



Seize the Moment!

A Musical Treasure Trove

2020-21 virtual concert series revealing lost musical gems
from across countries and continents



Forgotten Voices

Saturday, March 13, 2021, 7:30 EDT, Online

Duetto in G Major, op. 64, no. 3
Andante sostenuto
Allegretto

Franz Danzi
(1763-1826)

Trio in D Major, op. 1, no. 3
Allegro cantabile
Menuetto (grazioso) – Allegro assai

Maddalena Lombardini Sirmen
(1745-1818)

String Quartet in C Major, op. 1, no. 1
Allegro
Menuetto Rondeau

Joseph Bologne, Chevalier de Saint-Georges
(1745-1799)

Quintet in G Major for flute, violin, two violas, and cello, op. 5, no. 3
Moderato
Adagio
Rondo

Andreas Lidl
(d. before 1789)

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

*Classical flute by Martin Wenner 2013, after A. Grenser
violins attributed to Edward Pamphilon, 1677, restored by Andrew Dipper, and by Victor LeCavalle, c. 1800
viola by T. Andreas Johnson, 1994, after P. G. Mentegazza, c. 1780
cello by an anonymous Belgian maker, c. 1700*

This concert is dedicated to the memory of Harriet S. Carey through a gift
by John A. Carey to Musicians of the Old Post Road's *Fund for the Future*.

This concert is funded, in part, by the Massachusetts Cultural Council, a state agency,
the Wayland Cultural Council, and Boston Financial Management.
We thank the Wayland Museum & Historical Society for their collaboration on publicity.

Program Notes

Franz Danzi was born into a musical family not far from Mannheim. At the age of 15, he joined the celebrated Mannheim orchestra as a cellist, and at age 21, he replaced his father as Principal cellist of the Court orchestra in Munich. Although he was highly respected in Munich, various personal and professional setbacks led him to leave Munich for Stuttgart, then a short time later depart Stuttgart for Karlsruhe, where he was challenged to strengthen the rather weak musical scene. He composed in a wide variety of genres from opera to chamber music. He wrote well for wind instruments, and his woodwind quintets are probably his best known works today. Danzi's Duetto in G Major for flute and cello features a wide variety of characters, playful humor, and drama. The first movement is variations on a lyrical theme and the second movement is a Bohemian-flavored Rondo.

Maddalena Lombardini Sirmen was born to poverty-stricken parents and began her studies at the age of seven at the *ospedale* San Lazzaro dei Mendicanti, which trained orphaned girls in music in Venice. Due to her considerable talent, she was given permission to leave the orphanage for periods of time to study with the violin virtuoso Giuseppe Tartini. At the age of 21, Lombardini was awarded her maestro license and allowed to pursue a musical career outside of Venice. At that time, she married the renowned violinist Ludovico Sirmen, and the couple began touring together. She soon established a reputation as one of the finest violinists and composers ever taught in a Venetian orphanage. Her touring career took her to Paris, London, and even as far away as Russia. Her final concerts in Paris were in 1785 when Thomas Jefferson was living there, and he is known to have purchased tickets to her performance on the Concert Spirituel on May 5, 1785. Her Trio in D Major is an inventive work with clever dialogue between the three instruments, shared virtuosic demands, and dramatic surprises. An unusual feature of the work is its Minuet, in which its trio unexpectedly alternates with a brash and brilliant section in duple meter.

Joseph Bologne, Chevalier de Saint Georges is the first known Classical composer of African descent. He was born in Guadeloupe to the Guadeloupe planter George Bologne and his African slave Nanon. When his father was unjustly accused of murder when Joseph was two years old, George fled to France, bringing Nanon and Joseph with him so they would not be sold. Joseph became an outstanding fencer — he was described by a rival as being the finest swordsman in Europe. Although little is known of his musical education, he became an acclaimed violinist, and the concertos he wrote for violin reveal him to be a true virtuoso. His String Quartet in C Major is one of many he composed. This conversational work is imbued with well-crafted melodies and a flair for drama.

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 Esterhazy court. He later immigrated to London where he spent the last decade of his life in the competitive and lively musical scene there. His 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 lower strings which are often paired with each other or with the treble instruments. There is much engaging banter and virtuosic exchange in the conversational passing of motivic material among all the instruments.

—SUZANNE STUMPF AND DANIEL RYAN

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 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 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 17th century. Sites for the concert series have included historic meetinghouses, mansions, museums, and public halls offering the architecture, acoustics, and ambiance 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 Noah Greenberg Award from the American Musicological Society, Musicians of the Old Post Road has also received programming awards from Chamber Music America and the US-Mexico Fund for Culture. The ensemble has toured in Germany, Austria, Mexico, and has appeared at festivals and on concert series in the U.S., including the Boston Early Music Festival Concert Series, the Indianapolis Early Music Festival, and the Connecticut Early Music Festival, 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, 2017). 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 audio and video 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 inner-city and MetroWest students, elderly groups, rural audiences, hospice residents, correctional facilities, and retirement communities.

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 and 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 topics 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 that spans many centuries and styles. She holds a variety of leading roles in A Far Cry, Boston Baroque, Les Bostonades, Gut Reaction, and Antico Moderno, also performing with the Boston Early Music Festival, Emmanuel Music, Newton Baroque, Sarasa, the Boston Ballet Orchestra, and the Carmel Bach Festival. Sarah studied at Harvard, Juilliard, and at the Amsterdam, Freiburg, and New England conservatories, 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, and Centaur, plus a solo album on Naxos and two Grammy-nominated CDs on Crier Records. Sarah is active as a teacher and coach, with a special interest in body mechanics and musical rhetoric. She serves on the faculty of the Longy School and co-directs 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, coordinates and coaches chamber music, and leads sectionals for the Dartmouth Symphony. Marcia is also principal violist of the Juno Chamber Orchestra in Vermont and Opera North in New Hampshire. As the violist of the Franciscan String Quartet, she performed extensively in the United States, Europe, Canada, and Japan to critical acclaim. The quartet was honored with 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 Artist

JESSE IRONS, violin, enjoys a busy and excitingly diverse musical life in and around his home city of Boston. He appears regularly with Handel & Haydn, as guest concertmaster with Boston Baroque, with 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 worked with 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.

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The Ensemble

Suzanne Stumpf, flutes • Sarah Darling, violin • Marcia Cassidy, viola
Daniel Ryan, cello • Michael Bahmann, harpsichord and fortepiano

2020-2021 Season

Seize the Moment! A Musical Treasure Trove

All concerts are Saturdays at 7:30 pm EDT

October 3: Intimate Soliloquies

Alluring, unaccompanied works for flute, violin, viola, cello, harpsichord.

Experience the directness and individuality of Old Post Road's five core members through performances of unaccompanied works. This program includes toccatas for cello by Supriani, harpsichord works by Scarlatti & J. S. Bach, opera aria arrangements for viola by Rolla, the Passacaglia for violin by Biber, and the flute sonata in A Minor by C.P.E. Bach.

December 12: Christmas Potpourri

Festive seasonal rediscoveries from composers across two continents, including instrumental French Noël settings, Baroque arias from Italy, Mexico, and England, and Leopold Mozart's playful "Musical Sleigh Ride."

With soprano Jessica Petrus

March 13: Forgotten Voices

A crescendo of instrumental forces from duo to trio to quartet to quintet that reveal the creative voices of outstanding overlooked Classical composers. Franz Danzi's Duo in G Major for flute and cello, Maddalena Sirmen's String Trio in D Major, Chevalier de Saint-Georges's String Quartet in C Major, and Andreas Lidl's Quintet in G Major for flute & strings.

April 24: C'est Magnifique!

The fabulous, fiery French Baroque on full display! French elegance is united with Italian flair in instrumental works by star composers who enlivened the Paris musical scene, including Leclair, Telemann, and Dauvergne.

Delving Deeper Series - Three Saturdays at 7:30pm

Jan. 30: The Teenage Violin: Growth Spurts in the 17th Century by Sarah Darling

Feb. 13: Unaccompanied Cello Repertoire: Origins through J. S. Bach by Daniel Ryan

Feb. 27: Journey of the Transverse Flute by Suzanne Stumpf

Subscribe now!

With a Premier Subscription you receive all four virtual concerts with live Zoom receptions, permanent links for all four concerts for the remainder of the season (after each concert is streamed), and free admission to our Delving Deeper Series — three streamed presentation-performances by ensemble members with live Zoom Q&A.



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