

MUSICIANS *of the* OLD POST ROAD

2009–2010 Season



W elcome to our twenty-first season of concerts.

After two decades researching and devising programs for the Old Post Road series, we continue to be amazed by the vast musical riches preserved in archives and libraries around the world. Any concern that the reservoir of hidden works might run dry is always allayed by the latest discovery, serving only to increase our wonder at the breadth and depth of musical creativity across the centuries. So, again this season, we are eager to share our new-found treasures with you!

One highlight is a stirring cantata on our Christmas program by the Neapolitan Baroque composer Francesco Mancini. A colleague of Alessandro Scarlatti, Mancini was a prolific composer whose works were widely disseminated and well-known during his day and bear similarities to those of Scarlatti in their expressiveness, harmonic language, and contrapuntal craft.

In our February program, the musical discoveries are of a different sort and are very much “a family affair.” Guitarist Olav Chris Henriksen will join the ensemble and perform on an early 19th-century guitar passed down through his family in Norway for over two centuries. And on this guitar purchased and played by his ancestors, Chris will perform with the ensemble music from a collection of scores that also has been held privately in his family over the same period. Compositions from this veritable musical time capsule will be brought to life in the February program, giving audiences a rare glimpse into music-making of a particular time and place.

While it is always a pleasure to bring to light worthy compositions by undiscovered composers, the huge catalogue of a prolific master such as the great Haydn can also be a source of less-familiar gems. In commemoration of the Haydn 200th anniversary year, our season begins with some rarely-heard works, including the regional premiere of a period arrangement of his Symphony No. 85, the dramatic cantata *Arianna a Naxos*, and a sweet selection from the hundreds of marvelous folksong settings he penned, many of which, incredibly, only recently have become available through modern publication.

We look forward to bringing you other fine and fascinating works throughout the 2009-10 season from such masters as Telemann, Rameau, Schubert, and Paganini. And, as ever, we are most grateful that you have joined us for these musical adventures!

Daniel Ryan Sy-Sky

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2009-10 Season

A Haydn Celebration

Lively and expressive works from Haydn's London period, including a piano trio, the cantata Arianna a Naxos, and his charming folk song settings. With mezzo-soprano Pamela Dellal.

Fri., October 23, 8 pm, Christ Church, Cambridge
Sat., October 24, 8 pm, First Parish, Sudbury

Mediterranean Baroque Christmas

Ebullient and festive instrumental and vocal works from Spain, France, and Italy, including the regional premiere of a cantata by Francesco Mancini. With soprano Barbara Kilduff & mezzo-soprano Pamela Dellal.

Sat., Dec. 19, 3 pm, Old South Church, Boston
Sun., Dec. 20, 4 pm, First Unitarian, Worcester

From the Romantic Salon

An evocative evening of intimate chamber music for guitar, flute, viola, and cello by Schubert, Paganini, and others. With Olav Chris Henriksen, guitar.

Fri., February 5, 8 pm, First Parish, Wayland
Sat., February 6, 8 pm, Harvard Epworth, Cambridge

Virtuosi Italiani

Brilliant vocal and instrumental works by Vivaldi, Nardini, and Locatelli. With soprano Kristen Watson.

Sat., March 27, 8 pm, Emmanuel Church, Boston
Sun., March 28, 4 pm, First Unitarian, Worcester

Conversations Galantes: Music of the French Baroque

*A collaboration with
The Concert Series at Wellesley College
With guest baritone Aaron Engebret.*

Sat., April 24, 8 pm,
Houghton Chapel at Wellesley College

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Musicians of the Old Post Road, Inc.

Musicians of the Old Post Road is a chamber music ensemble specializing in the period instrument performance of music from the Baroque, Classical, and early Romantic periods. 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 classical performances to diverse audiences and communities and to stimulate and educate through creative musical programming and outstanding repertory.

The ensemble's acclaimed concert series, founded in 1989 as Old Post Road Historic Concerts, brings chamber music performances 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 seventeenth century. Sites for the concert series have included historic meetinghouses, mansions, museums, and public halls offering the architecture, acoustics, and ambience appropriate to the music.

Musicians of the Old Post Road is committed to offering a diverse, dynamic repertory presented in fresh and innovative thematic programs, based on original musicological research. Selections include vocal, instrumental, and dance works and combine well-known and loved works with less familiar, "rediscovered" works of interest and quality. The ensemble has received national recognition for its creative programming including awards from Chamber Music America's Music Performance Program and the U.S.-Mexico Fund for Culture. In 1998, the group was honored with the American Musicological Society's prestigious Noah Greenberg award for its second CD recording project *Trios and Scottish Song Settings of J. N. Hummel* released in the Spring of 1999 on Meridian Records. In 2006, the ensemble was featured on

WCBV television's *Chronicle* program in a segment which focused on the history of the old Boston Post Road.

The ensemble's debut CD *The Virtuoso Double Bass* on Titanic Records has received high praise in the U.S. and abroad, and due to popular demand, was re-issued in 2009. Other recordings include the above-mentioned Hummel CD, *Galant with an Attitude: Music of Juan and José Pla*, which received a five star rating from BBC Music Magazine when it was released on Meridian Records in 2001, *Telemann and Bodinus Quartets* (Meridian, 2004), and the ensemble's newest recording, *Feliz Navidad: Christmas from Spain and New Spain* (Meridian, 2009).

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 inner-city students, to elderly groups, to rural audiences, to hospice residents, and to retirement communities.

In addition to its own series concerts and outreach initiatives, Musicians of the Old Post Road has performed widely throughout the region, in Mexico, and in Europe, including concerts at the *Tage Alter Musik* Festival in Regensburg, Germany, the *Encuentro Internacional de Música Antigua* in Mexico, and the Indianapolis Early Music Festival. The ensemble was in residence at Dartmouth College in April, 2005.

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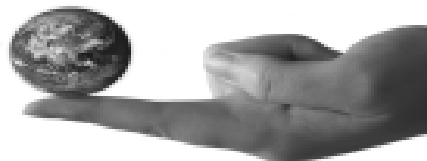
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Musicians of the Old Post Road: The Ensemble



DANIEL RYAN, co-Artistic Director, 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 Society, and Favella Lyrica, with whom he was featured on the Bank of Boston Emerging Artists Celebrity Series in 1997. As a member of the Boston-based group Renaissance, he was featured on NPR's *Sound and Spirit* program in 2005 and has released a CD for WGBH radio. While attending Boston University, he studied cello with George Neikrug and pursued his interest in historical performance through course work at the Longy School of Music and masterclasses with Anner Bijlsma, the Kuijkens, and Hopkinson Smith. He later studied with Christophe Coin at the Sommerakademie in Innsbruck. Also an accomplished player of keyboard instruments, Mr. Ryan has been awarded the Associate certificate of the American Guild of Organists and is Organist-Choir Director at Church of the Holy Spirit in Wayland. He has recorded for Titanic, Meridian, and Koch.



SUZANNE STUMPF, co-Artistic Director, flutist, has performed in the United States with numerous chamber and orchestral ensembles including the New York Bach Ensemble, Boston Cecilia, Handel & Haydn Society, and Boston Baroque, with whom she has appeared as soloist. She has toured in Germany and Austria with I Vari Flauti and Musicians of the Old Post Road, and has served as guest principal flutist for the Montreal Baroque Orchestra. She has 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, Ms. Stumpf studied historical performance in Vienna with Nikolaus Harnoncourt and in Zurich with Johann Sonleitner, and has done graduate work at the Mozarteum in Salzburg. She is a full-time Assistant Director of Chamber Music and Flute Instructor at Wellesley College and has presented masterclasses and workshops in historical performance for the Greater Boston Flute Association, the Amherst Early Music Festival, Clark University, and New England Conservatory. She may be heard on Titanic, Telarc, and Meridian.



SARAH DARLING, violinist and violist, enjoys a diverse musical career performing repertoire that spans many centuries and styles. Sarah studied at Harvard, Juilliard, Amsterdam, and Freiburg (as a recipient of the Beebe, Paine, and DAAD grants) and is currently in the doctoral program at New England Conservatory with Kim Kashkashian. She is the director of the Arcturus Chamber Ensemble, concertmaster and assistant director of the Harvard Baroque Chamber Orchestra (winner of last year's Bodky prize), and a member of the Rosetta Trio, the Sanssouci Quartet, and A Far Cry. She also performs regularly with the BSO, Boston Baroque, Cambridge Concentus, La Donna Musicale, Les Bostonades, the Callithumpian Consort, Sarasa, Radius, and the Portland and Rhode Island Symphonies. Sarah has participated in the Carmel, Ravinia, Lucerne, Norfolk, Sarasota, and Yellow Barn festivals, and has collaborated with members of the Juilliard, Takacs, Borromeo, Ying, Orion, and Cleveland quartets. She is the winner of the NEC, Harvard Bach Society, Arlington, Marlboro, and Freiburg concerto competitions. A passionate advocate of new music, she has been involved in the premiere of more than 100 works, and just released a critically acclaimed solo recording featuring American composer Leland Smith on the Naxos label.



MARCIA CASSIDY, violist, has performed extensively in the United States, Europe, Canada, and Japan to critical acclaim as a member of the Franciscan String Quartet, first-prize winner of the Banff International String Quartet competition. Ms. Cassidy 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 Tanglewood, Blossom, Norfolk, Banff, and Aspen. She is an active chamber music performer, principal violist for Opera North (NH), a member of the newly-formed Burlington Chamber Orchestra (VT), and serves on the faculty of Dartmouth College, where she teaches violin and viola and coaches chamber music.



MICHAEL BAHMANN, harpsichordist, fortepianist, has performed extensively in the U.S. and in Europe. He holds degrees from the Staatliche Hochschule für Musik und Theater Hannover, the San Francisco Conservatory, and the New England Conservatory. One of the founding members of Musicians of the Old Post Road, he has appeared at early music festivals in Indianapolis, Regensburg, and Mexico City, and has recorded several CDs for the Meridian label. As a soloist and recitalist, he also performed at the festivals of Radio France, Königslutter, Aix-en Musique, Chicago Symphony Chamber Concerts, Bay Chamber Concerts, Museum Concerts of Rhode Island, among others. He has toured with the Baroque orchestra Musica Aetema of Bratislava, and in 2005, he was invited to direct Handel's *Orlando* for the Festival of Antibes. While a member of Music of the Baroque of Chicago, he recorded several concerti for harpsichord for the Fine Arts Radio Network. Mr. Bahmann is artistic director of Musica Maris, a period instrument concert series based in Rhode Island. He is music director and organist at the United Congregational Church of Little Compton. In his spare time, he works as an organ voicer for Fratelli Ruffatti of Padova.

Guest Artists



PAMELA DELLAL, mezzo-soprano, has performed with ensembles such as The Boston Early Music Festival, Tokyo Oratorio Society, Opera Company of Boston, National Chamber Orchestra, Boston Baroque, Baltimore Choral Arts Society, and the Dallas Bach Society, and has appeared throughout the U.S. in concerts and recitals. Recent appearances include the premiere of a new John Harbison work, *The Seven Ages*, with the New York New Music Ensemble at Merkin Concert Hall this past April. She will also perform the work in San Francisco with the San Francisco Contemporary Music Players, and in Boston and London with Boston Musica Viva. Ms. Dellal made her Kennedy Center debut this past season in Bach's *B Minor Mass*; her Lincoln Center debut was as soloist with Handel & Haydn Society in Handel's *Messiah*. With Sequentia, Ms. Dellal has made numerous recordings of the music of Hildegard von Bingen, and has toured the U.S., Europe, and Australia. Passionate about chamber music, she performs frequently with Dinosaur Annex, Boston Musica Viva, Ensemble Chaconne, and Blue Heron Renaissance Choir. She has worked often with Musicians of the Old Post Road since 1997. She has been a regular soloist in the renowned Bach Cantata series presented by Emmanuel Music for twenty-five years, having performed almost all 200 of Bach's sacred cantatas. Ms. Dellal has recorded for Arabesque, Artona, BMG, CRI, Dorian, Meridian, and KOCH International.

AARON ENGBRETH, baritone, maintains an active career in opera, oratorio and recital, and has devoted considerable energy and time to the performance of new music, often collaborating with composers. He has been featured in performances from Japan's Kitara Hall, to Boston's Symphony Hall, to Paris's Le Theatre de la Ville, including a debut in 2008 at the Kennedy Center. Mr. Engebretth has performed with



many of the country's finest early music organizations, including the American Bach Soloists, Handel & Haydn Society, Boston Early Music Festival, Miami Bach Society, Boston Baroque, and Santa Fe Pro Musica. This is his fourth season appearing with Musicians of the Old Post Road. Mr. Engebretson was a core member of Emmanuel Music from 2002-2008. Sought-after as a recording artist, he is featured on two Grammy nominated recordings with the Boston Early Music Festival and Radio Bremen, as well as in contemporary music recordings with the Firebird Ensemble and the Boston Modern Orchestra Project. This year, he began a multi-disc project recording the *Complete Songs of Daniel Pinkham* with the Florestan Recital Project. While on the music faculty of Tufts University, he was twice awarded faculty development grants to study music of the French Baroque in Paris. Mr. Engebretson has also served on the music faculty of the Boston Conservatory and is an Artistic Co-Director of the Florestan Recital Project.



OLAV CHRIS HENRIKSEN, guitar, is acclaimed throughout Europe and North America as a soloist on lute, theorbo and early guitars. He is also a much sought-after ensemble player, performing and recording with the Boston Camerata, Handel & Haydn Society, Waverly Consort, Boston Baroque, Emmanuel Music, Ensemble Chaconne, Four Nations Ensemble, and Chanticleer. Recent performances include concerts with the Boston Symphony Orchestra, Emmanuel Music, the Boston Camerata in Paris and Normandy as well as an appearance at the 2007 Spokane Bach festival. His solo recording, *La Guitarre Royale: French Baroque and Classical Guitar Music*, is on the Museum Music label; he has also recorded for Centaur, Nonesuch, Erato, Pro Musica, Telarc and Decca. He performs and lectures frequently at the Museum of Fine Arts, Boston, playing musical instruments from the Museum's own collection. He has also lectured at Harvard University, Nelson Atkins Museum (Kansas City), Musikkhögskolen (Oslo), Aston Magna Academy, Rutgers University, and Lincoln Center Institute. He teaches at the Boston Conservatory and the University of Southern Maine. He has performed frequently with Musicians of the Old Post Road since 1997.



JESSE IRONS, violin, received undergraduate and graduate degrees from Baltimore's Peabody Conservatory, serving as graduate assistant in chamber music. His teachers include Pamela Frank and Nicholas Kitchen. He is a co-founder of the Rivendell String Quartet, appearing in concert across the United States, as well as in Kazakhstan, Kyrgyzstan, and Singapore. Jesse has explored music outside the classical mainstream, participating in a workshop on the music and traditions of the Silk Road, which culminated in multiple performances with Yo-Yo Ma at Carnegie Hall. He also worked with an experimental jazz string quartet and with another string quartet transcribing, reinventing, and performing music from throughout Asia for a Marco Polo-themed school presentation program. He recently appeared at Carnegie Hall with the Tres Americas Ensemble.



LAURA JEPPESEN, viola da gamba, is a graduate of the Yale School of Music. She is the principal violist of Boston Baroque, gambist of the Boston Museum Trio, and plays in many early music groups, including the Handel & Haydn Society, The Boston Early Music Festival Orchestra, Aston Magna, and the Carthage Consort. She has been a Woodrow Wilson Designate, a Fellow of the Radcliffe Bunting Institute, and a Fulbright Scholar. In 2006, the Independent Critics of New England nominated her for an IRNE award for the score she produced as music director of the American Repertory Theater's staging of Christopher Marlowe's *Dido, Queen of Carthage*. She has performed as soloist under conductors Christopher Hogwood, Edo de Waart, Seiji Ozawa, Martin

Pearlman, Grant Llewellyn and Bernard Haitink. Her extensive discography includes music for solo viola da gamba, the gamba sonatas of J.S. Bach, Buxtehude's Trio Sonatas opus 1 and 2, Telemann's *Paris Quartets*, and music of Marin Marais. She teaches at Boston University and Wellesley College. This is her first appearance with Musicians of the Old Post Road.



ABIGAIL KARR, violinist, received both Bachelor of Music and Master of Music degrees at Rice University's Shepherd School of Music, studying violin performance with Sergiu Luca. She participated in the Tanglewood Music Center, the Taos School of Music, the Colorado Music Festival, and the International Baroque Institute at Longy. Ms. Karr has performed with ensembles in and around her native Boston, including Handel & Haydn, the Rhode Island Philharmonic, and the Boston Ballet. Her interest in historical violin has led to performances under Ton Koopman at Carnegie Hall, with Sergiu Luca as a guest of Houston's CONTEXT Chamber Ensemble, and with John Holloway in Atlanta's New Trinity Baroque. An active chamber musician, she is a founding member of Boston Hausmusik and the Rosetta Trio, appearing at such venues as the Boston Early Music Festival, the Connecticut Early Music Festival, and the Toronto Music Garden. This is her second season performing with Old Post Road.



BARBARA KILDUFF, soprano, enjoys a sparkling career in opera, oratorio and song recital on both sides of the Atlantic. National winner of the Metropolitan Opera Council auditions, she also won first prize in the Munich International Competition and the silver medal in the Tchaikovsky Competition. Ms. Kilduff debuted with the Bavarian, Vienna and Hamburg State Operas, as Zerbinetta in Richard Strauss's *Ariadne auf Naxos*, a role she repeated in Basel, Vancouver, Athens and Cologne, and for her Metropolitan Opera debut. She has also appeared with the St. Louis Symphony, the New York Philharmonic, National Symphony of Spain, the Orquesta Sinfonica de Bilbao, and at the Krakow Festival. Ms. Kilduff's recordings include performances with the Bavarian Radio Orchestra, the Bavarian Radio Symphony Orchestra, and the Metropolitan Opera's television broadcast. In New England she has been featured with Chorus Pro Musica, the Andover Choral Society, the Newton Symphony Orchestra, Emmanuel Music, the Dedham Choral Society, Chorus North Shore, and Pro Arte Chorale. She has been a visiting faculty member at Boston University and New England Conservatory, and is currently a faculty member at Phillips Academy in Andover. This is her debut performance with Musicians of the Old Post Road.



KRISTEN WATSON, soprano, has made solo debuts with the Orpheus Chamber Orchestra of New York City, the Mark Morris Dance Group, Boston Baroque, the Handel & Haydn Society, and Emmanuel Music, at such venues as the Walt Disney Concert Hall, Metropolitan Museum of Art, and Boston's Symphony Hall. Opera audiences have heard Ms. Watson in productions with Boston Lyric Opera, Opera New England, the Boston University Opera Institute, and Opera Boston, with whom she performed in Osvaldo Golijov's acclaimed new opera *Ainadamar* (Voice of the Fountain), directed by Peter Sellars. A versatile crossover artist, she has also been featured as the soprano soloist with the Boston Pops on their *Mozart's Greatest Hits* program as well as their *Holiday Pops* series, both under Keith Lockhart. Other solo performances include the Carmel Bach Festival, Aston Magna Festival, Cactus Pear Music Festival, and the White Mountain Bach Festival as well as the Rhode Island Philharmonic, Evansville Philharmonic, Cape Cod Symphony, Topeka Symphony, Walden Chamber Players, Pittsburgh Camerata, and Columbus Bach Ensemble. This is the second season she has been a featured soloist with Musicians of the Old Post Road.

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From the Romantic Salon

Friday, February 5, First Parish, Wayland
Saturday, February 6, Harvard Epworth Church, Cambridge

- Rondo in A Major, op. 28, no. III for guitar Francesco Molino
(1775–1847)
- Variations for flute and guitar I. A. Preis
(dates unknown)
- Serenade in C Major for viola, cello, and guitar Nicolò Paganini
(1782–1840)
Allegro spiritoso
Minuetto (Andantino, amorosamente)
Adagio (Unione e con anima)
Rondò (Canzonetta Genovese)
Andantino (alla Polacca))

Intermission

- Nocturne no. 2 for cello and guitar Friedrich Burgmüller
(1806–1874)
Adagio cantabile
- Notturmo D. 96 for flute, viola, cello, and guitar Wenzel Matiegka (1773–1830)
arranged by Franz Schubert (1797–1828)
Allegro moderato
Menuetto
Lento e patetico
Zingara (Andantino)
Thema [con variazioni]

Olav Chris Henriksen, guitar
Suzanne Stumpf, flute
Sarah Darling, viola
Daniel Ryan, cello

six string guitar, school of Stauffer, Vienna, c. 1805
multi-keyed, old system flute by an anonymous Viennese maker, c. 1815
viola by William Whedbee, Chicago, 1987
cello by an anonymous Belgian maker, c. 1700

The Wayland concert is co-presented by the Wayland Historical Society,
and is supported, in part, by the Wayland Cultural Council.

These concerts are supported, in part, by the Furumoto Research Foundation,
the Massachusetts Cultural Council, and the Bear Charitable Foundation.

Program notes

This program offers a sampling of the vast and varied repertoire of Romantic chamber music with guitar. Although the guitar was used during the Renaissance and Baroque eras as a solo and continuo instrument, its popularity blossomed in the early 19th century as an instrument for both amateurs and professional virtuosos. This was, in part, brought about by changes in the instrument's form from a small instrument strung in four-or-five courses often played with a strumming technique to a larger six-string form that increased its range and contrapuntal capabilities. The cities of Paris, Vienna, and London were centers of popularity for the guitar with virtuosos such as Fernando Sor, Ferdinando Carulli, Mauro Giuliani, and Francesco Molino prolifically composing and performing.

Molino played guitar, violin and viola. Early in his life, he traveled around Europe, and it is known that in 1814 he was appointed as a violinist at the Royal Chapel of Torino, Italy. Finally in 1819, he settled in Paris as a guitarist and teacher. "Trois Rondeaux Brillantes," op. 28, was published ca. 1810, while he was in Leipzig.

Like Molino, many early 19th century guitar virtuosos were also accomplished performers on other instruments. The most famous of these multi-instrumentalists is Nicolò Paganini. In addition to being one of the world's most accomplished violin virtuosos, Paganini was a fine guitarist who for a time actually abandoned the violin to focus on guitar. Most of his works with guitar were composed in Italy prior to 1820. The Serenade in C Major was composed in 1808 for the marriage of his sister Dominica, and is one of only a few works he wrote featuring the viola. It is a spirited trio that reflects the occasion for which it was composed. All the movements of the piece can be seen to serve a literal or allegorical wedding function—the first movement a spirited prelude, the second movement a first dance of the wedding couple, the Adagio an intimate romance, the Rondò a wedding song from the Paganini family's home town, and the Polacca a processional dance. Paganini's inclusion of movement designations such as *amorosamente* (lovingly), *Unione e con anima* (joined, and with spirit), and the frequent duet writing in thirds and sixths between the viola and cello reinforce the wedding theme.

A large portion of published works intended for the enjoyment of musical amateurs was composed in lighter musical forms such as variations, nocturnes, romances, and dances. The works by I. A. Preis and Friedrich Burgmüller included on this program are in this more ephemeral vein. The variations by Preis are written in a colorful, almost folkloric style intended to capture an array of moods through its changes of figuration. The work was published in Hamburg in the first third of the 19th century. Despite diligent research by the performers, no information about the composer has yet been found. The Nocturne for cello and guitar by Burgmüller is from a set of three published in Mainz. It is the most expressive and introspective of the set by a composer known for his ballet music and piano works for children.

A manuscript in Schubert's handwriting of the Notturmo for flute, guitar, viola, and cello was found in an attic in a home in Zell-am-See, Austria, in 1918. The score, dated 1814, displayed a remarkable sophistication for the 17-year-old composer. Despite this and perplexing, mysterious references in the manuscript to a previous work, scholars still believed it to be a composition by Schubert. An explanation, however, to these questions was found through the discovery in 1931 of the original version of this work by Wenzel Matiegka for flute, guitar, and viola. That trio had been published in 1807. Schubert's quartet was obviously, therefore, an arrangement.

Matiegka was a guitar virtuoso of Czech descent who settled in Vienna around 1800, participated in Viennese amateur music circles, and, by 1809, had solo guitar sonatas issued by the best Viennese publishers. His op. 21 Notturmo contains a colorful variety of movement types, including an unusually structured sonata form in the first movement, a rhapsodic, Spanish-flavored *Lento patetico*, and a fiery

Gypsy *Zingara*. His selection of flute, guitar, and viola for instrumentation was not atypical for the period—many other minor composers also wrote for this combination.

In creating an arrangement of this work that included cello, Schubert greatly enhanced the palette of textures and colors for the piece. The original melodic activity in the viola part was redistributed between the viola and cello. His addition of doublings and some new accompanimental material produces a richer, fuller ensemble presence. Schubert also composed two new sections for the work: a second trio to the minuet, and a spectacular variation for the cello in the final movement. (This is the only part of the work in which the guitar is tacet.)

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About the Guitar and Henriksen Family Archives

In 1822, Friedrich Roscher, a mining engineer from Saxony in Germany, moved with his family to Norway in order to become Director of the Modum Blåfargewerk (Modum cobalt mines and manufacturing). He brought along a guitar which was unlabeled, in the style of the Viennese luthier Johann Georg Stauffer, from ca. 1805, as well as a selection of sheet music for solo guitar. Over the years, he expanded his music collection by adding songs in Danish/Norwegian, German and Swedish, bringing the total to 158 guitar solos, 18 chamber works and 134 guitar songs. Since then, the guitar has been handed down through the generations of his family, always to the one who learned to play on it. The owners of the guitar have been: 1. Friedrich Roscher (1791-1859), 2. Clara Elisabeth Roscher Lund (1857-1941), 3. Ragnvald Alfred Roscher Lund (1899-1975), 4. Vera Margrethe Lund Henriksen (1927-), and 5. Olav Chris Henriksen. Friedrich Roscher was also an architect, and he personally designed the first two houses (Ny Fossum and Karlsberg) in which the guitar resided. Since then, the guitar's whereabouts have always been known, but the sheet music was lost in family archives for a few decades. When the music resurfaced a year ago, it became apparent that this music, together with the guitar, represents a time capsule of northern European guitar history for the period from 1793-1850. These pieces represent quality "Hausmusik" (home music) that the bourgeoisie enjoyed. The collection of sheet music passed down through the generations has great historical significance and, in the context of Norwegian musical history, is a one-of-a-kind treasure. It is the only known collection of guitar music from this era in Norway where the provenance of the entire collection is completely established. The Molino rondo and the Preis variations included on this program are works from the collection.

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November 6th, 8:00 pm – Jordan Hall

Heinrich Schütz: Musikalische Exequien
Hugo Distler: Singet dem Herrn ein neues Lied,
für eine Geistliche Chormusik

Arnold Schoenberg: Friede auf Erden

J.S. Bach: Cantata BWV 8, "Liebster Gott, wenn werd ich sterben?"

January 15th, 8:00 pm – First Church Cambridge

John Harbison: "We do not live to ourselves,"
"My little children, let us not love in word"

Heinrich Schütz: Psalm 116, "Das ist mir lieb"

Maurice Durufle: Requiem

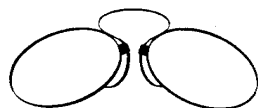
March 12th, 8:00 pm – Jordan Hall

Claudio Monteverdi: Lactatus sum: Gloria a 7 voci
Heinrich Schütz: *vocals/few* Symphoniae sacrae III 1650
vocals/few Cantiones sacrae 1625

Francis Poulenc: Mass in G - Igor Stravinsky: Mass

May 14th, 8:00 pm – Jordan Hall

Heinrich Schütz: *Opus adituum* – Schwannengesang
Psalm 119; Psalm 100; Deutsches Magnificat



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Bach's Second Brandenburg and other hits from the 1700s
January 24, 8:00 pm



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February 28 at 8 pm

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April 24 at 8 pm



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Outreach Activities

Reaching diverse audiences from school-aged children to senior citizens is a high priority for Musicians of the Old Post Road. The ensemble is committed to bringing quality presentations and performances to students that allow them to experience a variety of musical periods, styles, instruments, and composers. Outreach presentations have reached more than 3,200 students in Boston and area schools. Musicians of



of the Old Post Road has been selected by the Massachusetts Cultural Council for its Artist Roster for outreach events and the PASS program. Schools interested in hosting an outreach event are encouraged to contact MCC for information about supplemental funding.

From the Fall of 2000 through Spring of 2002, the ensemble established an outreach initiative with the Charles Taylor Elementary School in Dorchester. Entitled *Composer of the Month*, the program provided in-class readings about composers' lives as well as performances by the ensemble. Since 2006, similar programs have been brought to the Trotter School, the Everett School, and the Lucy Stone School in Dorchester.

The Old Post Road website offers a YouTube video (www.oldpostroad.org/outreach) capturing the outreach program at the Everett school, which featured Christmas music from Spain

and New Spain. This season, plans are in place to bring the music of Haydn and Vivaldi to the Mather School in outreach programs in the fall and spring.

In the spring of 2005, the ensemble's residency at Dartmouth College included presentations at a local elementary school and senior center, as well as masterclasses for Dartmouth students.

In an effort to encourage more children to attend series concerts, Old Post Road's *Kids Come Free* program, initiated in 2004, allows children age 7 to 17 to attend most concert performances free of charge when accompanied by an adult.

In addition to presentations for students, the ensemble brings programs to senior centers and retirement communities. For series concerts, large print programs are available, and whenever possible, the organization seeks concert venues that are wheelchair accessible.





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- 12 Odessa Philharmonic
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William de Rosa, Cello – MH
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- 28 Fully staged – HT

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Sleeping Beauty – HT
- 9 Worcester Chorus
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- 14 The Ahn Trio – TH
- 23 Boston Philharmonic Orchestra
Benjamin Zander, Conductor – MH

May 2010

- 1 L'Orchestre de Montréal
Yuli Turovsky, Conductor – MH
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- 3 Worcester Chorus - *The Soul of
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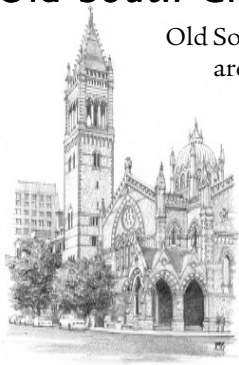
Concert Sites

Emmanuel Church, Boston

Emmanuel Church's wonderful Gothic Revival building is an historic treasure. It was one of the first buildings constructed in Boston's newly filled Back Bay. The original cornerstone was laid on the day of the Battle of Bull Run, June 17, 1861. Designed by Alexander Estey to evoke a small English Gothic country church in a garden, the church has undergone significant renovations in its long history. In 1898-1899, the church was greatly expanded and reoriented to its present east-west axis. In 1924, the Leslie Lindsey Memorial Chapel was consecrated, and it is considered one of the architectural gems of Boston.



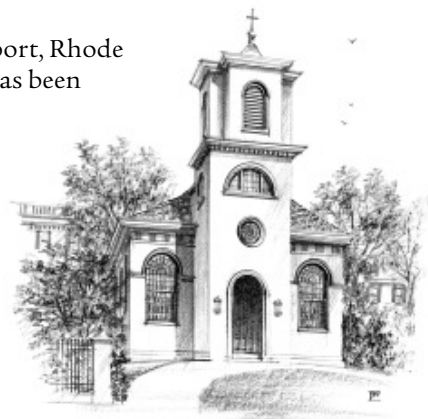
Old South Church, Boston



Old South Church is an outstanding and colorful example of Northern Italian Gothic architecture, advocated 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 taste and the sense of optimism and progress of the Industrial Revolution following the Civil War. 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.

Christ Church, Cambridge

Christ Church was designed in 1759 by Peter Harrison of Newport, Rhode Island, the colonies' first well-known architect. The building has been altered since, but the integrity of Harrison's original design remains intact. Originally the building was two bays shorter. When the church was lengthened in 1857, the chancel and one set of columns were moved forward and two additional windows and sets of columns were inserted. The original columns were hand-hewn and bored to prevent warping; later ones were made from ships' masts. When the church opened in 1761, the pulpit probably stood in the center aisle at the front of the church. Pew #93 is on the spot where George Washington worshiped on New Year's Eve, 1775.



Harvard Epworth Church



The building in which Harvard-Epworth worships was designed by A.P. Cutting of Worcester and constructed by Cutting and Bishop. The cornerstone was laid on October 3, 1891 and the church was dedicated on February 22, 1893. The structure is built of Southville red granite, with East Longmeadow sandstone trimming. The style is Richardson Romanesque; the tower is 110 feet. The interior is finished in excellent woodworking. At the front of the church is the vestry, which originally functioned as a chapel. Above the vestry is a three-sided gallery which originally served as seating for the chapel and as Sunday School classrooms. Separating the vestry from the sanctuary are large, wide glass doors; reputedly the largest glass doors in the Boston area. The sanctuary was originally organized in the form

of an amphitheatre, in the egalitarian style of the day. In the 1940s, in celebration of the 50th anniversary of the church building, the congregation remodeled the sanctuary, moving the pulpit to the short wall of the auditorium, creating a center-aisle nave.

First Parish, Wayland

The present church building was erected in 1814, and the carriage sheds, which formerly extended across the back of the church, were added in 1815. It 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

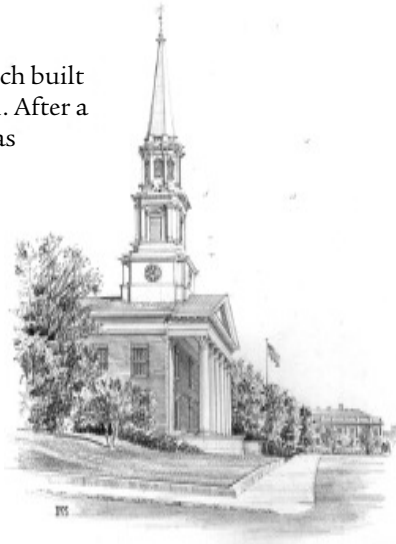


beams were reused in the present building, constructed in 1797. Twenty-two carriage sheds were built in 1798 by the town to shelter horses of the worshipers and voters, as the separation of church and state did not occur in Sudbury until 1836. Originally, the meetinghouse was one large room with a high 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 firm in Medway 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 redecored 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.



Architectural illustrations by Peter Whitman. Mr. Whitman, a Marshfield resident, is trained as an architect and specializes in architectural presentation drawings. He has a particular interest in historical architecture and is also an amateur musician. A loyal Old Post Road concertgoer, Mr. Whitman has volunteered to be the "official illustrator" of Old Post Road concert sites in our publications since 1993. He "really appreciates period instrument performances in historical settings without the modern trappings of contemporary concert halls. The original acoustical impression and aesthetic of the series' early repertory is wonderfully recaptured and brought to life."



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You are to comport yourself with all sobriety and civility to those that shall entrust you...You are principally to ally yourself 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 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 which, however, 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 alongside of it. 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.

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