melody, wholly different from that of Purcell or Handel, whom all English composers had either pillaged or imitated." He used this tuneful folklike style throughout his life, particularly in his songs for the pleasure gardens. As a child he adopted the middle name Augustine, apparently to show his allegiance to the Roman Catholic faith of his mother, Anne. Arne was sent to Eton, where a passion for music soon became evident: he tormented his fellow pupils "night and day" by playing the recorder, practiced the spinet secretly at night during the holidays, "muffling the strings with a handkerchief," and studied composition on his own before taking violin lessons with Michael

Christian Festing. He was apprenticed for three years to a London attorney, but he soon abandoned the law for music.

Arne's position in the London theatre was strengthened by his sister Susanna's marriage in April 1734 to the actor and playwright Theophilus Cibber, whose company was in residence at Drury Lane. As a result he became house composer at Drury Lane, and wrote music for a number of plays and pantomimes over the next few years. Another profitable alliance was his own marriage to the soprano Cecilia Young on March 15, 1737, despite her father's objection to his Catholicism. He now had at his disposal the greatest tragedienne of her time (his sister) and the finest English female singer (his wife), and they contributed to his first enduring success, his setting of Milton's 1634 masque *Comus* in 1738.

When his sister took refuge in Dublin after the scandal surrounding her failed marriage to Cibber, Arne followed her there and worked in Dublin for several years. In 1754 it became apparent that Arne's marriage was in trouble. He attributed the situation to Cecilia's frequent illnesses, which he claimed resulted from her 'passions, equal to raving madness', while she complained of his repeated philandering. At the end of the season he returned to London with Charlotte Brent, now his mistress, while Cecilia remained in Dublin with Polly Young. He agreed to support her with £40 a year, though in 1758 Mrs Delaney found her 'much humbled', teaching singing in Downpatrick.

While the flowing river in 'Water parted from the sea' from Act 3 of *Artaxerxes* is beautifully rendered by dense writing for pairs of clarinets, horns, bassoons and strings, Arne could achieve equally striking effects just with strings, as we will perform this work.

Giusto Ferdinando Tenducci (1735-1790), the Italian soprano castrato and composer, sang two songs that are on this program, *Water Parted from the Sea* and *I Sigh and Lament me in Vain*. He made his debut in Cagliari in 1750, during the wedding festivities of the Duke of Savoy. After having minor roles in comic operas in Milan, Naples, Venice, Dresden and Munich, he went to London in 1758, where he spent two seasons at the King's Theatre. In 1762, he created Arbaces in Arne's *Artaxerxes*, and in 1765 was in the premiere of J. C. Bach's *Adriano in Siria*. He visited Dublin, in 1765 and the following year despite some

scandal, he married Dora Maunsell, the daughter of a Dublin lawyer. Her relations were outraged; Tenducci was jailed and his wife kidnapped, though Casanova claimed the couple had two children. Impressed with 'Scotch' songs, he persuaded his friend J.C. Bach to arrange some for insertion into English operas, a practice which was then widely adopted by other composers, notably Linley in *The Duenna*.

Tommaso Giordani (c1730/3-1806), an Italian composer, was active in England and Ireland, all of whose family members were singers, apart from himself. His family first came to London to Covent Garden to perform four burlettas in 1753-54. They were back again in 1755 and 1756. By late in 1764, the family was in Dublin, having been invited to perform at the Smock Alley Theatre. Tommaso wrote three operas there including *The Maid of the Mill*.

By early 1770 Giordani was very active with the Italian Opera at the King's Theatre. He composed many songs for Vauxhall Pleasure Gardens, several sets of canzonets, and a large number of instrumental works which show a partiality for combinations involving keyboard. He wrote in the prevailing Italianate style, with expressive and inventive melodies, his best written with specific singers in mind. This song, *I Sigh and Lament me in Vain* was written for the famous castrato soprano, Tenducci.

Johann Christian Fischer (1733-1800), German oboist and composer was "brought up at one of the common reading schools ... where all the children learn music, with reading and writing, as a thing of course" and learned to play the violin. He first turned to the oboe "in sport" but found that "he could express his feelings better with the reed than the bow" and went to study with Alessandro Besozzi. From 1760 Fischer was a member of the Kapelle of Augustus III, King of Poland, in Dresden; following the dissolution of the Kapelle in 1764 he travelled to Berlin and joined the court of Frederick the Great, whose flute playing he accompanied, presumably on a keyboard instrument, for four hours a day for a month. The rondo finale, now called Minuet, of his first concerto became the subject of many keyboard variations, including one by Mozart (K.179).

His first concert in London, on 2 June 1768, is notable for including the first solo public performance by Johann Christian Bach on the newly invented piano. Fischer was soon engaged to perform a concerto every

night at Vauxhall Gardens and, according to Burney, such was his playing that the Drury Lane oboist, John Parke “used to quit his post, and forfeit half his night’s salary in order to run to Vauxhall to hear him.” In 1780 he married Thomas Gainsborough’s elder daughter Mary, to the painter’s chagrin and with only his grudging approval: the marriage was short-lived. In his unpublished Concerto in F major both the first and second movements contain low B-flats in the solo oboe part. This is the earliest known occurrence of this note for the oboe: with no evidence that the instrument could reach this note before Floth’s addition of an appropriate key (c1803–7), more than 40 years after the concerto was written.

Rudolf Straube (1717-c1780), was a German lutenist and composer, who sang in the choir of the Leipzig Thomasschule under J.S. Bach in the early 1730s, and entered the University at Leipzig on February 27, 1740. Early in 1754 he visited Erfurt and presented various compositions to Jakob Adlung, who described him as a good lutenist, and a well-trained keyboard student of J.S. Bach. According to Coggin he also became known as a player of the English guitar. His travels evidently took him to London where in 1759 he was listed among the musicians active there.

Straube’s works reflect most of the prevailing elements of the Baroque style: binary design, a fairly consistent and conservative extension of opening figuration, all usually enhanced by a pronounced rhythmic vitality. A dialogue between Straube and Thomas Gainsborough on the latter’s manner of purchasing a lute and lute music, and a diagram of a fingerboard and tuning system by Straube, are in the British Library.

Notes by Karen Flint

Cease Eugenio thus to gaze, Op. 8, No. 3

John Stanley

Air:

Cease EUGENIO thus to gaze,
Or fancy Beauty in a Face.
Beauty, whose delusive sway,
None but fantastic Fools obey.
Ah! Let thine Heart like mine despise its Pow’r,
and be as Others wise.

Recitative:

Thus as in Love’s soft silken Bands enchain’d,
With Rapture tracing those resistless Charms.
That first subdu’d his Soul, EUGENIO lay,
The Stern DAMETAS, impiously wise,
Prefum’d his grave Advice to interpose,
And chid with harsh Rebuke th’ ennamour’d Swain,
Who wiser than his Rev’rend Tutor strove,
To vindicate the injur’d Pow’r of Love.

Air:

The dull unanimated Wretch,
That can without a Sigh,
Behold soft Beauty gild the Face,
and Lightning point the Eye:
Delighted with th’ insipid State,
Assumes grave Wisdom’s Air.
Like thee, and thanks his friendly Stars,
That he defies the Fair.

Unenvied may’st thou still possess
Whate’er such Wisdom brings.
Whilst I in Love my Hours employ,
and scorn both thee and Kings:
To soothe the various Ills of Life,
Its tender Joys were sent,
And wanting these th’unfeeling Heart,
Is its own punishment.

No Flower that Blows

No flow'r that blows Is like this rose,
 Or scatters such perfume,
 No flow'r that blows is like this rose
 Upon my breast Ah, gently rest
 And ever, ever bloom.
 No flow'r that blows is like this rose.
 Dear pledge to prove A parent's love;
 A pleasing, pleasing gift thou art!
 Come, sweetest flower,
 And from this hour Live henceforth in my heart.
 No flow'r that blows is like this rose.

Thomas Linley senior

The Invitation

Come dear AMANDA quit the Town,
 and to the Rural Hamlets fly,
 Behold the Winter Storms are gone,
 A gentle radiance glads the Sky.
 The Birds awake, the Flow'rs appear,
 Earth spreads a verdant couch for thee.
 'Tis Joy and Musick all we hear,
 'Tis Love and Beauty all we see.

John Carr

Come let us mark the gradual Spring,
 How peeps the Bud, the Blossom blows,
 Till PHILOMEL begins to Sing,
 And perfect May to spread the Rose.
 Let us enjoy the short delight,
 And wisely crop the Blooming day.
 For soon, too soon it will be night,
 Arise my Love and come away.

The Loving, Fearful Nymph

Alas when charming Strephon's gone,
 I sigh and think myself undone.
 But when the lovely Youth is here,
 I'm pleas'd yet grieve and hope yet fear.
 Thoughtless of all but him I rove,
 Ah, tell me is not this call'd Love.

Set by a Lady

Ah me what pow'r can move me so,
 I dye with grief when he must go,
 But I receive at his return,
 I smile, I freeze, I pant, I burn.
 Transports so Sweet, so strong, so new,
 Say, can they be to Friendship due.

Ah no 'tis Love 'tis now too plain,
 I feel, I feel the pleasing pain.
 For who e'er saw bright Strephon's Eyes,
 But wish'd and long'd and was his prize.
 Gods, if the truest may be blest,
 O let him be by me possest.

O Mighty Judge

O mighty judge, forbear to frown
 Nor turn away your ear;
 Your cruelty my tears shall drown,
 Distress shall banish fear.
 Perhaps not void of ev'ry charms,
 A virgin seeks your aid,
 Whose tale your rage shall soon disarm,
 Ah, help a helpless maid,
 whose tale your rages shall soon disarm.

Thomas Linley junior

The Lark Sings High in the Cornfield

The lark sings high in the cornfield,
 Sweet carols the thrush in the hawthorn bush,
 But Phillida cries 'Well a day,
 Where can my Damon be?
 Thro' the trees laughs the cheerful sun,
 And the holiday sport begun,
 O'er the chequer'd way Lads and Lasses gay
 To the cowslip meadows run.
 The lark sings high in the cornfield,
 Sweet carols the thrush in the hawthorn bush,
 But Phillida cries 'Well a day,
 Where can my Damon be?
 Swiftwing'd clouds o'er the mountains flee,
 Each hill and dale with merry, merry glee,
 Resoundeth the strains Of the distant plains,
 While around sings the busy, busy, bee;
 Yet Phillida cries 'Well a day,'
 Where can my damon be?
 Blithe Damon waits in the grove
 A garland rich he hath wove;
 Now with lightsome bound
 He trips o'er the ground,
 To adorn his own true love.
 The lark sings high in the cornfield,
 Sweet carols the thrush in the hawthorn bush,
 And Phillida cries merrily,
 'My Damon comes to me.

Sweetest Bard

Sweetest Bard that ever sung,
 Natures glory Fancys child.
 Never sure did witching tongue
 warble forth such Wood notes wild.
 Come each Muse and sister grace,
 Loves and Pleasures hithe come;

Thomas Linley senior**Ignatius Sancho**

Well you know this happy place,
 Avons Banks were once your home.
 Bring the Laurel, bring the flowers,
 Songs of triumph to him raise;
 He united all your pow'rs,
 All uniting sing his praise.

Hark, Hark the Lark

Hark, hark! the Lark at Heav'ns gate Sings,
 And Phoebus 'gins arise,
 His Steeds, to water at those Springs,
 On chalic'd flow'rs that lyes:
 And winking Mary buds begin,
 To open their Golden Eyes;
 with everything that pretty is.
 My Lady Sweet, arise: arise, arise.

Thomas Chilcot**Ianthe, the lovely, the Joy of her Swain**

Ianthe the lovely the Joy of her Swain,
 by Iphis was lov'd & lov'd Iphis again,
 She liv'd in the Youth and the Youth in the Fair,
 their Pleasure was equal and equal their Care,
 no delight, no enjoyment their Dotage withdrew,
 but ye longer they liv'd, ye still fonder they grew.

William Jackson

A Passion so happy alarm'd all the Plain,
 some envy'd the Nymph, but more envy'd the Swain,
 Some swore 'twou'd be pity their Loves to invade,
 That the Lovers alone for each other were made.
 But all, all consented that none ever knew
 A Nymph be more kind, or a shepherd more true.

Love saw them with Pleasure and vow'd to take Care;
 Of the faithful, the tender, the innocent Pair,
 What either might want he bid either to move,
 But they wanted nothing but ever to love,
 He said all to bless them his God head cou'd do,
 That they still shou'd be kind & they still shou'd be true.

Trust me wou'd you taste true pleasure
Trust me wou'd you taste true pleasure
without mixture, without measure.
Nowhere shall you find the treasure
sure as in the Sylvan Scene.
Blest who no false glare requiring,
Nature's Rural sweets admiring
can from grosser joys retiring,
seek the simple and serene.

Johann Christian Bach

Ye Roofs where cold damps & dismay,
With silence and solitude dwell,
How comfortless passes the day,
How sad tolls the Evening Bell;
The Owls from the Battlements cry,
Hollow Winds seems to murmur around,
O Mary, prepare thee to die,
My Blood it runs cold at the sound.

Water Parted from the Sea

Thomas Arne

Water parted from the Seas,
may increase the River's Tide,
To the Bubbling Fount may flee,
or thro' fertile Valleys glide.
Tho' in search of soft repose,
thro' ye Land 'tos free to roam,
Still it murmurs as it flows,
panting for its native home.

Aloft and near her highest noon, Op. 8, No. 2

John Stanley

Recitative:

Aloft, and near her highest Noon,
In solemn State, the Silversuited Moon
Walk'd her Nocturnal Round;
Not alone the Feather'd Throng
Had ceas'd their tuneful Song;
But Nature's self in Sleep's lost Chain lay bound.
Deep in the close Recesses of a Grove,
With gentle Arts Palemon strove
To move the Fair NARCISSA's Heart to Love,
On his persuasive Tongue, manly Elocution hung,
And thrice he kisst her lilly Hand, and kneeling sung.

I sigh and lament me in vain

Tommaso Giordani

I sigh and lament me in vain,
These Walls can but echo my moan,
Alas! it increases my pain,
When I think of the days that are gone.
Thro' the Gate of my Prison I see,
The Birds as they wanton in Air,
My Heart how it pants to be free!
My looks, they are wild with despair.

Air:

By the Moon's softbeaming Light;
By the silence of the night;
By the smoothpac'd Stream that nigh,
Reflects the wide expanded Sky,
And as it through the Vallet creeps,
A melancholy Murm'ring keeps.
By the Elves that nightly tread,
In mazy Rounds the ample Mead shad'wy Forms,
that flit away, and shun the loath'd approach of Day
With Look benign & pitying Eyes
Regard thy suppliant Lover's Sighs,
And let his soft Distresses move
Thy sympathizing Heart to Love.

Above the opprest by my Fate,
I burn with contempt for my foes,
Tho' Fortune has alter'd my state,
She ne'er can subdue me to those;
False Woman in Ages to come,
Thy Malice detested shall be,
And when we are cold in the Tomb,
Some heart still will sorrow for me.

Unnecessary Speech! how vain thou art,
When the Features can impart,
The soft Emotions of the Heart,
And even Silence speak so well.
What conscious Shame forbids the Tongue to tell.

Fantastic Tyrant! that dost bind,
In servile Chains the noble Mind,
Imperious Custom! say,
Why to thy arbitrary Rule,
Must Good & Base, the Wife, the Fool,
alike Obedience pay?
Shall Man insidiously ensnare,
With Guileful Arts the easy Fair,
and thou the Deed approve!
While the poor modest
Maid must sigh in secret, and unheeded die,
Forbid to speak her Love.
But Nature that disdains to be,
Thou partial Fool!
Controul'd by thee;
That does thy Pow'r despise,
Will teach the Nymph that dreads to say,
I love, A short and silent Way,
To speak it! To speak it with her Eyes.

Friendly Bumpers

Bumpers lull all care to rest,
Bumpers lull all care to rest,
Calm palpitation in the Breast.
Let's think of all the Friends we know,
and drink to those worth drinking to.

Lets Drink the Wanting into Wealth,
And those that languish into Health.
Thus free from Envy, free from care,
What would we be but what we are!

John Carr

Happy Hours, All Hours Excelling

Happy hours all hours excelling,
When retir'd from crowd and noise.
Happy is that silent dwelling
fill'd with selfpossessing joys:
Happy's that contented creature
Who with fewest things is pleas'd,
And consults the voice of nature
When of roving fancy eas'd.

Ev'ry passion wisely moving,
Just as reason turns the scale,
Ev'ry state of life improving,
That no anxious thought prevail:
Happy man who thus possesses
Life with some companion dear,
Joy imparted still increases,
Griefs when told soon disappear.

Rudolf Straube

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.

Laura Heimes, soprano, praised for her “sparkle and humor, radiance and magnetism,” is widely regarded as an artist of great versatility, with repertoire ranging from the Renaissance to the 21st century. She has been a member of Brandywine Baroque since 1997. Laurie teaches voice at The Lawrenceville School in New Jersey. Ms. Heimes has collaborated with many of the leading figures in early music, including Andrew Lawrence King, Voices of Music, Tempesta di Mare, Pegasus, The King’s Noyse, Paul O’Dette, Chatham Baroque, Apollo’s Fire, ARTEK, and Piffaro. She has been heard at the Boston, Berkeley, Connecticut, Miami and Indianapolis Early Music Festivals, at the Oregon and Philadelphia Bach Festivals, at the Carmel Bach Festival and in Rio de Janeiro and Sao Paulo, Brazil in concerts of Bach and Handel. With the Philadelphia Orchestra she appeared as Mrs. Nordstrom in Stephen Sondheim’s A Little Night Music. December 2003 marked her Carnegie Hall debut in Handel’s Messiah with the Masterwork Chorus. Ms. Heimes has recorded for Dorian, Pro Gloria Musicae, Plectra Music, Sonabilis, Albany, Avian and Zefiro records. When she’s not singing, chances are you’ll find her on the soccer field cheering on her son!

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 Antiqua 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, and the Relâche Ensemble.

Donna Fournier plays viola da gamba and baroque cello with The Sylvan Consort, La Bernardinia Baroque Ensemble and La Fiocco and has been a guest artist with such groups as Melomanie, 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.

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.

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, The Riverview

Consort, Les Agrements demusique 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. He has lectured on various Baroque music topics for The Princeton Festival, The New Jersey Council for the Humanities, The Horniman Museum (London) and The American Handel Society among others.

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