

OH! THE SWEET DELIGHTS OF LOVE

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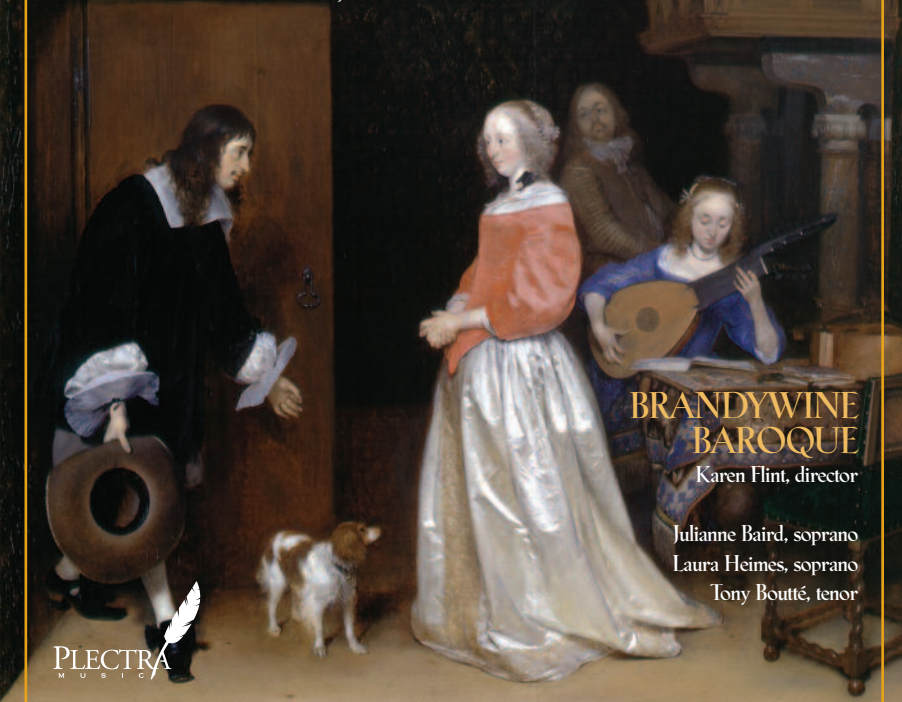
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[†]from the Collection of John H. Burkhalter III
and Prof. Eugene Roan, Princeton, N.J.



OH! THE SWEET DELIGHTS OF LOVE

Henry Purcell, Thomas Chilcot
& Johann Christian Bach



BRANDYWINE
BAROQUE


Karen Flint, director

Julianne Baird, soprano

Laura Heimes, soprano

Tony Boutté, tenor



his collection of songs and instrumental music by Henry Purcell, Thomas Chilcot and Johann Christian Bach is representative of theatre music in Restoration England. When Charles II came to the throne in 1660 the London theatres had been closed for eighteen years - since the Puritans in 1642 ordered that actors in all 'Stage Plays, Interludes, or other common Plays' were to be 'punished as Rogues, according to the Law'. Under Charles II's patronage Thomas Killigrew and Sir William D'Avenant formed two companies of players, the Duke's and King's Theatres.

Earlier theatre was 'but plain and simple, with no other Scenes, nor Decorations of the Stage, but only old Tapestry, and the Stage strew'd with Rushes, whereas ours now for Cost and ornament are arriv'd to the height of Magnificence.' (1664) Theatre employed movable scenery, elaborate effects, music as an integral part, and women in place of boys in female roles.

From these conditions came fashionable and lucrative new comedy. Charles II was fond of 'a very merry play'. John Dryden, Charles' poet laureate, complained that a writer had to compose comedies whether he liked or not. The life of the time - brilliant, but corrupt and cynical - provided satire for the theatre. The loose morals shown on stage reflected the world centered in Whitehall, including a motley group of fops, gallants, libertines, coquettes, and courtesans. Men and women came to see themselves mirrored in life, to laugh at their follies, and applaud their frailties.

Dramatic music in England was slow to follow the European forms. Opera came to Florence at the end of the sixteenth century. At the same time England used only incidental music in plays. Solo song and Italian recitative were introduced to court masques. The first so-called opera, which added music to drama as a means to avoid the ban on plays, was 'The Siege of Rhodes' by D'Avenant with music by Lawes in 1656. Henry Purcell's father acted and sang in this 'operatic' piece.

Henry Purcell (1659-1695), one of the greatest of all English composers, spent his boyhood as a chorister in the Chapel Royal. When his voice broke in 1673 he was hired to tune the organ at Westminster Abbey. In 1679 he succeeded John Blow as organist of Westminster Abbey.

Active as a composer for Charles II by 1680, Purcell soon began to compose incidental music and songs for the theatre. Lee's tragedy, 'Theodosius,' at Duke's Theatre was the first theatrical music he composed. Theatre music frequently was played by the 'Twenty-four Violins of the King's Band.'

In 1690 Purcell wrote music for five dramatic productions, one by John Dryden. Dryden wrote about him: 'What has been wanting on my Part, has been abundantly supplied by the Excellent Composition of Mr. Purcell; in whose Person we have at length found an English-man, equal with the best abroad.'

In a dedication to his music, Purcell provides a brief criticism of contemporary music: 'Musick and Poetry have ever been acknowledgd Sisters, which walking hand in hand, support each other; As Poetry is the Harmony of Words, so Musick is that of Notes. . . Both of them may excel apart, but sure they are most excellent when they are joyn'd, because nothing is then wanting. . . for thus they appear like Wit and Beauty in the same Person. . . Musick is yet but in its Nonage, a forward Child, which gives hope of what it may be here-after in England. . . Being farther from the Sun, we are of later Growth than our Neighbour Countries, and must be content to shake off our Barbarity by degrees.'

Dryden's patronage launched Purcell in the fashionable world, and may be responsible for the great amount of music that poured forth from Purcell's pen for the next five years. Purcell was a prolific composer for the court, theatre, church and chamber. He wrote incidental music for over forty plays. The great bulk of his music was written between 1680 and 1695. No composer has shown greater care for the poet's text. Purcell often used a ground bass, and

explored the use of embellishment, chromaticism, florid counterpoint and sighing appoggiaturas, all accompanied by the harpsichord. He learned the Italian style from Locke, Humphrey and Blow, but whatever he absorbed was transformed into his own unique style.

Henry Playford, who published Purcell's music, wrote: 'The Author's extraordinary Talent in all sorts of Musick is sufficiently known, but he was especially admir'd for the Vocal, having a peculiar Genius to express the Energy of English Words, whereby he mov'd the Passions of all his Auditors.'

The subject matter of Restoration song was to recreate the spirit of the ancient world. Drama was imbued with idyllic loves and heart-rending sorrows of nymphs and shepherds. The lover, the mourner, the penitent was deeply conscious of his own relationship toward the object of his passion; and whether the theme was the cruelty of a reluctant mistress, the bitterness of fate, or man's humility before God, music and harmony supplied them all.

The sheer quantity of Purcell's secular music is overwhelming. There are nearly 250 solo songs, many duets, catches and a few cantatas. Solo songs range from simple ditties to cantatas with recitative and aria. Purcell's recitative was florid, writing what singers might have improvised. The cantata was particularly suited for the popular 'mad' songs in which various stages of frenzy to wild fantasy could be illustrated by contrasting sections of music. An excellent example is 'From Rosy Bow'rs,' described as the last song Purcell wrote. In the theatre, actor-singers performed side by side with singer specialists. Mrs. Bracegirdle, Mrs. Butler and Miss Cross were all singer-actors who performed Purcell's music. Mrs. Ayliff was possibly the finest singer of Purcell's time. The Gentleman's Journal wrote of her performance: 'Had you heard it sung by Mrs. Ayliff you would have own'd that there is no pleasure like that which good Notes, when so divinely sung, can create.'

Apart from the occasional 'loud' or 'soft' marking, vocal music lacked expressive directions. The shake, beat, forefall and backfall from harpsichord music were part of

the singer's vocabulary. Although Purcell's vocal lines are highly ornamented, singers would have further embellished the music as a matter of course. 'If music be the food of love' in two versions, reveals backfalls in the earlier version and an unornamented later one.

'Sweeter Than Roses' is a mood setting song before a steamy seduction scene with the courtesan Pandora in Richard Norton's tragedy, 'Pausanias.' Zempoalla, the Indian Queen in Purcell's opera sings or has sung for her 'I attempt from love's sickness to fly in vain', an irregularly phrased minuet en rondeau. Over half the songs in Orpheus Britannicus of 1698 were composed for the theatre, from which the songs on this disk are taken.

All Purcell's trio sonatas contain dance movements. The sarabands may well have been theatre tunes. Sonata 3 from 'Ten Sonatas in Four Parts' has an English slow or 'drag' coda. Sonata 6, a single movement in the form of a chaconne, is constructed over the ground 'Scocca pur' that is attributed to Lully. It is one of the finest and longest of his instrumental works. Every device of harmonization,

figuration and imitation is employed to produce an innovative and expressive piece.

Thomas Chilcot (1700-1766), an English composer and organist who spent his entire life at Bath, was organist of the Abbey Church from 1728 until his death. He taught many students and had a thriving musical instrument business. His music in the galant style was popular in his lifetime, but little was published.

Johann Christian Bach (1735-1782), the youngest son of Johann Sebastian Bach, was taught by his father. After his father's death, Johann Christian lived with his brother Carl Philipp Emanuel in Berlin. Later he studied in Italy and became organist at the Milan Cathedral. He composed operas for Turin and Naples, then was invited to compose operas for the King's Theatre in London, remaining there the rest of his life. A master of the galant style, Bach produced music of elegance and formality. With C. F. Abel, he established public concerts in London. ♪



Photo by Scott Hewitt

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.'



Julianne Baird, soprano, 'one of the most extraordinary voices in the service of early music,' has recently performed works of Johann Sebastian Bach in his own Thomaskirche,

Leipzig, and the New York premiere of Gluck's 'La Corona.' Julianne Baird is known for recitals which integrate music and narrative, among them: Shakespeare's Musick, Purcell's Mad Songs, and Handel's London. With 115 recordings Julianne Baird is one of the world's ten most recorded female artists. Her recent recordings include 'Jane Austen's Songbook,' and 'Duets for Soprano and Trumpet' on Albany Records, 'Celtic Caravans, 19th century Scottish and Welsh Songs' on MSR Classic, and Gluck's short opera, 'Il Parnaso Confuso.' She is Distinguished Professor of Music at Rutgers University.



Laura Heimes, soprano, praised for her 'sumptuous tone and shimmering clarity' 'a voice equally velvety up and down the registers,' has performed with Andrew Lawrence

King. The King's Noyse, Apollo's Fire, The New York Collegium, The Publick Musick, Trinity Consort, Piffaro and Fuma Sacra. She has sung with the Philadelphia Orchestra and at Early Music Festivals in Boston, Connecticut, Oregon, Philadelphia, Rio de Janeiro and Sao Paulo, Brazil. Ms. Heimes' recordings include 'Jane Austen's Songbook' with Julianne Baird, and Caldara's Il Giuoco del Quadriglio' with the Queen's Chamber Band. Ms. Heimes teaches voice at Swarthmore College.



Tony Boutté, tenor, has debuted with European conductors William Christie, Christophe Rousset, and Hervé Niquet. He has sung with the New York Collegium, Tafelmusik, Washington Bach Consort, Boston Baroque, Orchestra of St. Luke's, Smithsonian Chamber Orchestra, Violins of Lafayette, Portland Baroque Orchestra, as well as festivals in Aspen, Santa Fe, Bard College, Schleswig-Holstein Festival and Tage Alte Muzik Regensberg. Mr. Boutté has performed in six world premieres, including: Michael Gordon's 'Chaos', Betsy Jolas' 'Motet III', Gordon/Wolfe/Lang 'Carbon Copy Building' and David Soldier's 'Naked Revolution' as well as in Phillip Glass' 'In the Penal Colony' and 'Satyagraha'. Recent recordings are Bach's 'St. John Passion' with Smithsonian Chamber Orchestra and 'Jane Austen's Songbook' on Albany Records.

Karen Flint, harpsichordist and artistic director of Brandywine Baroque since its founding in 1972, has performed with the Delaware Symphony, Newark Symphony, The Smithsonian Institution, and at Boston Early Music Festival. She teaches harpsichord at the University of Delaware. Her recordings include 'Masse Sonatas for Two Cellos' on Dorian Recordings, 'Jane Austen's Songbook' on Albany Records, 'Digging for Buried Treasure, Music of Telemann,' and forthcoming Clérambault Cantatas, and Boismortier Cello Sonatas on Plectra

Music, as well as 'French Baroque Miniatures' on the Etcetera label. 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. She performs, records, and tours in the Taggart-Grycky Duo. 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.

Elizabeth Field, violin, teaches at George Washington University, where she is a member of The Washington String Quartet. Ms. Field is concertmaster of the Bach Choir of Bethlehem and The Violins of Lafayette, a member of ArcoVoce, and has performed with Pro Musica Rara, the Washington Chamber Symphony, the National Chamber Orchestra and the Washington Bach Consort. She has performed with Orpheus, Handel & Haydn Society, St. Lukes Chamber Orchestra. Her recent recordings include the newly discovered Quantz Flute Quartets and repertoire from Hildegard von Bingen to Shostokovich with ArcoVoce. Her violin is made by Carlo Guiseppe Testore, 1704.

Douglas McNames, cello, is Principal Cellist with 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. Awarded the 1995 Delaware State Arts Council Individual Artist Fellowship, Mr. McNames can be heard on Plectra, Spectrum, Ectetera, Centaur, Epiphany and Dorian labels. His cello was made by Barak Norman in 1708.

Martin Davids, violin, has performed with The Toronto Consort, Aradia, Chicago Opera Theater, Rochester Early Music Festival, Publick Musick, La Belle Danse and Brandywine Baroque. He is a founding member of the award winning electric Baroque group Discontinuo. He currently resides in Chicago where he directs the Callipygian Players, an exciting new baroque orchestra.

Deborah Fox, theorbo, archlute and guitar, has performed with the Carmel Bach Festival, New York Collegium, Concert Royal, Brandywine Baroque, Handel and Haydn Society, Publick Musick, the Toronto Consort, Aradia, Tafelmusik, Arion Ensemble, Les Violons du Roy, and the Orquestra Barroca Catalana. She regularly tours with Pegasus, her baroque ensemble. Ms. Fox has recorded with Naxos, Sonabilis, Centaur, the Australian Broadcasting Corporation and the Canadian radio. Her instruments are Theorbo by Michael Schreiner, Baroque Guitar by Jaume Bosser, and Archlute by Klaus Toft Jacobsen.



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

Nicholas Dumont was an important Parisian harpsichord maker who was active from 1675 until at least 1707. He was married in 1673 and became a master in the guild of instrument makers in 1675. The French court still owned three Dumonts in 1780.

Three Dumont double manual harpsichords are known to survive, dated 1697 (Paris, Conservatoire, Musée Instrumentale), 1704 (Paris, private collection) and 1707, the instrument featured on this recording. The 1707 instrument is one of the earliest examples of what became the standard 18th century Parisian harpsichord.

This harpsichord was in the Chateau du Touvet in Isere since 1719 when the records of the de Quinsonas family show it was purchased for their country estate. At the time of the revolution it was tucked away in the granary of the chateau until it was rediscovered in the 1970's and restored by Hubert Bedard in 1976. Despite 80-odd years of service, 180 years in the granary and two restorations, the 1707 Dumont is in surprisingly original condition. Musically it represents the transition between the lute-inspired harpsichord sound of 17th century Paris and the viola da gamba-inspired sound of the 18th century. ♪

Sound the Trumpet **Henry Purcell**

*Sound the Trumpet, till around
You make the list'ning Shores rebound,
On the sprightly Hautboy play.
All the Instruments of Joy
That skillful Numbers can Employ,
To Celebrate the Glories of this Day.*

Cupid, the Slyest Rogue Alive **Henry Purcell**

*Cupid, the slyest rogue alive,
One day was plund'ring of a hive;
But as with too, too eager haste
He strove the liquid sweets to taste,
A bee surpris'd the heedless boy,
Prick'd him, and dash'd the expected joy.
The urchin, when he felt the smart
Of the invenom'd angry dart,
He kick'd, he flung, he spurn'd the ground,
He blow'd, and then he chaf'd the wound;
He blow'd and chaf'd the wound in vain:
The rubbing still encreas'd the pain.
Straight to his mother's lap he hies,
With swelling cheeks, and blubber'd eyes;
Cries she, 'What does my Cupid ail?'
When thus he told his mournful tale:
'A little bird they call a bee,
With yellow wings, see, see, Mother, see,
How it has gor'd and wounded me!
'And are you not,' replied his mother,*

*For all the world just such another,
Just such another peevish thing,
Like in bulk, and like in sting?
For when you aim a pois'nous dart
Against some poor unwary heart,
How little is the archer found,
And yet how wide, how deep the wound!*

Let Us Dance
Henry Purcell

*Let us Dance, let us Sing,
Whilst our Life's in the Spring;
And give all to the great God of Love:
Let us Revel, and play,
And rejoyce whilst we may:
Since old Time these delights will remove.*

I Attempt from Love's Sickness
Henry Purcell

*I attempt from Love's sickness
To fly in vain, since I am myself
My own Feaver and Pain;
No more now fond Heart
With Pride, no more swell,
Thou can'st not raise Forces
Enough to rebell:
For Love has more Pow'r;
And less Mercy than Fate,
To make us seek ruin,
And love those that hate.*

Oh! The Sweet Delights of Love
Henry Purcell

*Oh! the sweet delights of Love,
Who would live and not enjoy e'm?
I'd refuse the Throne of Jove,
Should power or Majesty destroy e'm?
Give me doubts, or give me fears,
Give me Jealousies and Cares:
But let Love remove e'm,
I approve e'm.*

Not All My Torments
Henry Purcell

*Not all, all, not all my torments
Can your pity move,
Your scorn increases with my love.
Yet to the grave I will my sorrow bear;
I love, I love, tho' I despair.*

Sweeter Than Roses
Henry Purcell

*Sweeter than Roses,
Or cool, Ev'ning Breeze;
On a warm Flowry shore,
Was the Dear, dear Kiss;
First trembling, made me freeze;
Then shot like Fire, all, all, all o're,
What Magick has Victorious Love,
For all I touch or see;
Since that dear, dear Kiss,*

*I hourly prove, all, all is Love,
Is Love to me.*

If Music Be the Food of Love
Henry Purcell

*If Music be the food of love,
Sing on, till I am fill'd with joy;
For then my list'ning soul you move,
To pleasures that can never cloy.
Your eyes, your mein, your tongue declare
That you are music ev'rywhere.*

*Pleasures invade both eye and ear,
So fierce the transports are, they wound,
And all my senses feasted are;
Tho' yet the treat is only sound,
Sure I must perish by your charms,
Unless you save me in your arms.*

Orpheus with His Lute
Thomas Chilcot

*Orpheus with his Lute made trees,
And the Mountain tops that freeze,
Bow themselves when he did sing,
To his Musick, plants and flowers,
Ever Sprung as Sun and showers,
There had Made a lasting Spring.*

By My Sighs
Johann Christian Bach

*By my Sighs you may discover,
What soft wishes touch my Heart,
Eyes can speak and tell the Lover,
What the Tongue must not impart.
Blushing Shame forbids revealing
Thoughts your Breast may disapprove,
But 'tis hard and past concealing,
When we truly fondly Love.*

Love, Thou Art Best
Henry Purcell

*Love, thou art best of Humane joys;
Our chieftest happiness below;
All other Pleasures are but Toys,
Musick without that is but Noise;
And Beauty but an empty show.
Heaven who knew best
What Men could move,
And raise his thoughts above the Brute;
Said let him be and let him Love;
That alone, must his Soul improve;
How e're Philosophers dispute,
That alone must his Soul improve.*

Oh Solitude!

Henry Purcell

*Oh Solitude! my sweetest Choice!
Places devoted to the Night,
Remote from Tumult, and from Noise,
How ye my Restless Thoughts delight!
Oh Solitude, my sweetest Choice!
Oh Heavens! what Content is mine,
To see those Trees, which have appear'd,
From the Nativity of Time;
And, which all Ages have rever'd,
To look to day as fresh and green,
As when their Beauty's first were seen?
Oh how agreeable a Sight
These hanging Mountaines do appear,
Which th' unhappy wou'd invite,
To finish all their Sorrows here;
When their hard Fate makes them endure,
Such Woes, as only Death can Cure.
Oh! oh how I Solitude adore!
That Element of noblest Wit,
Where I have learn'd Apollo's Love,
Without the pains to study it:
For thy sake I in Love am grown,
With what thy fancy does pursue;
But when I think upon my own,
I hate it, for that reason too;
Because it needs must hinder me
From seeing and from serving thee.
Oh Solitude! Oh how I Solitude Adore!*

The Fatal Hour

Henry Purcell

*The fatal hour comes on apace,
Which I had rather die than see,
For when fate calls you from this place,
You go to certain misery.
The thought does stab me to the heart,
And gives me pangs no word can speak,
It wracks me in each vital part,
Sure when you go my heart will break.
Since I for you so much endure,
May I not hope you will believe,
'Tis you alone these wounds can cure,
Which are the fountains of my grief.*

O dive custos, on The Death of Queen Mary

Henry Purcell

*O dive custos auriacae domus
Et spes labantis certior imperi;
O rebus adversis vocande,
O superum decus in secundis!
Seu te fluentem pronus ad Isida
In volta fervens Oxonidum chorus,
Seu te precantur, quos remoti
Unda lavat properata Cami,
Descende de coelo non ita creditas,*

*Visurus aedes praesidiis tuis,
descende visurus penates
Caesaris,
et penetralis sacrum.
Maria musis flebilis occidit,
Maria gentis deliciae brevis,
O flete Mariam! flete Camoena!
O flete, Divae, dea moriente.*

Henry Parker (1695)

*O sacred guardian of the House of Orange,
And certain hope of faltering sovereignty,
O thou on whom we call in our misfortunes,
Our chiefest glory in prosperity!
Whether to thee, prostrate by Isis' stream,
The' Oxonian chorus pays its ardent vows,
Or whether they entreat thee, who are laved
By hastening waters of the distant Cam,
Come down from heaven to visit
these thy temples,
Bestowed - not thus - upon thy votaries;
Come down, to see the sacred hearth and home
Of Caesar,
and to repair unto the shrine.
Mary is dead: lament now, O ye Muses!
Mary, the brief delight of all our nation;
O weep for Mary! weep, O soul of poesy!
Weep, goddesses: divinity is dead*

Translation by Bruce Wood

From Rosie Bow'rs
Henry Purcell

*From Rosie Bow'rs
Where Sleeps the God of Love,
Hither ye little waiting Cupids fly;
Teach me in soft Melodious Songs,
To move with tender Passion,
My Heart's darling Joy:
Ah! let the Soul of Musick Tune my Voice,
To Win dear Strephon who my Soul enjoys.
Or if more influencing is to be brisk and Airy,
with a Step and a Bound,
And a Frisk from the Ground,
I will Trip like any Fairy;
As once on Ida Dancing,
Were three Celestial Bodies,
With an Air, and a Face,
And a Shape, and a Grace,
Let me Charm like Beauty's Goddess;
Ah! 'tis in vain, 'tis all in Vain,
Death and Despair must end the Fatal pain;*

*Cold Despair disguis'd like Snow
And Rain falls on my Breast,
Bleak Winds in Tempests Blow,
My Veins all Shiver, and my Fingers Glow,
My Pulse beats a Dead, Dead March;
For lost repose,
And to a solid lump of Ice,
My poor, fond Heart is froze.
Or, say ye Pow'rs, my Peace to Crown,
Shall I Thaw myself and drown?
Amongst the foaming Billows increasing,
All Tears I shed on Beds of Ooze,
And Chrystal Pillows,
Lay down my Lovesick Head;
No, no, no, I'll straight run Mad,
That soon my Heart will warm,
When once the Sense is fled,
Love has no pow'r to Charm:
Wild thro' the Woods I'll fly,
Robes, Locks shall thus be tore;
A Thousand, thousand deaths I'll dye,
E're thus in vain adore.*

OH! THE SWEET DELIGHTS OF LOVE

BRANDYWINE BAROQUE

Julianne Baird, soprano
Laura Heimes, soprano
Tony Boutté, tenor

Karen Flint, director & harpsichord
Eileen Grycky, flute
Elizabeth Field, violin
Martin Davids, violin
Douglas McNames, cello
Deborah Fox, theorbo, guitar & arclute

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