

# The Lass with the Delicate Air

## Songs of the London Pleasure Gardens

Arne • Boyce • Chilcot • Dibdin • Handel • Linley • Oswald

### Brandywine Baroque

Karen Flint, director & harpsichord  
 Laura Heimes, soprano  
 Eileen Grycky, flute  
 Kimberly Reighley, flute & recorder  
 Elizabeth Field, violin  
 Douglas McNames, cello

- |  |      |  |      |
|--|------|--|------|
| 1. The Dust Cart Cantata                   | 3:32 | 11. If the Swain we<br>sigh for press us | 1:52 |
| 2. When the Maid<br>whom we Love           | 1:30 | 12. To Blast a rival's<br>happiness      | 2:06 |
| 3. In vain I try<br>my ev'ry art           | 2:43 | 13. So shall the Lute<br>and Harp awake  | 4:28 |
| 4. See, O see who<br>here is come a maying | 3:33 | 14. In Cupid's<br>fam'd School           | 2:24 |
| 5. Choirs of Angels                        | 4:10 | 15. Michael O'Connor<br>First Air & Jig  | 0:51 |
| 6. Wedding is great<br>Juno's Crown        | 2:54 | 16. The Lass With<br>the delicate Air    | 2:50 |
| Sonata III in A major                      |      | 17. The Larks shril Notes                | 5:25 |
| 7. Largo                                   | 1:14 | Sonata I in a minor                      |      |
| 8. Fuga: Allegro assai                     | 1:54 | 18. Largo                                | 1:37 |
| 9. Adagio                                  | 1:21 | 19. Fuga: Allegro                        | 1:47 |
| 10. Tempo di Minuetto                      | 2:25 | 20. [Allegro ma non troppo]              | 2:33 |
|  |      | 21. The Night Was Dark                   | 3:38 |
|  |      | 22. Virgins are like<br>the fair Flow'r  | 1:59 |
|  |      | 23. No Pow'r on Earth                    | 1:10 |
|  |      | 24. Dubourg's Maggott                    | 2:05 |
|  |      | 25. When Young at the Bar                | 1:46 |
|  |      | 26. Was I a Shepherd's Maid              | 2:53 |
|  |      | 27. The Soldier tir'd<br>of Wars Alarms  | 3:58 |

Total Time 68:52

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 Handel • Linley • Oswald

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## THE LASS WITH THE DELICATE AIR: SONGS OF THE LONDON PLEASURE GARDENS

1. The Dust Cart Cantata James Oswald (1710-1769)  
 Recitative: As Tink' ring Tom the Streets his trade did cry  
 Aria: Oh Silvia! While you drive your Carts  
 Recitative: Silvia advanced above the Rabble Rout  
 Aria: Shall I who ride above the rest
2. When the Maid whom we Love Thomas Linley (1733-1795)  
 from *The Duenna, or The Double Elopement*
3. In vain I try my ev'ry art William Boyce (1711-1779)  
 from *The Chaplet*, 1749
4. See, O see who here is come a maying Thomas A. Arne (1710-1778)  
 from *The Fairy Prince*
5. Choirs of Angels George Frideric Handel (1685-1759)  
 from *Deborah*
6. Wedding is great Juno's Crown Thomas Chilcot (c. 1707-1766)  
 Sonata III in A major William Boyce  
 from *Twelve Sonatas for Two Violins with a Bass*
7. Largo
8. Fuga: Allegro assai
9. Adagio
10. Tempo di Minuetto
11. If the Swain we sigh for press us John O'Keeffe (1747-1833)  
 from *Midas*
12. To Blast a rival's happiness John O'Keeffe  
 from *Midas*
13. So shall the Lute and Harp awake George F. Handel  
 from *Judas Maccabaeus*

14. In Cupid's fam'd School Joseph Baildon (c.1727-1774)  
 from *The Laurel*
15. Michael O'Connor First Air & Jig Turlough O'Carolan (1670-1738)
16. The Lass With the delicate Air Michael Arne (c.1740-1786)
17. The Larks shril Notes Matthew Dubourg (1703-1767)  
 from *The Musical Magazine*, vol. II, 1768  
 Sonata I in a minor William Boyce  
 from *Twelve Sonatas for Two Violins with a Bass*
18. Largo
19. Fuga: Allegro
20. [Allegro ma non troppo]
21. The Night Was Dark William Linley (1771-1835)  
 from *A Trip to the Nore*
22. Virgins are like the fair Flow' r Thomas A. Arne  
 from *The Beggar's Opera*
23. No Pow'r on Earth Thomas A. Arne  
 from *The Beggar's Opera*
24. Dubourg's Maggott Matthew Dubourg  
 from *A Third Collection for the Violin*, John & William Neal, Dublin
25. When Young at the Bar Thomas A. Arne  
 from *The Beggar' s Opera*
26. Was I a Shepherd's Maid Charles Dibdin (1745-1814)  
 from *The Padlock*
27. The Soldier tir'd of Wars Alarms Thomas A. Arne  
 from *Artaxerxes*

The music performed on this CD is taken from the extensive array of eighteenth-century British imprints in the collection assembled over time by Professor Eugene Roan and John H. Burkhalter III of Princeton, New Jersey.



*View at the Entrance into Vaux Hall.*

### Vauxhall Gardens

Eighteenth-century engraving of from the Roan-Burkhalter collection

This recording is dedicated in honor of the late  
 Eugene Roan (1931-2006)  
 Professor Emeritus of Organ and Harpsichord  
 Westminster Choir College of Rider University ~ Princeton, New Jersey.  
 Professor Roan was a dedicated teacher, colleague,  
 friend to many, including Brandywine Baroque,  
 and for thirty years the beloved companion of John H. Burkhalter III.

### The London Pleasure Gardens and their Musical Entertainments

The origins of what we now term modern mass culture developed in early eighteenth-century England. With widespread growth of literacy and prosperity, a culture of production for the masses developed from the distinctly aristocratic focused market of earlier times. The impact of this emerging cultural force was best observed in its newly literate public that now desired books as both a means of instruction and a form of recreation. The volumes of literary material, printed in the form of inexpensive editions, monthly magazines and digests, bare striking testimony to the fervor of this growing reading market. The London middle class, however, did not seek entertainment through reading alone. They desired to discover and imitate the lifestyle long enjoyed by the aristocrat. The pleasure gardens of London served

admirably as such a place of exploration, combining three of the great quests of London middle-class life: marriage, health and diversion.

The pleasure gardens of London were privately owned ornamental grounds, or tracks of land, open to the public as a resort or amusement area and operated as a business. Throughout the seventeenth, eighteenth, and into the nineteenth centuries, more than 631 different public gardens were recorded. These outdoor, pastoral retreats, located near the crowded city, allowed people to stroll along gravel paths or across neatly kept lawns, to sit among flowers, shrubs, clipped hedges, trees and bowers and listen to the splash of water in fountains. Throughout many centuries, gardens, particularly for the English, served as important social center—a place to relax from a day's labors, to entertain family and friends, to court, to celebrate the anniversary of the King's accession or birthday, to meet with

lodge brothers or political allies, to show off one's fine clothes or gaze upon those of others, to solicit or keep assignations, to snatch purses, to pick pockets, or to pick fights. They were also places to partake of food and refreshments of all sorts, to dance, to hear concerts, to see plays, opera, ballets, variety acts, and later, circuses, balloon ascensions, fireworks exhibitions and military displays, and to participate in or watch a variety of sporting events. The history of the pleasure gardens of London began in the sixteenth century. Events and functions held at the gardens were as broad as the tastes of the time, but it was the proprietors of London's pleasure gardens who were the first to understand and cultivate their seasonal offerings to fit local interest. London was one of the first major centers to offer public entertainment and music. The impresarios of London's pleasure gardens were a new breed of salesmen. They offered their

wares at a reasonable price and in doing so attracted a varied and ever changing clientele, continuing to keep those already buying as their loyal customers.

In their heyday from the mid-1740s to 1790s, the gardens of London fell into three generalized categories: large pleasure resorts, gardens connected to mineral springs, and tea gardens. The four largest resorts, the great gardens of Vauxhall, Ranelagh, Marylebone, and Cuper's Garden, each enjoyed its own distinct and significant history in regard to both styles of operation and range of entertainment offerings. Of the numerous medicinal and mineral springs, Islington & Sadler's Wells were by far the most important, with Sadler's Wells presenting regular theatrical stage entertainments and opera. The spa type gardens played upon the Londoner's noble belief in the powers of water. It was always possible to find a doctor who would

extol the great medicinal benefit of a newly discovered well, and the sudden discovery of a spring under a garden became a frequently-used device to revive the waning popularity of an established location. Finally, tea gardens were much smaller locations that posed a distinctly rural charm but offered little else than a good cup of tea.

The gardens were open on a seasonal basis, usually from April or May until August or September. Principal gardens were open three or more days a week, the largest type of resorts open during evenings as well. Some locations offered not only beautiful outdoor gardens but also pleasing indoor surroundings to shelter the clientele from the woes of London's weather. Some of the gardens maintained supper boxes, three sided shelters each containing a table and six to eight chairs. At Vauxhall the 124 pavilion boxes, were individually decorated with their own identifying painting and

reserved for special or affluent patrons. Admission in the earliest days of the gardens was free, but by 1740 admission was being charged by Vauxhall, Marylebone, Cuper's, and Ranelagh where the admission always included "the elegant regale" of tea, coffee, bread and butter. The proprietors also realized income from the medicinal offerings, as charges were levied for water from the pump room. By the mid 1740s, many persons of rank subscribed for a season ticket, although sales were, for the most part, openly available to all Londoners. Only the garden of Ranelagh maintained a particular degree of selectivity regarding who could purchase a season pass. During the early history of the London pleasure gardens, the major attraction for patrons would be the grounds themselves, but under the leadership of Vauxhall (also known as Spring Garden), the proprietors began to develop the means of cultivating patronage from

London's growing middle class while still maintaining their aristocratic clientele. Through varied and regularly advertised entertainments, presented within the grand garden surroundings, proprietors found an appropriate and successful approach to attracting patrons from across class and monetary boundaries.

In 1732, with help from the great painter and engraver William Hogarth (1697-1764), Jonathan Tyers (1702-1767), the manager of Vauxhall, inaugurated the new season with a *ridotto al fresco*, a type of outdoor masquerade ball. In addition to being financially successful, the event was the first attempt to offer a regularly scheduled and advertised program of entertainment in a pleasure garden. Entertainment began to assume an increasingly important place in the life of the gardens. As the author Walter Sidney Scott aptly remarked after the 1732 season, "the 'garden' faded into

the background and the 'pleasure' [assumed] a more prominent place."

It is very difficult to trace the music performed at the gardens during the 1730s but contemporary accounts assert that concerts at the gardens were at first entirely instrumental. It seems difficult to imagine in light of the popularity of vocal music at the time, yet there is almost no documentary evidence of the presence of singers at the gardens before 1745, with the exception of one item found in the *London Daily Post* of 21 August 1738 describing the festive closing concert of the season:

On Saturday last [19 August] the Entertainment of Spring-Gardens, Vauxhall, ended for this season; great Numbers of People came to it, th' Evening was cold, and seem'd to threaten Rain. The whole was conducted with the usual

Decency, and concluded with the Coronation Anthem, by Mr. Handel. The Company seem'd greatly satisfied on that Occasion.

Dr. Charles Burney, the preeminent eighteenth-century music historian, is the first to suggest that only instrumental music was heard in the earliest years of performance at the gardens. While it is certain that the first collections of published songs from the pleasure gardens do not appear until 1750, it can be argued that this lack of publication does not constitute corroborating evidence for the absence of vocal music within the gardens. Unfortunately, the newsprint advertisements for the gardens, even with their focus toward promoting the varied entertainments begun after 1740, do not shed any additional light on this question. While they announce concert and special entertainment

programs, the advertisements unfortunately do not list complete programs until after 1780. The only extant source describing details of performances at Vauxhall is a handwritten register that now resides at the Lambeth Public Library and consists of two sets of lists recording the 1791 and 1792 concert seasons. The so-called "Vauxhall-lists" are remarkable documents as they set out all of the repertoire and solo performers for two consecutive seasons. Unfortunately, no similar sources remain for the earlier concert seasons at any of the gardens, and evidence of concert life must be gleaned from contemporary writings in newspapers, diaries, or journals.

Early instrumental concerts at the pleasure gardens most likely consisted of dance-oriented, popular forms of the early eighteenth century. In addition, the programs also included symphonies, overtures, and

concertos, particularly those for organ, as Tyers installed an eight-stop instrument in Vauxhall's central grove in 1737. The gardens were also sites for large-scale musical events, including the 1737 hearing of various movements from Handel's *Water Music* and the infamous April 21, 1749, rehearsal of Handel's *Fireworks Music*. Composed to celebrate the peace of Aix-la-Chapelle, the *Water Music* rehearsal was arranged by Tyers at Vauxhall in exchange for providing servants, lights, and additional assistance during the actual concert evening at Green Park later the same month. Twelve thousand people came to hear the rehearsal, and traffic over the London Bridge remained halted for more than three hours. While there are many documented performances of Handel's music at the gardens, the beloved composer wrote only one work, composed in 1740, specifically associated with the

pleasure resorts: *Hornpipe for Vauxhall*, HWV 356.

The impact of vocal music's strong appearance and subsequent predominance after 1750 at the gardens, however, was significant. The inclusion of a singing tradition at the eighteenth-century gardens remained an integral and popular facet of the history of musical performance at the largest resorts through the rest of the century and until the demise of the gardens during the first half of the nineteenth century. The vocal tradition at the largest gardens represented a significant chapter in the history of English song because it fostered its own subset within the music publishing industry and provided many of England's finest vocal performers and instrumentalists summer music employment for many decades. The gardens, through offering regular and changing entertainments, became important centers for the development of English song

and furthered the tradition of minstrelsy. Edwin Chancellor in his 1925 book *The Pleasure Hunts of London* characterized the practices of vocal music at the gardens as "a veritable nest of singing birds from its own [English] nightingales to those imported ones who trilled forth the roulades of some Italian opera, or who gave voice to those nautical and national ditties which breathed a spirit of patriotism in a nation not yet grown self-conscious."

Compared to the earlier instrumental programs, vocal music performances at the gardens could be reconstructed more easily. The prevalence of song publications, in connection with the pleasure gardens aided in clear awareness of the repertoire. The vocal music consisted primarily of songs: sentimental ballads, ditties, catches, and glees. The ballads generally were of a less florid style as compared to the songs of the late-seventeenth century by Purcell

or those later composed by Handel. This suited the native-born singers engaged by the gardens who were there to entertain strolling crowds who were often engaged in conversation throughout a performance. The smoother, more direct lines of the pleasure garden songs seemed to be the preference of the London theatre patrons, particularly in light of the success of John Gay's *Beggar's Opera*. The songs were conceived and performed with instrumental accompaniment, usually from a continuo group of harpsichord and violoncello, often with a solo obbligato instrument or sometimes two (usually transverse flute or violin, occasionally oboe, and, in a few rare occasions, guitar), and occasionally a full band. The presence of a scored orchestral accompaniment for some of the pleasure garden songs led some scholars to assert that the slow growth of interest toward piano-accompanied lieder in



England, which had already begun to flourish on the Continent by the mid-to-late eighteenth century, was largely owed to the predominance and significant presence of this style of song. In the context of the pleasure gardens and in addition to what was occurring in much of the London theatre, English song joined entertainment alongside art music.

Other generalizations can be made regarding the characteristics of the English songs published in association with the gardens. While most feature a single vocal line, duets are also common; most of the songs follow a binary structure, while some often proceed as a *da capo* aria; and the harmonic structures of these works usually follow the plan of a two-part song-form with a tonic to dominant to tonic arrangement, quite typical even in seventeenth-century song. The general harmonic scheme is closely coordinated with the poetry but often departs from the formal stereotype when the mood suggests

a different treatment. While few generalizations can be made regarding meter, compound time-signatures of six-eight and twelve-eight are quite common, and many works, particularly those in triple meter, utilize French dance rhythms. The phraseology of the songs is clear throughout the repertoire, as would be expected.

The texts presented in these songs are perhaps the most fascinating feature of the genre. Many of the subjects consist of descriptions of contemporary life, outdoor scenes, and references to politics, social ills, or sexual roles. More than 600 published eighteenth-century broadsides or songbook volumes survive that are specifically associated with garden locations. While many of these items are single song sheets, still others are collections of four to eight works each. A handful of additional collections, such as the song annuals of a given season, often consist of nearly two hundred

works. In considering the many items that have been published both singly and within collections, it is safe to estimate the size of the total repertoire as upward of fifteen hundred individual songs.

A variety of scrapbooks and music collections containing materials associated with the gardens survive today in both England and the United States. Among the most important collections are the volumes owned by the Garrick Club in London, England, as well as the pleasure garden materials maintained as part of the Theatre Collection at Harvard University. For this recording, Brandywine Baroque drew works found within a privately owned collection in Princeton, New Jersey. The materials chosen provide a beautiful introduction to this distinct style of English song and the instrumental music likely heard after 1750.

—Daniel Abraham

### About the Composers

The composer, music publisher, cellist and dance teacher **James Oswald** (1710-1769) was of Scottish decent, moving to London in 1741. In London he started the Society of the Temple of Apollo, which occupied him until about 1762. The activities of the society were mysterious. Burney believed the society was a device to enable Oswald to write theatre music at cut rates, but this does not accord with other information. Among the society's known activities was a commissioned set of sonatas from Giuseppe Sammartini, plus meetings and concerts held at a house in Queen Square. Oswald worked as a composer for the publisher John Simpson eventually publishing popular music. He was appointed chamber composer to George III in 1761.

**Thomas Linley**, (1733-1795), composer and concert director, was



born in Badminton, Gloucestershire the son of a carpenter. At an early age he studied with Thomas Chilcot in Bath, and later in London with William Boyce. Linley's first success was with the opera *The Royal Merchant*. In 1776, he became one of the four joint proprietors and made his permanent home at Drury Lane Theatre. It was with his son, Thomas Linley, Jr. (1756-1778) that he collaborated on the composing and arranging of the music contained in *The Duenna*. Written in great haste in 1775, Linley Jr., is known to have composed about a quarter of the music contained therein and arranged more than one half of the score. It also appears that over one half of the music is borrowed from earlier works of Linley Sr., and from other composers. It is unclear as to which Linley, father or son, is responsible for *When the Maid whom we love*.

**William Boyce** (1711-1779)

born in London, was a chorister at St. Paul's Cathedral, and studied organ with Maurice Greene, the Cathedral organist, and Pepusch. He was appointed Master of the King's Musick in 1755 and became organist at the Chapel Royal in 1758. One of the most important English-born composers of the eighteenth century, he composed for the church and the theatre. In later life, he assumed a significant role as a music antiquarian and editor. In 1736 he was appointed composer to the Chapel Royal, wrote several operas, and published a volume of songs, *Lyra britannica*, in 1747. That same year, Boyce published his only chamber works, *Twelve Sonatas for Two Violins*. Charles Burney said of the sonatas, they were "longer and more generally purchased, performed, and admired, than any productions of the kind in this kingdom, except those of Corelli." Originally written for private

concerts, they were used in theatres, as act-tunes, and in the public gardens.

**Thomas Augustine Arne** (1710-1778) was born and died in London. A composer and violinist, he was the leading figure in English theatre music in the mid-eighteenth century. Arne studied violin with Michael Festing who was influential in convincing Arne's father to let him pursue music instead of law. Thomas Arne was engaged by Drury Lane and wrote many operas and masques, as well as a setting of *God Save the King*. He was the leading composer at Vauxhall Gardens and was awarded the degree of Doctor of Music at Oxford. His greatest success was the opera *Artaxerxes* at Covent Garden. Arne's output of songs was prolific; his genius was a lyrical style, his melodies making him the most significant English composer of his century. Arne's sister, Susanna, a famous singer and

actress, known as Mrs. Cibber, was active in the pleasure gardens.

**Thomas Chilcot** (c.1707-1766) was an English composer and organist who spent his life at Bath. He was apprenticed in 1721 to Bath Abbey organist Josias Priest and was confirmed as organist at Bath from 1728 where he remained until his death. He taught many students, including Thomas Linley. In addition to his work as an organist and composer, he also sold musical instruments. Chilcot was a freemason, a founder member of the Society of Musicians, and he had a large private library which included a collection of Handel manuscripts. Chilcot published very little and rarely traveled out of Bath, but his music was popular.

**George Frideric Handel** (1685-1759) was born in the German town of Halle. Among the most popular instrumental music he wrote must be the *Music for the Royal Fireworks* and the *Water*



*Music.* Handel wrote his *Water Music* originally for the entertainment of the new King of England, George I, Elector of Hanover, on the River Thames. The *Water Music* and *Fireworks Music* are splendid examples of popular music for pleasure from eighteenth-century London. While both sets of pieces were originally designed for royal occasions, they served Handel well enough as accompaniment to the delights of the London pleasure gardens at Vauxhall.

The famous and celebrated marble statue of Handel as Orpheus, made by Louis François Roubiliac, stood in various parts of Vauxhall Gardens from 1738 until 1818. This is believed to be the first recorded instance of a statue being erected to a living person. It was said to have cost 300 pounds. Special music was often written to celebrate a specific occasion. Handel composed a Hornpipe for

Vauxhall in 1740. Also, a new organ concerto was produced for the Gardens on April 27, 1749. There were morning concerts at twelve, while evening concerts began at seven. For a while free organ concerts were given at eight in the morning. Handel's *Acis & Galatea* was given a performance there. Handel was known to have strolled the garden with Dr. John Fontayne. Handel asked him about an orchestra piece that was being played. Fontayne replied "It's not worth listening to." Whereupon Handel said: "You are right, it is very poor stuff; I thought so myself when I had finished it."

**John O' Keeffe** (1747-1833) was a Dublin born librettist who compiled the pasticcio *Midas*, an English comic ballad opera, and was the author of *Tony Lumpkin in Town*, *Wild Oats*, and *Love in a Camp*. Most of his texts were set to music by Samuel Arnold or William Shield. O' Keeffe was a prolific

comic dramatist for the Haymarket and Covent Garden theatres, despite an accident in 1774 that led to deteriorating sight.

**Joseph Baidon** (c. 1727-1774), composer, singer, and active lay clerk in Westminster, took part in the famous Foundling Hospital performances of *Messiah* under Handel. He was organist of St Luke's. Baidon's songs rival those of Arne. His songs in the collection *The Laurel* almost constitute a song cycle.

**Turlough O'Carolan** (1670-1738), a traditional Irish harpist, composed popular airs enjoyed by all levels of society. Blinded by smallpox at the age of eighteen, he apprenticed to the harpist McDermott Roe. Having begun the harp too late to master the difficult technique, he turned to song writing. His pieces show influences of Irish folk melody, the traditional harp music of Ireland, and Italian art music. He was greatly

influenced by the music of the Italian composers of his own time, such as Vivaldi and Corelli, and he greatly admired Geminiani, whom he almost certainly met in Dublin. A large portion of his works were published in 1748 by his son in collaboration with Dr. Patrick Delany of Trinity College, but no complete copy exists. About 200 of O'Carolan's airs survived, both instrumental pieces and songs with their words in many cases. As most are only in single line form, it is not known how he accompanied his melodies.

**Michael Arne** (c.1740-1786), an English composer and keyboard player, has been thought to be the 'natural son' of Thomas Arne. This may in fact not be the case, as another son, Charles Arne was baptized before Arne was married to Cecilia Young. Michael was raised by his aunt, Mrs. Susanna Cibber, a notable singer. His principal employment was as a

keyboard player and composer for the theaters and pleasure gardens. Interestingly, he was known to have been the principal interpreter of his father's organ concertos for over thirty years. His most popular song, *The Lass with the Delicate Air*, was first issued in 1762. Arne was very interested in the study of alchemy which, on at least one occasion, led him into debtors' prison.

**Matthew Dubourg** (1703-1767), an English violinist and musical director, was a pupil of Geminiani and first visited Dublin in 1724, later appointed Master and Composer of State Music in Ireland. In London he met Handel and played in *Samson*. He led Arne's performance of *Comus* in Dublin in 1741. He was principal violinist in Handel's band in Dublin for the first performance of *Messiah*. A brilliant player and quite a show-off, Charles Burney reports that once when Dubourg was playing one of Handel's works, he

introduced a very long cadenza that moved into so many different key areas that when he finally came to the concluding cadence, Handel said "Welcome home, Mr. Dubourg."

**William Linley** (1771-1835), composer and director of theatre music, was the youngest son of Thomas Linley. He was educated at Harrow and St. Paul's Schools. His father taught him to play the harpsichord and sing, whenever he found the time, and he studied composition with C. F. Abel, the gambist and composer. He was noted for 'the sweetness of his voice'. Linley was involved in the management of Drury Lane Theatre. His compositions include songs, elegies, glees and two unsuccessful operas, *The Honeymoon* and *The Pavilion*. William was an engaging and generous character with many friends.

**Charles Dibdin** (1745-1814), an English composer, dramatist,

poet, novelist, actor, singer, and entertainer, was one of fourteen children of a parish clerk. He considered himself self-taught, having spent time making scores of Corelli concerti. He was a singer in the opera chorus at Covent Garden at age fifteen, and by eighteen he published *A Collection of English Songs and Cantatas*. His career as an opera singer was brief, his roles mostly character parts. After the success of his operas, *The Padlock*, *The Quaker* and *The Ephesian Matron*, his career followed a long decline, owing to ill-tempered behavior. He had marital troubles as well and by the summer of 1776, his debts were so high that he fled to France to avoid prison. In 1778 Dibdin made an effort to repay his debts and returned to London. He was hired to write simple ballads at Covent Garden for £10 a week. He joined Charles Hughes in building a new theatre, the Royal Circus, which also failed, leaving him in

even greater debt and in debtors' prison. After release from prison, he emigrated to India, but once on board ship, he was so seasick that he disembarked and returned to London, presenting one-man entertainments. He was the author and composer of hundreds of songs, the most popular being those with humorous accents and spoken patter that made fun of all facets of English life and personalities.

—Daniel Abraham  
& Karen Flint

**THE DUST CART CANTATA**

Recitative

As Tink'ring Tom the Streets  
his Trade did cry,  
He saw his lovely Silvia Passing by;  
In Dust Cart high advanc'd,  
the Nymph was placed  
with the rich Cinders round  
her lovely Waist,  
Tom with uplifted Hands  
th' occasion blest,  
And thus in soothing Strains  
the Maid address.

Aria

Oh Silvia! while you drive your Carts  
To pick up Dust you steal our Hearts,  
you take our Dust and steal our Hearts.  
That mine is gone alas! is true,  
And dwells among the Dust with you.  
ah lovely Silvia ease my Pain!  
Give me my Heart you stole again,  
Give me my Heart,  
out of your Cart;  
give me my Heart you stole again.

Recitative

Silvia advanc'd above the Rabble Rout,  
Exulting roll'd her sparkling

Eyes about.  
She heav'd her swelling Breast  
as black as Sloe  
and look'd disdain on little Folks below,  
to Tom she nodded  
as the Cart drew on &  
then resolv'd to speak,  
she cry'd stop John.

Aria

Shall I who ride above the rest  
be by a paltry Crowd opprest?  
Ambition now my Soul does fire  
the Youths shall languish and admire  
And ev'ry Girl with anxious Heart  
shall long to ride in my Dust Cart.

**WHEN THE MAID WHOM WE LOVE**

When the Maid whom we Love  
no entreaties can move,  
who'd lead a life of pining.  
If her Charms will excuse  
the fond rashness you use,  
away with Idle whining!  
never stand like a Fool,  
with looks sheepish and cool;  
such bashfull Love is teasing:  
but with spirit address,  
and you're sure of success,

for honest warmth is pleasing.  
O honest warmth is pleasing.  
And tho' Wedlocks your view,  
Like a Rake if you woo  
Girls sooner quit their coyness.  
They know beauty inspires  
Less respect then desires  
Hence Love is prov'd by boldness  
So ne'er stand like a fool  
with looks sheepish and cool;  
such bashfull Love is teasing:  
but with spirit address,  
and you're sure of success,  
for honest warmth is pleasing.  
O honest warmth is pleasing.

**IN VAIN I TRY MY EV'RY ART**

In vain I try my ev'ry art,  
Nor can I fix a single heart,  
Yet I'm not old or ugly;  
Let me consult my faithfull glass,  
A face much worse  
than this might pass,  
Me-thinks I look full smuggly.  
Yet bless'd with all these  
pow'rfull charms,  
The young Palaemon fled these arms,

That wild unthinking rover;  
Hope, silly maids, as soon to bind,  
The rolling stream, the flying wind,  
As fix a rambling lover.  
But hamper'd in the marriage noose,  
In vain they struggle to get loose,  
And make a mighty riot;  
Like madmen how they rave, and stare,  
A while they shake  
their chains and swear,  
And then lie down in quiet.

**SEE, O SEE WHO HERE IS COME A MAYING**

See, O See who here is come a maying  
the Master of the Ocean  
with his darling Orian.  
Why left we our playing  
to gaze on them that all amaze  
whose like were never seen.  
Up Nightingale and sing.  
Jug Jug Jug Jug, sing sing,  
Jug Jug Jug Jug.  
Raise Lark thy Note and sing  
all Birds their Music bring.  
Sweet Robin, Linnnet, Thrush  
record from every Bush  
the welcome of the King and Queen.



**CHOIRS OF ANGELS**

Choirs of Angels all around thee  
Lest Oppression should  
Confound thee  
watchfull wait in radiant Throngs.  
Judah's God array'd in Splendour  
Deigns to be thy great Defender  
from all Meditated wrongs.

**WEDDING IS GREAT JUNO'S CROWN**

Wedding is great Juno's Crown,  
O blessed bond of Board and Bed!  
Tis Hymen peoples ev'ry Town,  
high Wedlock then be honoured.

**IF THE SWAIN WE SIGH FOR PRESS US**

If the Swain we sigh for press us,  
Oh how pleasing 'tis to please.  
If the fright we loath address us,  
How delightful 'tis to teize.

**TO BLAST A RIVAL'S HAPPINESS**

To Blast a rival's happiness  
we ev'ry Art employ,  
and scarcely can our own success,  
convey a purer Joy.  
A kind of Victory we feel,

if she no triumph gain,  
deny'd a real bliss we steal  
false pleasure from her pain.

**SO SHALL THE LUTE AND HARP AWAKE**

So shall the Lute and Harp awake,  
And sprightly Voice  
sweet Descant run.  
Seraphic Melody to make,  
In the pure Strains of Jesse's Son.

**IN CUPID'S FAM'D SCHOOL**

In Cupid's fam'd School  
wou'd you take a degree,  
Young Maids you must learn  
a short Lesson from me:  
Scarce blows on your Cheek  
the fair Rose of fifteen,  
E're Love, the false Traitor,  
attacks you unseen;  
To ruin, and please,  
ev'ry method he tries,  
A Friend in pretence,  
but a Foe in disguise.

But find out the Lover  
whose Passion can tend  
To the bliss of your life,

from bgrinning to end:  
If the stamp of true Merit,  
and honour he wears,  
E're Love, Girls, away  
with your doubts and your fears;  
Think why you were made,  
and resolve to be kind,  
For the blessings you'll give,  
and the blessings you'll find.

**THE LASS WITH THE DELICATE AIR**

Young Molly who lives  
at the Foot of the Hill,  
where Fame ev'ry Virgin  
with envy does fill,  
Of Beauty is bless'd  
with so ample a share,  
that Men call her the  
Lass with the delicate air.

For that moment  
young Cupid selected a Dart,  
And pierc'd without pity  
my innocent Heart;  
And from thence how to gain  
the dear Maid my care,  
For a Captive I fell  
to her delicate Air.

**THE LARKS SHRIL NOTES**

The Larks shril Notes  
awakes the Morn.  
The Breezes wave the ripend Corn.  
The yellow Harvest safe from spoil  
rewards the happy farmer's toil.  
The flowing Bowl succeeds the Flail  
o'er which he tells the Jocund tale.

**THE NIGHT WAS DARK**

The night was dark, the angry Waves,  
Prepar'd for many Wat'ry Graves  
when faithfull Donald said I go,  
Mary to meet my Country's Foe.  
My love and courage are true blue,  
Mary, adieu.

I clasp'd his hand, I sobb'd and cry'd,  
His manly bosom heav'd, he sigh'd,  
I go my love said he, I go,  
Mary to meet my Country's foe.  
My love and courage are true blue,  
Mary, adieu.

He went & now the War's began,  
Which ruthless spares nor Maid nor Man,  
Why faithful Donald did you roam,  
Perhaps ah me to meet your doom.  
My love for thee shall prove true blue,  
Donald adieu.



**VIRGINS ARE LIKE THE FAIR FLOW'R**

Virgins are like the fair  
Flow'r in its lustre;  
Which in the Garden  
enamels the Ground;  
Near it the Bees in play  
flutter and cluster,  
And gaudy Butterflies  
frolick around:  
But when once pluckt,  
'tis no longer alluring,  
To Covent Garden 'tis sent,  
(as yet sweet)  
There fades, and shrinks,  
and grows past all enduring,  
Rots, stinks, & Dies,  
& is trod under Feet.

**NO POW'R ON EARTH**

No Pow'r on earth can e'er divide the  
Knot that sacred  
Love hath ty'd;  
When Parents draw  
against our Mind,  
The true love's Knot  
they faster bind.  
Hoo hora in ambora,  
Hoo and hoo derry,

Hi and hi derry,  
Hoo, hoo derry derry  
derry derry ambora.

**WHEN YOUNG AT THE BAR**

When Young at the Bar  
you first taught me to score;  
and bid me be free  
of my Lips and no more,  
I was kiss' d by the Parson,  
the Squire, & the Sor:  
When the Guest was departed,  
the Kiss was forgot.  
But his Kiss was so sweet,  
and so closely he prest,  
that I languish'd & pin'd  
till I granted the Rest.

**WAS I A SHEPHERD'S MAID**

Was I a Shepherd's Maid to keep  
On yonder Plains a Flock of Sheep.  
Well pleas'd I'd Watch  
the live-long day,  
My Ewes at feed, my Lambs at play.  
Or would some Bird that Pity brings,  
but for a moment lend its Wings.  
My Parents they might rave and scold,  
my Guardian strive my Will to hold,

Their Words are harsh,  
his Walls are high,  
but spight of all, away I'd fly.

**THE SOLDIER TIR'D OF WARS ALARMS**

The Soldier tir'd of Wars Alarms  
Forswears the Clang of hostile Arms  
And scorns the Spear and Shield.  
But if the brazen Trumpet Sound  
He bums with Conquest to be Crown'd  
and dares again the Field.

The harpsichord used in this recording  
was made by **Nicholas Dumont**, an  
important Parisian harpsichord maker  
who was active from 1675 until at least  
1707. He became a master in the guild  
of instrument makers in 1675.

The instrument, made in 1707, is one  
of the earliest examples of what  
became the standard eighteenth-  
century Parisian harpsichord. This  
harpsichord was in the Chateau du  
Touvet in Isere since 1719 when it was



Harpsichord by Nicholas Dumont, 1707, Paris.  
Photo by Scott Hewitt

originally purchased by the de  
Quinsonas family. At the time of the  
revolution it was hidden in the granary  
of the chateau until it was rediscovered  
in the 1970's and restored by Hubert  
Bedard in 1976.



Brandywine Baroque (left to right): Douglas McNames, Karen Flint, Laura Heimes, Eileen Grycky, & Elizabeth Field. Photo by Scott Hewitt

**Laura Heimes**, soprano, has performed with The King's Noyce, Apollo's Fire, The New York Collegium, Chatham Baroque, Magnificat, Trinity Consort, Piffaro, Fuma Sacra, the Philadelphia Orchestra and in Early Music Festivals in Boston, Connecticut, Indianapolis, San Francisco and Rio de Janeiro and Sao Paolo, Brazil. Ms. Heimes' recordings include *The Jane Austen Songbook* with Julianne Baird, Caldara's *Il Giuoco del Quadriglio* with the Queens Chamber Band, *Oh! The Sweet Delights of Love* with Brandywine Baroque and *Nowell's Delight* with Piffaro-The Renaissance Band. She can also be heard on the Dorian, Albany, PGM, and Sonabilis labels. Ms. Heimes teaches voice at Westminster Choir College of Rider University.

**Karen Flint**, harpsichordist and artistic director of Brandywine Baroque since its founding, teaches

**Brandywine Baroque**, Delaware's early music ensemble, has offered concerts on historic instruments in the Mid-Atlantic region since 1972. Their energetic performances evoke the atmosphere of the era.

' Expect the unusual from these outstanding musicians who combine research and historical performance practices in unique ways, bringing little known works to listeners.'

harpsichord at the University of Delaware. Her recordings include *Masse Sonatas for Two Cellos* on Dorian Recordings, *The Jane Austen Songbook* on Albany Records, and forthcoming *Clérambault Cantatas*, and *Boismortier Cello Sonatas* on Plectra Music. Her harpsichord is made by Nicholas Dumont in Paris 1707.

**Eileen Grycky**, flutist, is Assistant Professor of Flute at the University of Delaware and a resident member of the Del' Arte Wind Quintet. In addition, Ms. Grycky is a member of the Opera Company of Philadelphia orchestra and the Delaware Symphony. Ms. Grycky's flutes are by Folkers and Powell and Roderick Cameron.

**Kimberly Reighley**, flute & recorder, plays principal flute with OperaDelaware and piccolo with the Delaware Symphony and the Reading Symphony. She also performs

with Carmel Bach Festival and the Philadelphia Orchestra. Ms. Reighley co-founded the early music ensemble, *Mélomanie* and performs regularly as a guest artist with Brandywine Baroque, Pro Musica Rara and Le Triomphe de l'Amour. She can be heard on the Lyrichord label performing works of Telemann. She is on the faculty at West Chester University and was recently named a Myazawa Artist.

**Elizabeth Field**, violin, performs regularly with ArcoVoce, The Eisenstadt Trio and 4 Nations Ensemble. She performed with Brandywine Baroque from 2000-2006. Ms. Field is concertmaster of the Bach Choir of Bethlehem and co/concert- master of Opera Lafayette. She performs with the Washington Bach Consort, the Washington Chamber Symphony, Orpheus, Handel & Haydn Society and St. Lukes Chamber Orchestra. Her recordings include the newly discovered Quantz Flute Quartets and repertoire from Hildegard von Bingen to Shostokovich with ArcoVoce. Her violin is made by Karl Dennis in 1996.

**Douglas McNames**, cello, is principal cellist of the Delaware Symphony, Carmel Bach Festival, Reading Symphony and Opera Delaware as well as a regular substitute with the Philadelphia Orchestra. He performs with Melomanie, Arco Voce and Pro Musica Rara. Mr. McNames can be heard on Plectra, Spectrum, Ectetera, Centaur, Epiphany and Dorian labels. His cello was made by Barak Norman in 1708.

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