



Musicians OF THE *Old Post Road*

Suzanne Stumpf & Daniel Ryan, Artistic Directors



finding home

31st Season

2019-2020

*four unique programs exploring meanings
of "home" for musicians in past centuries*

W elcome to the 31st season of Old Post Road concerts!

Home. Perhaps one of the most emotionally powerful nouns that we know.

Among its many definitions, we find “a place where something flourishes.” Although our four programs this season explore various meanings of “home,” it is perhaps this definition that is the common thread woven through all of our concerts this season.

The drive to find a place of peace and safety is so integral to the human condition that it is a pervasive topic in art, literature, and music. Our December and May programs feature works that reveal this journey in a spiritual sense: two epic biblical tales and one springing from mythology. In our *Christmas Pilgrimage* program, Graupner’s cantata *Das Volk so im Finstern wandelt* captures the joy and hope provided by the star that guides the Magi to the source of life, “a joyful place that quickens tired spirits.” For our *Dramatic Return* concerts, Elisabeth Jacquet de La Guerre’s cantata about the biblical story of the Israelites’ passage through the Red Sea is replete with vivid musical motifs depicting the parting of the seas and the pursuing Egyptian armies, while Clerambault’s setting of the mythological tale of Leander and Hero also uses powerful water imagery in the telling of the tale of star-crossed lovers.

The Lure of London, our March program, explores the music of some of the many Italians who were drawn to that lively 18th-century cultural scene as they sought a better situation for creating their art. Through works of Sammartini, Platti, Tassarini, Cervetto, and others, this program celebrates the musician as immigrant, both in their need for an environment in which they might thrive and in their vital contributions that enrich the musical culture of their new community.

Domestic music-making and two musical families are the focus of *Harmony at Home*, our opening program of this season. Felix and Fanny Mendelssohn were musical soul mates, with Fanny (the older of the two siblings) helping her younger brother early in his musical development, while Felix supported Fanny’s composing and performing at a time when women were not encouraged in such work. The two even composed some works collaboratively. The husband and wife Jan Ladislav and Sophia Corri Dussek were active performing musicians in London. Jan was a pioneering piano virtuoso, and Sophia was a singer and harpist of great repute who helped introduce Mozart’s music to England. Their brilliant concert careers, separately and together, provide a window to the thrills and perils of the lives of freelance musicians.

As always, we thank you for joining us this season—finding “home” with us in these new musical explorations.

Daniel Ryan Sy-Sky



www.OldPostRoad.org

2019-2020 Season

Harmony at Home

Intimate chamber music by musical siblings Felix and Fanny Mendelssohn and husband and wife Jan Ladislav and Sophia Corri Dussek

Fri. November 1, 7:30 First Parish, Sudbury

Sat. November 2, 3:00, Emmanuel Church, Boston

Christmas Pilgrimage

Seasonal works by Telemann, Heinichen, and Pez, and the regional premiere of Christoph Graupner's cantata Das Volk so im Finstern wandelt (The people who wandered in darkness)

Fri. December 13, 8:00, Emmanuel Church, Boston

Sun. December 15, 4:00, First Unitarian, Worcester

The Lure of London

Virtuoso Baroque music by Italian composers who made their home in London, featuring sonatas and concertos by Locatelli, Platti, Tessarini, Sammartini, and Cervetto

Fri. March 6, 7:30, First Parish, Wayland

Sun. March 8, 3:00, Old South Church, Boston

Dramatic Return

Featuring soprano Teresa Wakim in Elisabeth Jacquet de la Guerre's cantata Le Passage sur la mer rouge and Clerambault's Leandre et Hero, along with instrumental works by Clerambault & Charpentier

Sat. May 2, 8:00, Harvard-Epworth Church, Cambridge

Sun. May 3, 4:00 Worcester Historical Museum, Worcester

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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 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 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 students, elderly groups, rural audiences, hospice residents, correctional facilities, and retirement communities.

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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 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 is on the performance faculty at Wellesley College where he is also a member of the Guild of Carillonners. 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 is Senior Music Performance Faculty Emerita in Flute, Baroque Flute, and Chamber Music at Wellesley College. She has presented masterclasses and workshops in historical performance for the Amherst Early Music Festival, 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.



MICHAEL BAHMANN, harpsichord and fortepiano, has performed extensively in the U.S. and in Europe. He holds degrees from the Staatliche Hochschule für Musik und Theater Hannover, San Francisco Conservatory, and New England Conservatory. As 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 for the Meridian and Centaur labels. 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, and Museum Concerts of Rhode Island, among others. He has toured with the Baroque orchestra Musica Aetema of Bratislava, and was invited to direct Handel's *Orlando* for the Festival of Antibes in 2005. While a member of Music of the Baroque of Chicago, he recorded several concerti for harpsichord for the Fine Arts Radio Network. Michael 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.

Guest Artists



RACHEL CARPENTIER, traverso, is happy to be performing with Musicians of the Old Post Road for her third season. A student of co-Artistic Director Suzanne Stumpf, Rachel performs on Baroque and Renaissance transverse flutes. She is a member of the Renaissance flute consort Tres Doulx, as well as the co-founder of Sourcework, an ensemble dedicated to vocal polyphony of the 15th and 16th centuries performed from original notation. Rachel holds degrees from Harvard in music and Sanskrit & Indian studies, and from Boston University in choral conducting. She is currently a PhD student in historical musicology at Boston University where her research focuses on Iberian and New Spanish sacred music of the 16th century. Rachel is Director of Music at St. John's Episcopal Church in Jamaica Plain.



SUSANNAH FOSTER, violin, enjoys a diverse performing career on modern and historical instruments. She appears in concert throughout North America and Europe with the Orchestra of the Age of Enlightenment, Tafelmusik Baroque Orchestra, Handel & Haydn Society, Boston Baroque, Emmanuel Music, and Ars Musica Chicago, among many others. Recent festival engagements include the BBC Proms, Tanglewood, Connecticut Early Music, and Oregon Bach festivals. She has served as concertmaster of the Civic Orchestra of Chicago, Tanglewood Music Center, Music at Marsh Chapel, Music Academy of the West, and Northwestern University Symphony Orchestra. Between performances, she enjoys teaching at the

Cambridge Music Consortium and directing chamber music at Boston's German International School. This is her first season performing with Musicians of the Old Post Road.



ANNA GRIFFIS, violin, is equally at home on modern and period instruments. She has given recitals throughout North America and in Turkey, Austria, and Taiwan. She is principal violist for the New Bedford Symphony, and also performs with the Albany Symphony, the Rhode Island Philharmonic, Emmanuel Music, and Boston Baroque, among others. This year marks her first collaboration with Old Post Road. She co-founded Trio Speranza, prize winners at the Early Music America Baroque competition, and performs with and is executive director of the the new music group Ludovico Ensemble. Anna studied at Lawrence University, The Hartt School of Music, Tanglewood Music Center, and Boston University. In addition to

her performing career, she teaches privately and is the Coordinator of Public Relations for the Tufts University Music Department.



DAVID MCFERRIN, baritone, makes his debut with Musicians of the Old Post Road this season. As concert soloist, he has sung with the Cleveland Orchestra, Israel Philharmonic, Handel & Haydn Society, Apollo's Fire, and Boston Pops. His opera credits include Santa Fe Opera, Seattle Opera, Florida Grand Opera, the Rossini Festival in Germany, and numerous appearances with Boston Lyric Opera. He has performed chamber music and recitals at the Caramoor, Ravinia, and Marlboro Festivals, and is a member of the Renaissance vocal ensemble Blue Heron. Last season he sang the role of Aeneas in Purcell's *Dido and Aeneas* with Handel & Haydn Society, Junius in Britten's *Rape of Lucretia* with Boston Lyric Opera, and

made his debut with Odyssey Opera and Boston Early Music Festival. This season's highlights include productions of Handel's *Giulio Cesare* and Gregory Spears' *Fellow Travelers* with Boston Lyric Opera.



JASON MCSTOOTS, tenor, won a GRAMMY award in Opera in 2015 with the Boston Early Music Festival (BEMF) for recording the music of Charpentier. A respected interpreter of medieval, renaissance and baroque music, recent BEMF appearances include *Le Jeu* in *Les plaisirs de Versailles* by Charpentier, Apollo in Monteverdi's *Orfeo*, Eumete and Giove in Monteverdi's *Il ritorno d'Ulisse in Patria*. He was also Evangelist in Bach's *St. Mark Passion* (Emmanuel Music), Evangelist and soloist for Bach's *Christmas Oratorio*, tenor soloist for Purcell's *King Arthur* (Bach Collegium San Diego), and soloist for Monteverdi's *Vespers of 1610* (Green Mountain Project NYC). He is a core member of Blue Heron and can be heard on all their recordings.

This is his first season performing with Musicians of the Old Post Road.



SOPHIE MICHAX, mezzo-soprano, is versatile singer, performing as a soloist in a wide variety of genres from Opera to French Cabaret songs. She made her Boston Symphony Orchestra solo debut in 2019 in *Suor Angelica* under the direction of Andris Nelsons. Opera roles include Ceres in Lalande's *Les Fontaines de Versailles* (BEMF), Lucretia in *The Rape of Lucretia* (Opera Brittenica) and *Rinaldo* (Boston Opera Collaborative), for which she was nominated as Best Female Performer in an Opera for the 2015 Arts Impulse Theatre Awards. She makes her first appearance with Musicians of the Old Post Road this season. Upcoming engagements include a solo recital at the Fondazione Cini in Venice, Italy, in March 2020. She is a core

member of the nationally renowned Lorelei Ensemble, and belongs to Beyond Artists, a coalition of artists that donates a percentage of their concert fees to organizations they care about.



JESSICA PETRUS, soprano, is thrilled to perform with Musicians of the Old Post Road for the fourth time this holiday season. Most recently, she performed as a soprano soloist with Emmanuel Music in Bach's *B Minor Mass* and in Bach's *Easter Oratorio* last spring. She is also delighted to perform with Blue Heron later this season. In 2018-19, she was the soprano soloist for Polish composer Emil Wojtacki's *Ángeloi* with Cantata Profana at the MATA Festival. In 2016, Jessica performed Unsuk Chin's *Akrostichon-Wortspiel* with Cantata Profana in NYC. Jessica teaches voice privately in the Boston area. She graduated from the Yale Institute of Sacred Music in voice and from the University of Michigan in Voice

Performance and Education. When not singing, she can be found trying out a new recipe in her kitchen, or hiking in the Boston area with her husband and children.



TERESA WAKIM, soprano, was First Prize Winner of the International Soloist Competition for Early Music in Brunnenthal, Austria. Much sought-after as a soloist in Europe and North America, her engagements have included appearances with the Amsterdam Baroque Orchestra, Cleveland Orchestra, San Francisco Symphony, Boston Baroque, Wiener Akademie Orchester, the Louisiana Philharmonic, New World Symphony, Handel & Haydn, Boston Landmarks Orchestra, and the Charlotte, San Antonio, Omaha, Alabama, and Tucson symphonies. She also performs with many of North America's top early music ensembles, including Mercury Baroque Orchestra, Boston Early Music Festival, Apollo's Fire, Vancouver Early Music, Dallas Bach Society, Atlanta Baroque Orchestra, Tragicomedia, and Pacific Musicworks. Teresa has recorded multiple operas with the Boston Early Music Festival. She is making her fourth appearance with Musicians of the Old Post Road this season.

Apollo's Fire, Vancouver Early Music, Dallas Bach Society, Atlanta Baroque Orchestra, Tragicomedia, and Pacific Musicworks. Teresa has recorded multiple operas with the Boston Early Music Festival. She is making her fourth appearance with Musicians of the Old Post Road this season.



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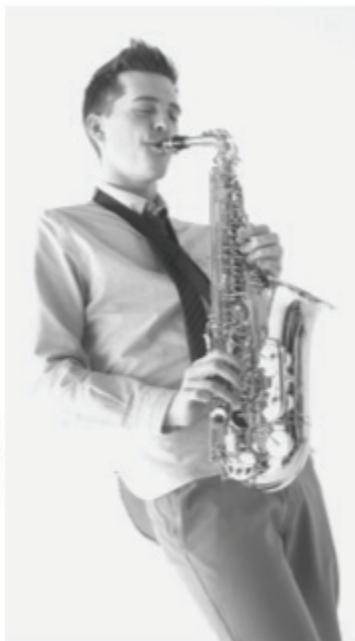
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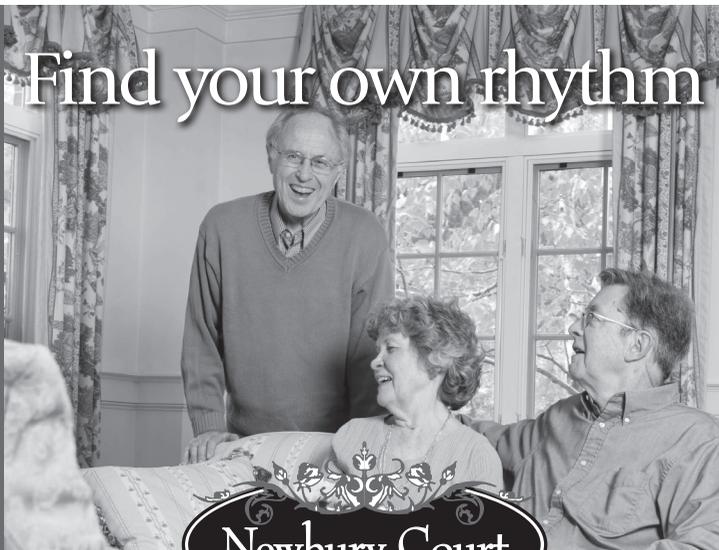


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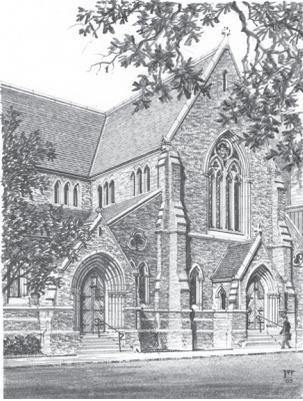
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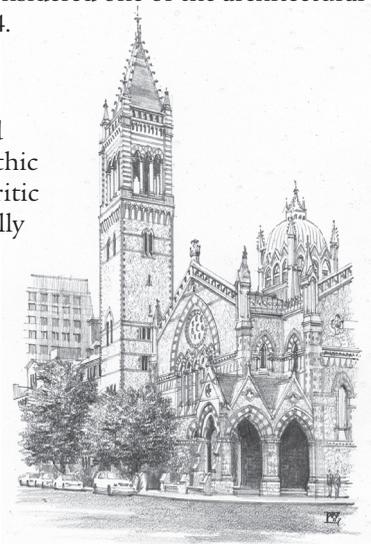
Emmanuel Church, Boston



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 Rice Esty 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 on its present east-west axis. The Leslie Lindsey Memorial Chapel—considered one of the architectural gems of Boston—was consecrated in 1924.

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.



Harvard-Epworth Church, Cambridge



The building in which the Harvard-Epworth congregation 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 woodwork. 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 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.

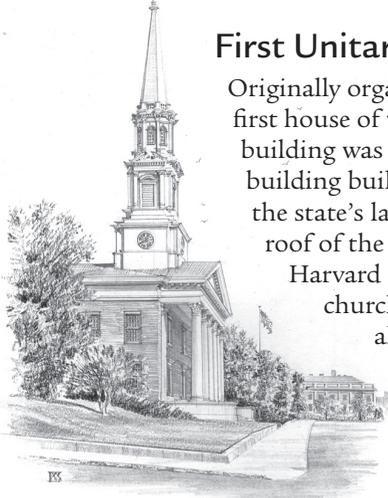


First Parish, Sudbury



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.

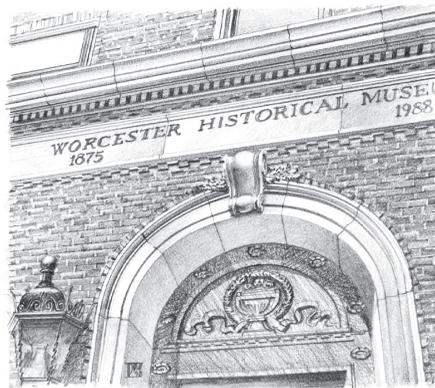


First Unitarian Church, Worcester

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 Peter Whitman, an Old Post Road concertgoer and volunteer who specializes in architectural presentation drawings. Mr. Whitman has been the "official illustrator" of Old Post Road concert sites in our publications since 1993. He tells us that 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."

The Cambridge Society for Early Music presents

<p>April 2-6, 2020</p> <p>Luc Beauséjour distinguished harpsichordist from Montreal</p> <p>Le Rappel des Oiseaux: The Calling of the Birds</p>  <p>Rameau, Couperin and others portray bird life in its captivating variety — from lark to cuckoo and beyond</p> 	<p>May 28-June 1, 2020</p> <p>In Stile Moderno vocal quartet & lute</p> <p>Agnes Coakley Cox, Sophie Michaux, Corey Dalton Hart, Adam Simon, voices; & Nathaniel Cox, lute</p>  <p>Come Again: Lute songs of John Dowland and his contemporaries</p> <p>A feast of whimsical, melancholy and touching music by a beloved master.</p>
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Each program performed in Carlisle, Weston, Salem, Ipswich & Cambridge
Visit www.csem.org for details. Information: 617-489-2062



Discover Worcester

Worcester Historical Museum
30 Elm Street
Tue.–Sat. 10 – 4
every 4th Thurs. 10 – 8:30

Salisbury Mansion
40 Highland Street
Thurs. – Sat. 1 – 4

Library
Wed.–Sat. 1 – 4



www.worcesterhistory.org
(508) 753-8278



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21st SEASON SUBSCRIPTION CONCERTS • 2019–20

FIRST CHURCH IN CAMBRIDGE, CONGREGATIONAL 11 GARDEN STREET (next to the Sheraton Commander)

OCT 5 • 8:00
CANTERBURY
REDISCOVERED
20th Birthday
Concert

DEC 20 • 7:30
DEC 21 • 2 & 7:30
CHRISTMAS
IN BAROQUE GER-
MANY

FEB 22 • 8:00
SONGS
ABOUT HOPE
Esperance & Amors
in the 14th Century

MAR 28 • 3:00
MANY VOICES
Obrecht,
Daniel-Lesur,
Sanlikol

MAY 15 • 7:30
OCKEGHEM@600
Concert 10*
Missa quinti toni,
songs & motets

ADDITIONAL CONCERTS

OCTOBER 6
PROVIDENCE
S. Stephen's Church

NOVEMBER 1
BOSTON
Assembly at District Hall

NOVEMBER 2
BOSTON
Shrine of Our Lady of Good Voyage



Mass
Cultural
Council

(617) 960-7956 BLUEHERON.ORG



EMMANUEL MUSIC

Ryan Turner
Artistic Director

EVENING CONCERT SERIES

Bach Mass in B minor
Saturday, October 26, 2019
at 8 PM

Emmanuel Church, Boston

Weill *The Firebrand of Florence*
Saturday, May 30, 2020 at 8 PM

Jordan Hall at New England Conservatory
30 Gainsborough St. Boston

BRITTEN CHAMBER FESTIVAL

March 27, 28, and 29, 2020
Emmanuel Church, Boston

BACH CANTATA SERIES

Sundays at 10 AM
September 22, 2019—May 10, 2020

LATE NIGHT AT EMMANUEL

Saturday, November 16, 2019

Two performances at 8 PM and 10 PM

Saturday, May 2, 2020

Two performances at 8 PM and 10 PM

LINDSEY CHAPEL SERIES

Thursdays at noon
February 27—April 2, 2020

THE BACH INSTITUTE

January, 2020

BACHFEST LEIPZIG

Thursday, June 18, 2020

emmanuelmusic.org

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 Roade...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, 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.