



Seize the Moment!

A Musical Treasure Trove

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



C'est Magnifique!

Saturday, April 24, 2021, 7:30 EDT, live-streamed from Trinity Lutheran Church, Worcester

This concert is dedicated to the memory of Board Director Emerita Dorothea "Dot" Widmayer.

Sonata *La Magnifique*

[Largo] • Allegro • Adagio • Sarabande • Gigue • Allegro

Louis-Nicolas Clérambault
(1676-1749)

Quartet in D Major for flute, violin, viola, and continuo, TWV 43:D4

Adagio

Allegro

Adagio

Allegro

Georg Philipp Telemann
(1681-1767)

Concert in B^b Major, op. 3, no. 1

Ouverture (Allegro ma poco)

Aria 1 & 2 (Gratioso)

Allegro 1 & 2

Chaconne

Antoine Dauvergne
(1713-1797)

Concerto in C Major for traverso, strings, and continuo, op. 7, no. 3

[without tempo designation]

Adagio

Allegro assai

Jean-Marie Leclair
(1697-1764)

Suzanne Stumpf, flute; Sarah Darling and Jesse Irons, violin

Marcia Cassidy, viola; Daniel Ryan, cello

Olav Chris Henriksen, theorbo

traverso by Martin Wenner 2007, after Palanca

violins attributed to Edward Pamphilon, 1677, restored by Andrew Dipper, and by Victor LeCavalle, c. 1800

anonymous viola, c. 1835

cello by an anonymous Belgian maker, c. 1700

theorbo by Jacob van de Geest, 1973, after Venere

This concert is supported, in part, by the Massachusetts Cultural Council, a state agency,
and Avidia Bank.

Program Notes

This program features works by four Baroque composers who made their mark in Paris during a period when ornate French elegance was being suffused with the extroverted virtuosity of the Italian style. This melding of styles developed concurrently with the blossoming of the public concert in Paris, a development largely influenced by the important concert series, *Concert Spirituel*.

Louis-Nicolas Clérambault was an organist and harpsichordist who held the prominent position of organist at the church of Saint-Sulpice in Paris. Although he primarily wrote religious works, his secular output included several masterful cantatas, harpsichord suites, and a small number of instrumental ensemble works. His sonata *La Magnifique*, written at the beginning of the 18th century, is among the earliest French Baroque works to show Italian influence. Its form resembles that of the early Italian sonatas where a variety of movement types are presented in flowing succession. There is lively counterpoint in this work shared equally by all three parts, no doubt informed by his background as an organist.

The German composer Georg Philipp Telemann studied the French style early in his professional life. He traveled to Paris in 1737 where he made his mark debuting his “new quartets” at the *Concert Spirituel*. His mastery of musical conversation for four voices is revealed in his Quartet in D Major that was published in Paris in 1752 some years after his visit, as part of his fourth set of quartets. Scored for flute, violin, viola, and continuo, his replacing viola da gamba that was used in his “new quartets” with the viola allowed him to take advantage of many textural and compositional devices afforded by the range and timbre of that instrument. These include the beautiful interweaving of motifs in the first movement and conversational banter in the fiery and witty fugal second movement.

Antoine Dauvergne was a prominent opera composer, virtuoso violinist, and at times director of the Paris Opera and the *Concert Spirituel*. His four *Concerts de Symphonies* were published in 1751 in two volumes. Concert in B-flat Major is in the form of an orchestral suite with an imposing overture followed by two characterful dance-like movements. It concludes with stunning chaconne. Dauvergne imbues the string writing with flashy Italianate virtuosity, particularly in the rapid apreggiated sections of the chaconne.

Perhaps the most well-known French violin virtuoso of this period was Jean-Marie Leclair. His merging of the French and Italian styles was so complete that he effectively created his own unique musical language. A contemporary described him as “... the first person who, without imitating anything, created beautiful and new things, which he could call his own.” Of the many concertos he composed, his Concerto in C Major, op. 7, no. 3 is the only one where a solo wind instrument is called for. This work has both extended tuttis and solo sections of demanding virtuosity and includes an over-the-top dramatic middle movement with highly rhapsodic solo sections.

—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* (Centauro, 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 Artists

OLAV CHRIS HENRIKSEN, theorbo and English guitar, has performed and recorded with the Boston Camerata, Handel & Haydn, Waverly Consort, Boston Baroque, Emmanuel Music, among others. He has collaborated several times with Musicians of the Old Post Road. Performances include appearances at the American Antiquarian Society (Worcester MA), Library of Congress (Washington DC), and with Ensemble Chaconne at the Duxbury Art Museum (MA). His latest solo recording, *Guitar of the North*, is on the Centaur label; his first solo recording, *La Guitarre Royale: French Baroque and Classical Guitar Music*, is on the Museum Music label. Mr. Henriksen performs and lectures frequently at the Museum of Fine Arts, Boston, playing musical instruments from the Museum's collection. He has also lectured at Harvard University, Cambridge; Northeastern University, Boston; Nelson Atkins Museum, Kansas City; Musikkhøgskolen, Oslo; Aston Magna Academy, Rutgers University; and Lincoln Center Institute, New York. He has taught at the Boston Conservatory and the University of Southern Maine.

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.

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.



Fund for the Future

We gratefully acknowledge the
generosity of major donors to
Musicians of the Old Post Road's endowment.

Visionary

John A. Carey - In memory of
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Dream Builder

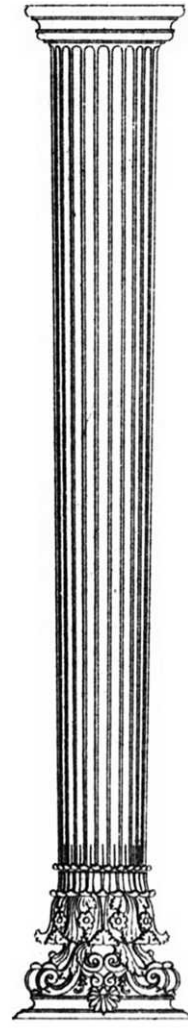
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Pillar

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The Ensemble

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



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