



Musicians OF THE *Old Post Road*

Suzanne Stumpf & Daniel Ryan, Artistic Directors



Elements

35th Anniversary Season • 2023-24

*W*elcome to our 35th anniversary season!

As we celebrate this momentous milestone, we are awestruck by the musical journey we have traveled together with our listeners through these years. We have savored our work as “musical archeologists,” finding and reviving excellent and fascinating works by unknown or little-known composers and showcasing their inventiveness alongside works by masterful musicians whose names have floated to the top of today’s classical music vernacular.

We have also enjoyed researching and sharing our findings through different lenses of time, topic, and place. In various seasons, we have explored composers’ imaginings through such concepts as “Enlightenment,” “Forgotten Voices,” “Musical Migrations,” and “Spheres of Influence,” to name a few.

This year we have chosen to return to basics, in a sense, with the overarching theme of “Elements.” Our programs each take their seed of inspiration from one of the four Classical elements: water, air, fire, and earth. We highlight cascading and at times torrential Baroque works in our October concerts; uplifting, “heavenly” music in December; Baroque repertoire ablaze with virtuosity in March; and Classical down-to-earth selections with a Bohemian flair in April.

And we thank you for joining us—this year and years past. This celebratory season is made possible because of your patronage!

Daniel Ryan Sy-Sky



2023-2024 Season

Water: Cascading Baroque Passion

Oct. 28, Old South Church, Boston • Oct. 29, First Parish, Sudbury & Online

Vocal and instrumental works evoking themes of water by Jacquet de la Guerre, Vivaldi, Werner, Campra, and others.

With soprano Teresa Wakim

Air: Heavenly Baroque Christmas

Dec. 9, First Unitarian, Worcester & Online • Dec. 10, Church of the Covenant, Boston

Celestial works from Spain & New Spain. Music by Iribarren, Salazar, Zumaya, and others.

With guests from ensemble La Fontegara of Mexico.

With soprano Adriana Ruiz and mezzo-soprano Hilary Anne Walker

Fire: Blazing Italian Baroque

March 9, First Parish, Wayland & Online • March 10, Old South Church, Boston

Baroque pyrotechnics on display in works by Nardini, Vivaldi, Scarlatti, Anna Bon, and others.

Earth: Rustic Classical

April 19, Old South Church, Boston & Online • April 21, Worcester Historical Museum

Rollicking chamber music with a Bohemian flair for flute and strings by Gyrowetz, Brandl, Lidl, and Mozart, including lively Hungarian dances.

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Musicians of the Old Post Road, Inc.

Musicians of the Old Post Road is a chamber ensemble specializing in the performance of music from the Baroque, Classical, and early Romantic periods on historical instruments or replicas. The group includes players of a variety of wind, string, and keyboard instruments. The organization's mission is to increase the availability of high-quality period instrument performances to diverse audiences and communities, and to stimulate and educate through creative musical programming and outstanding repertory.

The ensemble takes its name from its acclaimed concert series, founded in 1989, which brings chamber music concerts to venues in cities and towns along the original route of the old Boston Post Road, the first thoroughfare connecting Boston and New York City, beginning in the late 17th century. Sites for the series have included historic meetinghouses, mansions, museums, and public halls offering the architecture, acoustics, and ambience appropriate to the music.

Described as "one of the discoveries" of the 2001 early music festival in Regensburg, Germany, Musicians of the Old Post Road has been captivating audiences in the U.S. and abroad with its exciting programming and virtuoso performances. The ensemble specializes in offering a dynamic and diverse repertory that includes "rediscovered" works that have been lost to audiences for centuries.

Winner of the 1998 and 2023 Noah Greenberg Award from the American Musicological Society, Musicians of the Old Post Road has also received programming awards from Chamber Music

America, Early Music America, and the U.S.-Mexico Fund for Culture. The ensemble has toured in Germany, Austria, and Mexico, and has appeared at festivals and on concert series in the U.S., including the

2023 Early Music America Annual Summit, the Boston Early Music Festival Concert Series, the Indianapolis Early Music Festival, the Connecticut Early Music Festival, and the Academy of Early Music in Ann Arbor, among others. The ensemble was in residence at Dartmouth College in April 2005. In 2006, the group was featured on WCVB television's *Chronicle* in a segment that focused on the history of the old Boston Post Road.

The ensemble's discography encompasses seven recordings that have been praised in the U.S. and abroad, including their most recent, *Earthly Baroque* (Centaur). All of the group's CDs contain previously unrecorded works.

In an effort to make its performances and research activities more widely available, the ensemble has expanded its online presence. In 2009, it launched OPR Editions, a series of printed and downloadable sheet music editions of rediscovered works. The

ensemble's website also offers podcasts, articles, program notes from past concert seasons, and recordings of concert excerpts.

Committed to the music education and enrichment of young people and to reaching diverse audiences, Musicians of the Old Post Road pursues a variety of community outreach initiatives. The ensemble has brought programs and performances to underserved students, elderly groups, rural audiences, hospice residents, correctional facilities, and

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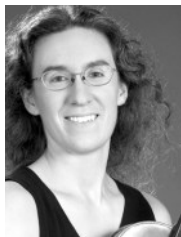
Musicians of the Old Post Road: The Ensemble



DANIEL RYAN, Co-Artistic Director and cellist, has played with Tafelmusik Baroque Orchestra, Il Complesso Barocco (Venice and Innsbruck), the Camerata Academica of Salzburg, and many ensembles in the Greater Boston area such as Boston Cecilia, Handel & Haydn, Boston Baroque, and Favella Lyrica, with whom he appeared on the Bank of Boston Emerging Artists Celebrity Series. With the Boston-based group Renaissance, he was featured on NPR's *Sound & Spirit* program in 2005 and released a CD for WGBH radio. While attending Boston University, he studied cello with George Neikrug and pursued historical performance through course work at the Longy School of Music. He later studied with Christophe Coin at the Sommerakademie in Innsbruck. Also an accomplished player of keyboard instruments, Daniel has been awarded the Associate Certificate of the American Guild of Organists and is Music Director at First Religious Society in Carlisle. He has coached chamber music at Harvard University and Wellesley College, where he held the position of Instructor of Early Keyboard for many years. He has also given carillon recitals across New England. He has recorded for Centaur, Titanic, Meridian, and Koch.



SUZANNE STUMPF, Co-Artistic Director and flutist, has performed with numerous chamber and orchestral ensembles including the New York Bach Ensemble, Boston Cecilia, Handel & Haydn, and Boston Baroque, with whom she has appeared as soloist. She has toured in Germany and Austria with I Vari Flauti and has served as guest Principal Flutist for the Montreal Baroque Orchestra. She also performed at the Yellow Barn Music Festival, where she worked closely with John Cage. An honors graduate of Wellesley College, where she was awarded several prizes, Suzanne studied historical performance in Vienna with Nikolaus Harnoncourt and in Zurich with Johann Sonnleitner, and has done graduate work at the Mozarteum in Salzburg. She holds the title of Senior Music Performance Faculty Emerita in Flute, Baroque Flute, and Chamber Music at Wellesley College, where she taught for over three decades. She has presented masterclasses and given workshops and presentations on historical performance for the Amherst Early Music Festival, the National Flute Association, University of Utah at SLC, Clark University, Dartmouth College, and New England Conservatory, among others. She may be heard on Centaur, Titanic, Telarc, and Meridian.



SARAH DARLING, violin and viola, enjoys a varied musical career as a performer, educator, and musical collaborator on viola and Baroque violin. She is a member of the Grammy-nominated self-conducted orchestra A Far Cry, as well as Boston Baroque, Emmanuel Music, the Boston Ballet Orchestra, Les Bostonades, Newton Baroque, the Boston Camerata, the Boston Early Music Festival, and the Carmel Bach Festival. Sarah studied at Harvard, Juilliard, Amsterdam, Freiburg, and New England Conservatory, working with James Dunham, Karen Tuttle, Wolfram Christ, Nobuko Imai, and Kim Kashkashian. She has recorded old and new music for Linn, Paladino, Azica, MSR, Centaur, and Crier Records, plus a solo album on Naxos. Sarah is active as a teacher and coach, enjoying the opportunity to “translate” between musical worlds while serving on the faculty of the Longy School of Music, teaching Baroque viola at New England Conservatory, and co-directing the Harvard Baroque Chamber Orchestra.



MARCIA CASSIDY, viola, is an active chamber music recitalist, teacher, and freelance violist. As a member of the faculty of Dartmouth College, she teaches violin and viola, directs the chamber music program, and is the assistant to the Dartmouth Symphony. Marcia is principal violist of Opera North (NH) and a member of the Juno Orchestra (VT). As the violist of the Franciscan String Quartet, she performed extensively in the United States, Europe, Canada, and Japan to critical acclaim. The quartet received many awards and honors, including first prize in the Banff International String Quartet Competition. Raised near San Antonio, Marcia pursued her musical training at the University of Texas, University of New Mexico, New England Conservatory, San Francisco Conservatory, and with the Tokyo String Quartet at the Yale School of Music. She has participated in numerous summer music festivals including Aspen, Banff, Blossom, Norfolk, and Tanglewood.

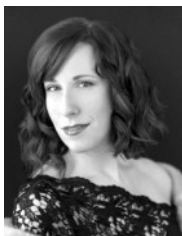
Guest Artists



ELOY CRUZ, Baroque guitar, studied guitar with Guillermo Flores and vihuela with Isabelle Villey. He has concertized in Mexico, North and South America, Europe, Asia, and Africa. He is a founding member of the early music ensemble La Fontegara and Tembembe Ensamble Continuo, dedicated to blending Baroque Hispanic music with traditional music of Latin America. He has performed in the U.S. and Europe with Boston Camerata, Los Otros, Ex Umbris, La Real Cámara de España, and Hesperion XXI. Recordings include music from the 16th to 20th centuries for Erato, Urtext Digital Classics, Meridian, and Sony. Eloy is the author of the book *La Casa de los Once Muertos: Historia y Repertorio de la Guitarra*. He has taught courses and master classes at universities in Costa Rica, Uruguay, Colombia, and the U.S., and teaches guitar and chamber music at the Universidad Nacional Autónoma de México. Eloy has worked with Old Post Road several times through the past two decades.



MARÍA DIEZ-CANEDO, flute, is a founding member of La Fontegara Mexico and as a soloist, she has performed extensively throughout Mexico, Central and South America, Europe, and the U.S. She graduated from the Longy School of Music, Cambridge, MA with an award for Excellence in Performance. She pursued postgraduate studies at the Royal Conservatory of The Hague, Holland and holds a doctorate in Music from Universidad Nacional Autónoma de México where she has served on the faculty for many years. In 2013, she received UNAM's Distinction for Young Professors and Merit Award. She has recorded European and Mexican colonial repertoire with La Fontegara for Urtext Digital Classics and Meridian Records, and the CD *Galant with an Attitude: Music of Juan and José Pla* in collaboration with Musicians of the Old Post Road. Most recently, she has co-published an edition of solo and trio sonatas by Luis Míson.



CHRISTINA ENGLISH, mezzo-soprano, brings musical sensitivity and dramatic commitment to a versatile array of concert, opera, and musical theater stages. She makes her debut with Musicians of the Old Post Road this season. Other 2023-24 appearances include Beethoven's Symphony No. 9, Handel's *Messiah*, and Mozart's *Don Giovanni* with Boston Baroque; Charpentier's *Messe de minuit pour Noël* with Arcadia Players, and Haydn's *Nelson Mass* with Back Bay Chorale. Christina is a long-time member of Boston Baroque's chorus and a founding core member of Lorelei Ensemble, with which she has performed Julia Wolfe's *Her Story* with the Boston, Chicago, Nashville, and San Francisco symphonies and the premiere of choreographer Nanine Linning's *La Mer* with Boston Ballet. Opera and musical theater roles include the Pilot in Rachel

Portman's *The Little Prince*, the Housekeeper in *Man of La Mancha*, Miss Prism in *The Importance of Being Earnest* with Odyssey Opera; and the nursing sister in Puccini's *Suor Angelica* with the Boston Symphony Orchestra.



JESSE IRONS, violin, enjoys a busy and excitingly diverse musical life in and around his home city of Boston. He is the Assistant Concertmaster of Boston Baroque and appears regularly with Handel & Haydn Society, the Boston Early Music Festival, and with numerous small ensembles including Gut Reaction and Anachronism. He has appeared as soloist with Newton Baroque, Sarasa, Chicago's Baroque Band, and the City Orchestra of Hong Kong. A member and Co-Artistic Director of the Grammy-nominated ensemble A Far Cry, he has appeared in concert across North America, Europe, and Central and Southeast Asia. As an educator, Jesse has mentored students on entrepreneurship and chamber music at MIT, Yale, Stanford, Eastman, Peabody, and New England Conservatory. He has performed with Musicians of the Old Post Road since the 2008-09 season.



BEN KATZ, harpsichord, has appeared in venues such as Fenton House (London), ISSUE Project Room (NYC), and the Gardner Museum (Boston). He has performed with Kollektive366 (NYC), The Knights (NYC), and A Far Cry (Boston). He has also performed new music for harpsichord with composer Steve Long. Recent performances include duo recitals at Columbia University with soprano Ariadne Greif, at Duke University with soprano Julianne Baird, and several New England concerts with Tiny Glass Tavern. A recipient of a grant from the Frank Huntington Beebe Fund, he spent 2013-14 in London as a fellow of the Institute for Musical Research studying partimenti (17th/18th c. improvisation-based music) in the British Library. He has since presented his research on partimenti at the Stile Galante International Porpora Conference, and the Historical Keyboard Society of North America. This season marks his Old Post Road debut.



ADRIANA RUIZ, soprano, began her studies of piano at the age of seven and completed her studies of voice and choral conducting at the Conservatorio Esteban Salas in Santiago de Cuba. Adriana was part of the Orfeón Santiago, a choral ensemble directed by the Cuban composer and pedagogue Electo Silva. She made various recordings with this ensemble as a soloist, touring Spain, France, and the Caribbean. In May 2018, Adriana was named an Early Music America (EMA) Emerging Artist. Recently, Adriana made her debut at the Boston Early Music Festival with the Latin-Baroque fusion ensemble, Rumbarroco. Last May, Ruiz completed her Master of Music in Historical Performance at Boston University. Her first appearance with Musicians of the Old Post Road is in this 2023-24 season.



AMELIA SIE, violin, is an adventurous performer on both modern and Baroque violin. She received her BM and MM degrees in Violin Performance from New England Conservatory and her master's degree in Historical Performance from The Juilliard School. Amelia specializes in Italian virtuoso music from the seventeenth through nineteenth centuries and chamber music of the Classical to early Romantic eras. Amelia is honored to have been named a Mercury Chamber Orchestra Mercury-Juilliard Fellow for the 2023-24 concert year, as well as a Handel & Haydn Society Stone Fellow for the 2023-24 and 2024-25 concert years. This season is her first collaborating with Musicians of the Old Post Road.



MICHAEL SPONSELLER, harpsichord, enjoys a highly diversified career that brings him to festivals and concert venues internationally as a recitalist, concerto soloist, and continuo performer on both harpsichord and organ. He studied at the Oberlin Conservatory of Music with Lisa Goode Crawford with additional studies at the Royal Conservatory of Music, The Hague. He has garnered prizes at the International Harpsichord Competitions of Montréal, the International Harpsichord Competition at Bruges, as well as First Prizes at both the American Bach Soloists and Jurrow International Harpsichord Competition. Michael appears regularly with the Bach Collegium San Diego, Les Délices, Aston Magna, Tragicomedia, and Boston Early Music Festival Orchestra, and can be heard on over twenty recordings from such labels as Delos, Centaur, Eclectra, and Naxos, among others. He is a regular presence at Boston's Emmanuel Music and is Associate Music Director of Bach Collegium San Diego. This is his third season performing with Old Post Road.



TERESA WAKIM, soprano, was First Place Winner of the International Competition for Early Music in Brunnenthal, Austria. With the Boston Early Music Festival (BEMF), she played the role of La Musique in their Grammy-nominated recording of Charpentier's *Les Plaisirs de Versailles*. She sang the role of Flore in BEMF's recording of Charpentier's *La Descente d'Orphee aux Enfers*. Other solo recordings include BEMF's *Acis & Galatea* in the title role, Handel's *Almira*, Charpentier's *Acteon*, Mozart's *Exsultate Jubilate*, and Coronation Mass with the Handel & Haydn Society, and Brahms's German Requiem with Seraphic Fire. She has performed concerts with the Cleveland Orchestra, the San Francisco Orchestra, Louisiana Philharmonic, Houston Symphony, Charlotte Symphony, Amsterdam Baroque Orchestra, BEMF, Wiener Akademie, Apollo's Fire, Musica Angelica, Boston Baroque, and Mercury Baroque. She is making her sixth appearance with Musicians of the Old Post Road this season.

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Rustic Classical

Friday, April 19, Old South Church, Boston and Online
Sunday, April 21, Worcester Historical Museum, Worcester

Quintet in D Major for flute and strings, op. 5 no. 1 Andante Adagio Allegro molto	Andreas Lidl (c. 1740 – c. 1789)
Notturmo in E \flat Major for two violas and cello, op. 19 Poco Adagio • Menuetto Adagio • Allegretto Alla Pollacca • Marcia	Johann Evangelist Brandl (c. 1739 – after 1767)
Quartet in G Major for flute and strings, op. 11 no. 2 Allegro moderato Larghetto Rondo (Allegretto)	Adalbert Gyrowetz (1763 – 1850)
Hungarian Dance no. 6 (from <i>Ungarische Tänze</i> , Vienna, c. 1800)	Anonymous
Hungarian Dance no. 6 (from <i>6 originale Ungarische Tänze</i> , c. 1800)	Carl Kreith
Hungarian Dances no. 1, 2, and 5 (from <i>Ungarische Tänze</i> , Vienna, c. 1800)	Anonymous)
<i>Kézfogó</i> (Hand in Hand)	Márk Rózsavölgyi (1789? – 1848)
Rondo “alla Turca,” K.300i, arranged for flute and strings	W.A. Mozart; arr. by F.A. Hoffmeister (1756 – 1791) (1754 – 1812)

Suzanne Stumpf, Classical flute
Sarah Darling, violin and viola; Jesse Irons, violin
Marcia Cassidy, viola; Daniel Ryan, cello

*Classical old-system flute by Martin Wenner, 2020, after Grenser
violins attrib. to Edward Pamphilon, 1677, and by Victor LeCavalle, c. 1800
viola by T. Andreas Johnson, 1994, after P. G. Mentegazza
cello by an anonymous Belgian maker, c. 1700*

These concerts are supported, in part, by the Massachusetts Cultural Council, a state agency.
The Worcester performance is co-presented by the Worcester Historical Museum.

Program Notes

This program explores chamber works from the Classical period that possess rustic and folk elements. Selections run the gamut from simple peasant dances to sophisticated, highly-evolved classical forms, all of which include “exotic” flavors of Polish, Roma, Turkish, and Hungarian folk music styles.

Little-known today, Andreas Lidl was an acclaimed player of the viola da gamba and the baryton in his day. From 1769 to 1774 he was employed by Prince Nicholas at the Esterházy court in Hungary. Haydn was also employed there during this time, and it is likely the two worked together. Lidl later immigrated to London where he spent the last decade of his life in the competitive and lively musical scene there.

His op. 5 set of three flute quintets was written in 1780, just after his arrival in London. Written for the unusual instrumentation of flute, violin, two violas, and cello, Lidl makes effective use of this rich palette of colors in his beautiful writing for the two violas which are often paired with each other or with the treble instruments. The work starts with a rustic pastorello-style Andante and concludes with an orchestrally-conceived Allegro molto with dramatic unison passages and dynamic contrasts.

Johann Evangelist Brandl wrote his op. 19 *Notturmo* for the unusual combination of two violas and cello. This multi-movement type of serenade was intended for music fêtes that took place at 11pm or later. Such events were popular largely in southern Germany, Austria, and Bohemia.

Brandl was a violinist, pianist, conductor and composer based in Bavaria. He was esteemed by his contemporaries for his beautiful melodies. His *Notturmo* is in nine movements; for our performance we have selected six movements that highlight his musical expression and lively folkloric dance forms. A noteworthy movement is the *alla Pollacca* in which Brandl specifies the use of the special effect *sul ponticello* (bowing near the bridge), producing a characteristic nasal tone.

Born in Bohemia, in a region now in the Czech

Republic, Aldalbert Gyrowetz was a multifaceted composer whose music was performed throughout Europe. He developed a warm friendship with W. A. Mozart, who admired him greatly and presented one of his symphonies in a subscription concert. In 1791, while in London, Gyrowetz helped the newly-arrived Haydn by introducing him to important people in society there.

Gyrowetz's Quartet in G Major was published in 1785. It is composed in the language of mature classicism with well-developed themes, surprising and skillfully handled modulations, and engaging, often humorous musical dialogue. Its third movement Rondo is in the style of a rustic peasant dance.

This program also features a set of dances reflecting the increased popularity of Hungarian *Roma* and *Verbunkos* styles that were enjoyed into the early nineteenth century. They are replete with charming and sinewy melodies, syncopations, and other offbeat accents.

Music publishers in Vienna found a ready market in offering a wide variety of musical settings of Hungarian dances. While some arrangements were more sophisticated, bridging the gap between European art music and the dances' folk origins, the majority of these settings are simpler, allowing performers room for improvisatory freedom in the spirit of the melodies' stylistic origins.

The program closes with an arrangement for flute and strings of Mozart's Rondo *alla Turca* from his Piano Sonata in A Major, K. 300i. Mozart took his inspiration for the movement from the Turkish Janissary (military) bands as all things Ottoman were very much in vogue at that time.

The adaptation was made in 1800 by Franz Anton Hoffmeister, a composer, flutist, and music publisher active in Vienna and Leipzig. A friend of Mozart, Hoffmeister had commissioned his piano quartets for publication. After Mozart's death, he published many of Mozart's works as well as his own arrangements for performance in the home.

— SUZANNE STUMPF AND DANIEL RYAN

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Outreach Activities

Musicians of the Old Post Road is committed to reaching diverse audiences with its music, from students to senior citizens to correctional facility residents. The ensemble's unique outreach presentations and performances enable these communities to experience a variety of musical periods, styles, instruments, and composers.

Outreach presentations have reached thousands of students in Boston and its surrounding neighborhoods since MOPR's founding in 1989. From fall 2000 through spring 2002, the ensemble established an outreach initiative with the Charles Taylor Elementary School in Dorchester. Called "Composer of the Month," the program provided in-class readings about composers' lives along with performances. Nearly annually since 2006, MOPR has brought similar programs to elementary schools throughout Boston, including in Dorchester, Roxbury, and Jamaica Plain.

The ensemble has held residencies at Dartmouth College, Berwick Academy in southern Maine, and Madison Park High School in Boston. In fall 2014, the group gave a presentation and masterclass at The Rivers School in Weston, and in spring 2018, the ensemble brought a program to residents at the Dukes County correctional facility on Martha's Vineyard. In March 2020, just before the pandemic lockdown, MOPR brought a performance-presentation to music students at Hudson High School. The ensemble returned to Hudson High in March 2023.



In an effort to encourage more young people to hear our concerts, Old Post Road initiated a Kids Come Free program in 2004, allowing children age 7 to 17 to attend most OPR series concerts free of charge when accompanied by an adult.

Further broadening our educational outreach, the ensemble is developing free online educational resources to benefit elementary, middle, and high school students and educators worldwide. These resources will provide curricular tools for teachers in a

broad array of disciplines, including social studies, mathematics, language arts, and music. Your contribution to Old Post Road helps support all of our outreach efforts.

Comments from fourth graders after our Boston outreach presentations

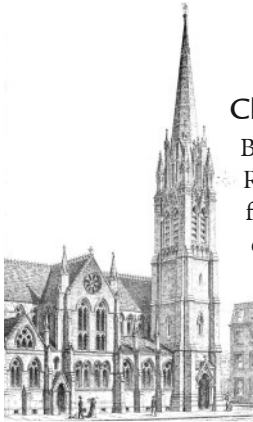
"What I learned from the musicians is to follow your dreams because you can accomplish them."

"I thought I knew all [about] music, but I did not know that it made me dance. It even made my heart dance."

"The music makes me feel good about me. I hope you can come back."

Concert Sites

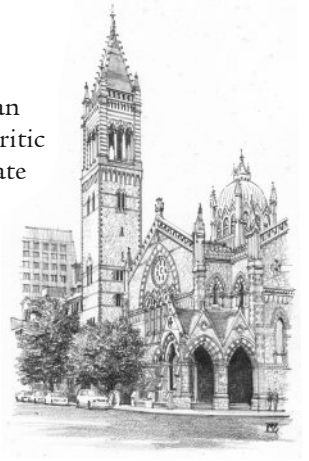
Church of the Covenant, Boston



Built as Central Congregational Church in 1865-67, the church was designed by R. M. Upjohn of Upjohn and Son, the best known Gothic Revival architectural firm in the country. Built of Roxbury puddingstone, the building was one of the earliest of many extraordinary churches built after the landfill of the Back Bay was begun in the 1850s. It has a 240-foot high steeple, which exceeds the height of the Bunker Hill Monument. In the mid-1890s, the entire sanctuary was redecorated by Tiffany Glass and Decorating Company, the leading ecclesiastical decorating firm in the United States. The Church of the Covenant's Tiffany windows are part of the largest, most extensive and complete Tiffany church interior nationwide. The space includes 42 large Tiffany windows, a gigantic glass lantern, and rare Tiffany glass mosaics. In 1932 the Central Congregational Church and the First Presbyterian Church federated to create the Church of the Covenant.

Old South Church, Boston

Old South Church is an outstanding and colorful example of Northern Italian Gothic architecture, advocated for in the 1850s by the English architectural critic John Ruskin. This National Historic Landmark building is an unusually ornate design for a New England Congregational church. It radiates the opulent tastes and sense of optimism and progress of the Industrial Revolution. The church was constructed between 1872 and 1875 for a congregation founded in 1669. The exterior is of Roxbury puddingstone and the interior is of plaster with Italian cherry woodwork. The architects were Cummings and Sears of Boston. Notable among the interior features are Venetian mosaics, and stained-glass windows of 15th-century English style. The sanctuary was completely renovated in 1985.



First Parish, Wayland

The present church building was erected in 1814 with the carriage sheds—which formerly extended across the back of the church—added in 1815. The Federal-style church was constructed by Andrew Palmer of Newburyport, who used a design by Asher Benjamin, one of the foremost architects of the time. Originally the sanctuary was located downstairs, currently the site of the vestry. The pulpit was elevated and balconies extended around the sides. In 1850 the church was remodeled and a sanctuary was constructed upstairs. The church bell was cast by the foundry of Paul Revere and Son.



First Parish, Sudbury

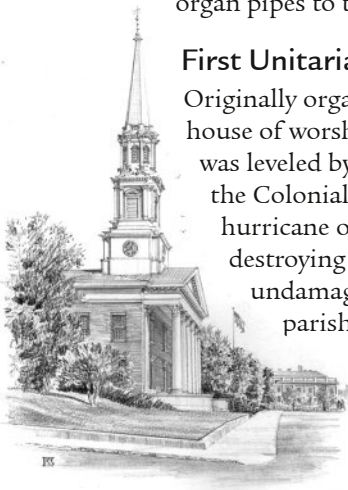
When Sudbury's first meetinghouse of 1723 was torn down, many of its beams were reused in the present building, constructed in 1797. The town built 22 carriage sheds in 1798 to shelter horses of both worshipers and voters, as the separation of church and state did not occur in Sudbury until 1836. Originally the meetinghouse contained one large room with a high center pulpit, galleries running

around three sides of the room, and a spire. The spire was replaced with a steeple and bell in the 1840s. In 1842 the sanctuary was moved to the second floor by flooring up the galleries. The church's present bell—its second—was cast by a Medway firm in 1856. The clock in the steeple was bought by public subscription in 1873 and is still owned by the town. For its 200th anniversary in 1997, the exterior of the meetinghouse was historically refurbished and the steeple reinforced to adequately support the heavy bell. The sanctuary and old south foyers were restored and redecorated the following year in the church's original Federal style. This work included repainting based on historical analysis of the paint layers, installation of pewter-colored chandeliers and sconces, and stripping all paint off the organ pipes to their natural leaded tin color.



First Unitarian Church, Worcester

Originally organized in 1785, the founding congregation of the church built its first house of worship at the north end of Summer Street in 1791. After a second building was leveled by fire in 1849, the present structure was erected. A brick building built in the Colonial style, the church was dedicated in 1851. In 1938, the state's largest hurricane on record brought the steeple down through the roof of the sanctuary, destroying walls and pews. The bell, which landed on Harvard Street, was undamaged and was restored to the steeple when the church was repaired. The parish was home to Worcester's first organ. It also has a specially bound edition of the first pulpit Bible ever printed in America, published by Isaiah Thomas, who was a charter member of the parish. Aaron Bancroft, one of the church's early ministers, wrote the first biography of George Washington and led the development of Worcester's school system.



Worcester Historical Museum

Worcester's rich history—of industrial development, community progress, and individual achievement—tells a fascinating story of growth, change, and cooperation. The Worcester Historical Museum brings to life the city's heritage for thousands of residents, visitors, and students through an ever-broadening spectrum of permanent and changing exhibitions, special programs, and educational activities. In February 1988, the Worcester Historical Museum moved into new and larger quarters in the heart of downtown, dramatically increasing storage, work, and gallery space. The Georgian revival building at 30 Elm Street, erected in 1927 for the Worcester County Horticultural Society, allows the museum to offer a greater range of programs and services to a broader and more diverse audience.



Architectural illustrations are by the late Peter Whitman, an Old Post Road concertgoer and volunteer who specialized in architectural presentation drawings. Mr. Whitman had been the "official illustrator" of Old Post Road concert sites in our publications since 1993 until his passing in 2019.

EMMANUEL
MUSIC

Ryan Turner, Artistic Director

2023/24 UPCOMING EVENTS

The Bach Institute Intensive: Bach's Time

January 4-15, 2024

Lindsey Chapel Series

February 15 - March 21, 2024 | Thursdays, 12:00 PM

St. Matthew Passion, BWV 244

March 23, 2024 | 4:00 PM

BachFest in Boston

June 5, 2024 | 7:00 PM

[Learn More & Purchase Tickets](#)



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THE KNIGHTS & CHRIS THILE

OCT 27 @ MECHANICS HALL



MIDORI & STRINGS LUCERNE

NOV 3 @ MECHANICS HALL



NAT'L SYMPHONY UKRAINE

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VOCES8

FEB 10 @ MECHANICS HALL



YANNICK NÉZET-SÉGUIN

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—BBC Music Magazine

Roman Handel

"The performances are really attractive."
— American Record Guide

Trios and Scottish Song Settings of J. N. Hummel

"superbly played by this period instrument ensemble."
—Early Music Review, England

CDs are available at the merchandise table at this concert, online at www.oldpostroad.org, or by phone (781) 466-6694.

The Boston Post Road

On January 22, 1673, the first postrider galloped off from New York on his way to Boston and established the first major overland route in the American colonies. His name is lost to us; however, the instructions issued to him by Francis Lovelace, governor of New York, remain:

You are to comport yourself with all sobriety and civility to those that shall entrust you...You are principally to ally yourselfe to the Governors, especially Gov. Winthrop, from whom you shall receive the best direction to form ye best Post Road...You shall do well to provide yourself to a Spare Horse, good Port Mantels soe neither letter nor Paquetts receive any damage under your hands...

The rider's route from New York passed through New Haven, Hartford, Springfield, Brookfield, Worcester, Cambridge, and into Boston. The first trip lasted between two and three weeks and the courier traversed 250 miles, most of which led through wilderness. Soon, two additional routes to the south of the original formed and followed their own paths to New Haven where the three strands merged back into a common path to New York. The first postrider's route—the Upper Road—became the most active and important of the thoroughfares until the introduction of the railroad in the 1830s. It is this route that to date has been traced for the concert series.

Soon after the Post Road's establishment, there was growing public interest in road improvement, but it was slow in coming. In 1704 Sarah Kemble Knight made history by becoming the first woman to ride on horseback from Boston to New York. She recorded that they "ridd on very slowly...the Rode was very Stony and uneven...Incumbred by Rocks and mountainous passages..."

By 1772, conditions were suitably improved to make travel by stagecoach possible. Shrewsbury patriot and blacksmith Levi Pease began offering regular stagecoach trips between Boston and Hartford in collaboration with postrider Reuben Sykes in 1783. The venture was so prosperous that they were soon able to extend service to New York, earning Pease the title of "Stagecoach King." His service departed from Washington Street (then Marlborough Street) in downtown Boston, not far from Faneuil Hall. The Josiah Smith Tavern in Weston became a popular first stopover for travelers leaving Boston.

The Old Post Road holds innumerable treasures for the curious traveler. George Washington is said to have slept in 100 taverns along its route. Henry Wadsworth Longfellow's poetic inspirations at the Wayside Inn in South Sudbury have been shared by generations.

The timespan of Musicians of the Old Post Road's repertory closely parallels the period that the Old Post Road flourished. Since 1989, the ensemble has enjoyed uniting the music, instruments, and performance styles of earlier centuries with the architecture, acoustics, and ambience of some of the Old Post Road's architectural gems.

