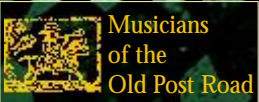
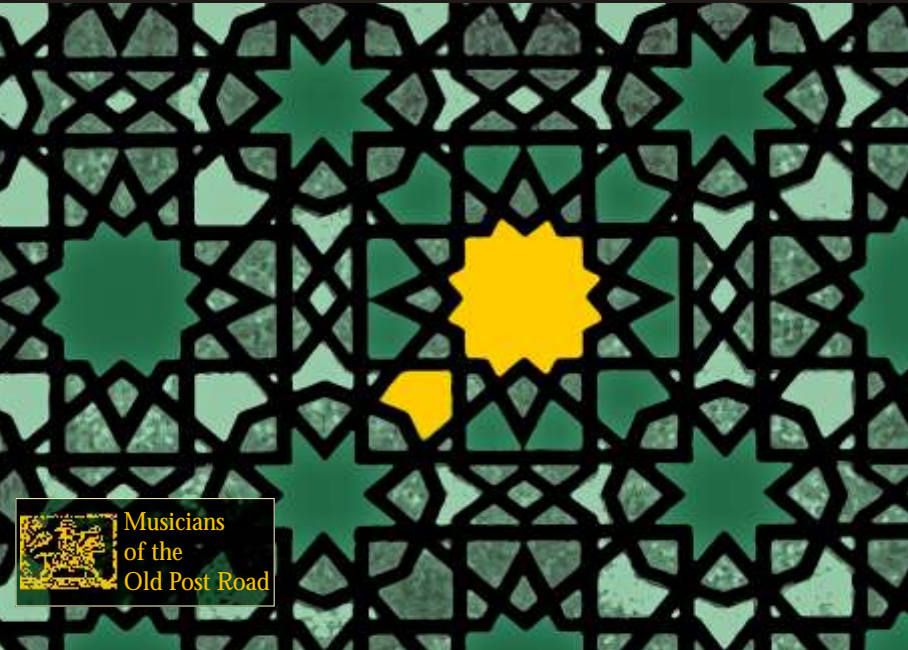


Meridian

"Feliz Navidad"

Christmas from Spain and New Spain

Musicians of the Old Post Road



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of the
Old Post Road

[1] Viendo cómo al niño cantan	8:59	Antonio Ripa	(1721-1795)
[2] Cherubes y pastores	7:13	Ignacio Jerusalem	(1707-1769)
[3] Passacalles III	5:28	Juan Bautista Cabanilles	(1644-1712)
[4] Un ciego que, con trabajo canta coplas	4:01	Antonio de Salazar	(1650-1715)
[5] Canción 8 (Pastoral)	2:23	Antonio Rodríguez de Hita	(1722-1787)
[6] Canción 3	2:10		
[7] Pues ya gozais, pastores	5:50	Pere Rabassa	(1683-1767)
[8] Por aquel horizonte	6:19	Juan Francés de Iribarren	(1699-1767)
[9] Al dormir el sol en la cuna del alba	6:37	Sebastián Durón	(1660-1716)
[10] Antón y Gila	15:54	Antonio Soler	(1729-1783)

Musicians of the Old Post Road
Suzanne Stumpf, traverso; Christina Day Martinson, violin
Daniel Ryan, cello; Michael Bahmann, harpsichord

with guest artists
Pamela Dellal (tracks 1, 8, 9, 10), Catherine Hedberg (tracks 1, 2, 4, 10),
and Deborah Rentz-Moore (tracks 1, 9, *Gila* in 10), mezzo-sopranos
Matthew Anderson, tenor
Hilary Walther Cumming, violin
Olav Chris Henriksen, Baroque guitar and theorbo
Nancy Hurrell, Spanish harp

Recorded at Grace Church, Newton, Massachusetts, USA, August 24-27, 2008

In the celebrations of Christmas and other major feasts in the liturgical calendar, the countries of the Iberian peninsula and their colonies developed the unique musical tradition of the *villancico*. This extraliturgical musical form enjoyed great popularity in the 17th and 18th centuries. It used the local vernacular language in a rhythmically lively, strophic format, and its association with the rustic made it especially favored for use in Christmas celebrations.

The villancicos of Salazar and Durón included on this recording are typical of the style cultivated in the 17th century. These vocal duets with continuo accompaniment employ triple meter with frequent use of hemiola. Antonio Salazar was *maestro de capilla* in Puebla and Mexico City. Many of his villancicos are in the dance-song genres of the *folía*, *jácara*, *negro*, and others. His *Un ciego que con trabajo canta coplas* is in this earthy, dance-like vein. By contrast, the villancico *Al dormir* by the Seville composer Sebastián Durón is a lullaby with its hemiolas creating an lilting rocking effect.

By the eighteenth century the villancico form began to expand and change. To its traditional refrain-verse-refrain structure, an introductory section was added, and internal verse-refrain sections were often included. Antonio Ripa's *Viendo cómo al niño cantan* is typical of this later villancico style. Ripa was *maestro* at Seville and a widely admired composer both in Spain and in the New World. *Viendo cómo* displays the energetic rhythmic flair and folkloric flavor of the genre, with lively dialogue between soloists and ensemble.

At the beginning of the eighteenth century, political forces brought about changes in Spanish musical style. With the change from the Hapsburg to the Bourbon dynasty, the Italian style became all the rage. A “modernization” of Spanish music was underway and soon after the cantata style was introduced, the villancico began to include some Italianate elements.

The villancico *Pues ya gozais, pastores* by the Catalanian composer Pere Rabassa blends both indigenous and Italianate elements. The virtuoso melismatic passages, evocative of the shepherds' joy, are in a thoroughly “up-to-date” style, while the frequent use of hemiola gives the work the rhythmic flair of the earlier villancico style.

Ignacio Jerusalem was a prominent composer and choirmaster in Mexico City. He set a high standard for music-making in the capital, reforming and improving the musical forces there, and composing a large body of works that were performed widely and as far afield as the California missions. His cantata *Cherubes y pastores* is a fine example of his expressive and harmonically sophisticated style.

An important composer of Italian-influenced villancicos and cantatas is Juan Francés de Iribarren, the *maestro* at Salamanca and Málaga cathedrals. One of hundreds of works composed for Málaga cathedral, the joyous cantata *Por aquel horizonte* uses obbligato treble instruments effectively to represent the gentle zephyrs that accompany the happy scene at Bethlehem.

Although there is evidence that instrumental ensemble music was cultivated in Spain and other Latin countries during the Baroque period, the lack of extant sources is truly puzzling. This may be accounted for, in part, by a strong improvisation tradition, particularly in the 17th century, and by the devastating fire at the royal Alcázar de Madrid in 1734 in which many sources of 18th-century instrumental music were lost. Surviving works by two organists were selected for inclusion on this recording—the *Passacalles* is a transcription of an organ work by Juan Bautista Cabanilles of Valencia and the *Canciones* are from a collection of 75 short pieces for wind instruments by Palencia Cathedral organist Antonio Rodríguez de Hita.



Antonio Soler was a multifaceted musician-composer, theoretician, and organ assessor, as well as mathematician and cleric. His villancico *Antón y Gila* is imbued with humor and theatricality, displaying elements of both the traditional villancico form and Italian opera. In fact, the work is more like a miniature

opera scene. The bulk of the piece is a spirited and often humorous banter between the protagonists (set in recitative and duo aria) as they look in on the manger scene.

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Viendo cómo al niño cantan / Ripa

Introducción

Viendo cómo al niño
cantan las zagalas con placer,
al portal en tropas
llegan los muchachos de Belén.

Divertirle solicitan,
puesto que ha llegado a ver,
a aquél que es como ninguno,
y ya como todos es.

Estríbillo

Muchachos al portal corred, venid,
veréis que en medio de la noche,
el sol se ve nacer.
Volad, venid, corred.

Ya vino el día eterno.
La sombra ya se fue,
el cielo canta al niño.
Pues festejemosle,
cantemos jugueteillo
al que es de todos Rey,
si es propio de muchachos
lo que juguete es.
Volad, venid, corred...

Y quién le canta?
Yo.
Y qué le dices?
Qué?
Que me escuche por un rato,

Viendo cómo al niño cantan / Ripa

Introduction

Seeing how the shepherdesses
sing with pleasure to the child,
the boys of Bethlehem arrive
at the cradle in droves.

They seek to amuse him,
as he has managed to see,
this one who is like no one,
but is like all.

Refrain

Run, boys, come to the crib,
see how in the middle of the night
a sun is born.
Fly, come, run.

The eternal day has come.
The shadow has already gone,
the heaven sings to the child.
So let's celebrate him,
let's sing a song to him
who is the King of all.
Yes, he is the boys' own,
he who is our song.
Fly, come, run...

And who sings to him?
I do.
And what do you say to him?
What?
Listen to me for a moment,



que aunque muchacho,
sé para que nace,
y mucho que le ha de suceder.
Despacha con el tono.
Chitón que voy con él.
Volad, venid, corred...

Tonadilla

Chiquitico que en tierra naces de Israel,
mira que la gente tiene poca ley.
Tú los amas? Sí.
Tú los quieres? Eh?
Ya verás como ingratos pagan tu querer.

Coplas

Que es país todo el mundo,
quien lo ignora,
y que para ganarle tú te has de perder.
Esto es cierto? Sí.
Y eres niño? Eh?
Pero muy hombre en todo,
para padecer.

El amor le forja no sé que placer;
vale que amor es niño, y el Niño también.
Yo le canto? Sí.
Y soy niño? Eh?
Hoy al aplauso entramos, sí, sí, eh?
niños dos y tres.

Cuanto más le miro,
mucho más da a ver.
Si el embozo le quito,
un Dios viene a ser.
Esto es cierto? Sí.
Voy a verle? Eh?
Lo que rapaz nos pintan, sí, sí, eh?
el Dios amor es.

Ya que a niños fia,
hablar lo que él es,
no habrá punto de solfa

since though he is a boy,
I know why he was born,
and all that will happen to him.
He sets the tone.
Ssh! I go with him.
Fly, come, run...

Tonadilla

Little boy, born on earth in Israel,
see how the people have little law.
Do you love them? Yes.
Do you care for them? Eh?
You will see how these ungrateful people return your love.

Verses

The whole world is your country,
though they are not aware of it,
and to win them you have to be lost.
Is this certain? Yes.
And are you a child? Eh?
But every bit a real man
for to suffer.

Love creates unknown bliss;
it is precious that love is a child, and the Child also.
I sing to him? Yes.
I am a child? Eh?
Today we enter into praise,
children, two and three.

However much I look at him,
much more he gives to be seen.
When I remove his disguise,
a God comes to be.
Is this certain? Yes.
I go to see him? Eh?
He that is shown to us as a boy,
is the God of love.

Since he confides in children,
speaking about what he is,
he will not tolerate the musical tone



que no ajuste bien.
Probémosle? Sí.
Sol, fa, mi, re? Eh?
Ut, re, mi, fa, sol canto, sí, sí, eh?
que hecho un *sol* viene él

Cherubes y pastores / Ignacio Jerusalem
Recitado

A qué esperáis Cherubes
que no aclamáis la acción mas peregrina
del que dejando trono de las nubes?
Tierno infante se alberga entre la ruina
de un portal derribado.
Allí se ve humanado siervo al Señor.
Allí mira mi anhelo
avecindarse con la tierra el cielo.

Aria

Cherubes y pastores,
formad alegres choros, festivos y sonoros.
Cantad al Dios de amores y Niño le ensalzad.
Si en un pesebre yace humano el infinito,
y pobre satisface del hombre
aquel delito, que paga su piedad.

Un ciego que con trabajo canta coplas / Salazar
Introducción

Un ciego que, con trabajo,
canta coplas por la calle,
por alegrar hoy la fiesta
es ciego a nativitate.

Estríbillo

Oyganle, oyganle,
que ya viene cantando
y canta del cielo
de tejas abajo.

Coplas

Fue la santa Navidad,
de Adán hija de verdad
por vía recta según su genealogía

that does not fit well.
He will try us? Yes.
Sol, fa, mi, re? Eh?
Do, re, mi, fa, sol, I sing.
He comes who makes a *sol*.

Cherubes y pastores / Ignacio Jerusalem
Recitative

What are you waiting for, cherubs,
that you are not acclaiming the singular event
that made the clouds thunder?
A tender infant lodges
in the fall of a crib brought low.
There he is seen in human form, servant to the Lord.
There, see my yearning
for heaven to reside with the earth.

Aria

Cherubs and shepherds,
form happy choruses, festive and resounding.
Sing to the God of love and exalt the Child.
In a manger lies the infinite in human form,
and he who pays his piety
is compensated of his debt.

Un ciego que con trabajo canta coplas / Salazar
Introduction

A blind man who, with difficulty,
sings verses in the street
to make the celebration joyous,
is the blind man at the nativity.

Refrain

Listen to him, listen to him,
he who comes singing.
He sings of heaven
even in this world.

Verses

It was the holy nativity,
the real daughter of Adam,
showed step by step in a straight line,



lo demuestra paso a paso.
Y fue el caso sucedido
que Adán de Eva era marido
como cierto autor lo prueba,
y a esta Eva
le dio gana
de morder una manzana,
y mordióla
que fue culpa golpe en bola
y pecado garrafal,
y fue tal,
que alcanzó a feas y lindas.
Pero no la dieron guindas
ni ensalada,
pués quedó ella condenada
y todo el mundo común.

Viendo el sumo consistorio,
como dice el repertorio,
por un bocado
todo el mundo condenado,
dijo el Padre puesto en medio,
buen remedio
que el segundo,
vaya a redimir el mundo.
Y dará un remedio fijo,
que es buen hijo,
y si no,
verá para que nació,
nazca y muera.
No faltará quién quiera
darle muerte como digo
ni a un amigo
que le venda aunque se ahorque
pero llevará bien por qué
su pecado.
Pues reventará el cuidado
por donde es bueno el atún.

Pues ya gozais, pastores / Pere Rabassa
Recitado
Pues ya gozais, pastores,
humanado el gran Dios de los amores

according to his genealogy.
And it happened
that Adam was married to Eve,
as a certain author proves,
and this Eve
felt the urge
to bite an apple,
and that bite
was the fatal blow
and huge sin
that affected
both the ugly and the beautiful.
But they did not give her cherries
nor salad,
since she remains condemned,
and all the world as well.

Seeing that the church reports
that for a bite to eat,
all the world
is condemned,
the Father in the middle
told that the
second one came
to redeem the world.
And as a good son,
he will give a sure remedy,
and if not,
he will see why he was born,
born and dying.
There will be no lack of those
who want to give him death,
nor a friend
to bandage him even as he hangs,
but he will behave well
in spite of their sin.
Then the troubled will die
for the good of the fool.

Pues ya gozais, pastores / Pere Rabassa
Recitative
Shepherds, since you are already praising
the great, humanized God of love,



en devota alegría de Jesús de José y de María,
cante el pastoril coro y a lira de marfil,
cítara de oro supla el aboque de bruñida avena,
diciendo atento aun que grosero suene.

Aria

Pastorcillo que estás disfrazado,
tén cuidado que rodea el ganado el león.
Y tú sólo cruzando el cayado
triunfarás de ese monstruo irritado
falleciendo por mí de pasión.

Por aquel horizonte / Iribarren

Recitado

Por aquel horizonte un cielo,
un resplandor descende al monte,
la gloria la repiten en mil coros.
Tiernos, lucidos pájaros sonoros:
éste es el deseado,
el feliz día en que todo se baña de alegría,
y acercándose al limbo la esperanza
envidia éste lo que el mundo alcanza.

Aria

Todo el mundo en alborozo
manifieste su contento;
mansa el aura, suave el viento
acompañe el gusto y gozo
que resuena hoy en Belén.

En la cuna de un pesebre
y en los brazos del aurora
como a sol que cumbres dora,
tierno afecto de celebre
al que viste nuestro ser.

Al dormir el sol en la cuna del alva / Durón

Estríbillo

Al dormir el sol en la cuna del alva
Con arulllos, con halagos, con olores,
Le mezen, le aplauden, le cantan

in devoted happiness of Jesus, of Joseph and of Mary,
I will sing the pastoral song with ivory lyre,
joined by gold zither and burnished panpipes,
even while the vulgar one dreams.

Aria

Shepherd in disguise,
take care that the sheep surround the lion.
You will triumph over this angry monster
only by crossing the shepherd's crook,
dying for me in your Passion.

Por aquel horizonte / Iribarren

Recitative

On this horizon, a heaven,
a splendor descends to the mountain,
its glory repeated in a thousand choirs.
Tender, shining, resounding birds:
this is the desired,
the happy day in which all is bathed in joy,
and as it is approaching purgatory,
hope desires what the world is attaining.

Aria

All the world in merriment
shows forth its happiness;
gentle, the zephyr, soft, the wind,
that accompany the pleasure and joy
that resound today in Bethlehem.

In a cradle in a manger,
and in the arms of the dawn,
like the sun that gilds the mountaintops,
tender, renowned affection
for him who saw our being.

Al dormir el sol en la cuna del alva / Durón

Refrain

At the setting of the sun, in the cradle of the dawn,
with lullabies, with adulation, with fragrance,
rock him, praise him, sing to him



los ángeles puros, los zéfiros gratos,
las fértiles flores, las líquidas fuentes,
las rápidas aves, las débiles auras.
Y todos humildes dicen a una voz:
roro rororo dormid niño Dios.

Coplas

Los ángeles puros con dulce canción,
la cuna le mezen al dormido amor.
No le despertéis, no.
Pues su amante voz
el aire repite con leve rumor:
roro rororo, dormid niño Dios.

Las líquidas fuentes, con músico son
de blandos murmureos le adormecen hoy.
No le despertéis, no.
Pues en su canción
con voces de perlas repiten sin voz:
roro rororo, dormid niño Dios.

Antón y Gila / Soler

Introducción

Antón y Gila, pastores,
que de avisados se precian,
haciendo muy de doctores
entre la pastoril greasca.

Absortos de lo que pasa,
en Belén los dos se quedan,
mirándose el uno al otro,
con tanta bocaza abierta.

Estribillo

Escuchen, pastores;
zagales, atiendan,
qué es lo que discurren,
y qué es lo que piensan.

Recitado-Aria

Gila

¡Ay! Antón, tú no ves qué será aquello?

the pure angels, the pleasant zephyrs,
the fertile flowers, the flowing fountains,
the swift birds, the gentle breezes.
And all who are humble say with one voice:
roro rororo, sleep baby God.

Verses

Pure angels, with sweet song,
rock love to sleep in the cradle.
Don't wake him, no.
The air repeats their loving voice
with a light murmur:
roro rororo, sleep baby God.

Today the flowing fountains put him to sleep,
with the musical sound of gentle murmurs.
Don't wake him, no.
Thus with voices of pearls but without voice,
they repeat in their song:
roro rororo, sleep baby God.

Antón y Gila / Soler

Introduction

Antón and Gila, shepherds,
who think of themselves as advisors,
become very learned
in the pastoral uproar.

Absorbed in what is happening,
in Bethlehem the two stay,
looking at each other,
with mouths wide open.

Refrain

Listen, shepherds,
pay attention
to what they are discussing,
and what they are thinking.

Recitative-Aria

Gila

Ay, Antón, don't you see what this is?



Antón
Aquí estoy alargando tanto el cuello
por registrarlo bien,
y no he sacado más del cuello
muy largo y estirado.

Gila
Allí no ves un buey?

Antón
Sí, sí, bien le veo.

Gila
Y una mula también?

Antón
Sí, sí pero creo que o te has equivocado,
o que el cerebro tengo yo turbado,
pues se me hacen, tantas luminarias,
los bueyes muchos y las mulas varias;

Gila
Por la maña en mochar y en tirar coces,
ya sabrás de quién son?
No las conoces?

Antón
Si la mula tosiera
y el buey dijera “mu”, los conociera;
pero juro, en mi anima cuitada,
no los echado paja ni cebada.

Gila
Qué hermoso está el portal!
Antón
Ningún palacio compite,
en lo lúcido, con su espacio.

Gila
No ves una zagala peregrina,
que a la luz que despide le ilumina?

Antón
I am craning my neck
to see better,
and I cannot stick it out
much more.

Gila
Do you not see an ox there?

Antón
Yes, yes I see it clearly.

Gila
And a mule as well?

Antón
Yes, yes, but I think that either you are wrong,
or my brain is confused,
for they look to me like many lights,
many oxen and many mules;

Gila
Since you are good at butting in,
do you know already who they are?
Do you not know them?

Antón
If the mule were braying
and the ox were saying “moo”, those I would know;
but I swear on my troubled soul,
they did not throw straw nor bite.

Gila
How beautiful is the crib!
Antón
No palace could compare
with the brilliance of that space.

Gila
Do you not see a shepherdess pilgrim who is
illuminated by the light it emits?



Antón
Harto es que me la enseñas, pero ¡Gila!

Gila
Qué dices?

Antón
Por las señas yo jurará que era,
sí, a fe mía, la señora María,
la que es de Nazareth hermoso espejo;
y aquél que está a su lado, aquel buen viejo,
el tío Pepe que es su casto esposo.

Gila
No reparas también que con reposo,
afrenta de la nieve y del armiño,
en medio de los dos descansa un niño
entre cuyos candores
salen como a montón los resplandores?

Antón
Mirándolos estoy de hito en hito.

Gila
Confusa, Antón, estoy.

Antón
Y yo atónito.

Gila
Sin duda aquí hay misterio.

Antón
Por si es o no es un refrigerio,
voy a llevarles luego, sin pereza,
en cuanto dé de sí, nuestra pobreza.

Gila
Yo, levantando el grito, voy a cantar mil gracias al
chiquito.

Antón
Yes because you show me, but Gila!

Gila
What do you say?

Antón
By the signs, I would swear that it was...
yes, on my honor,
Mary, the beautiful mirror of Nazareth;
and the very old one at her side,
Uncle Joseph who is her chaste spouse.

Gila
Do you not also notice that resting,
in spite of the snow and of the ermine,
between them rests a boy
whose innocence
shines like a great light?

Antón
I am staring at them.

Gila
I am bewildered, Antón.

Antón
And I am astonished.

Gila
Without a doubt there is mystery here.

Antón
Just in case it will be a relief,
I will bring our poverty to them later, without laziness,
as soon as she gives of herself.

Gila
I, lifting my voice, will sing a million thanks to the
little boy.



Antón
¡Ah! Pues si has de cantar, a Dios sean dadas,
que yo he de echar también mi cuarto a espadas.

Gila
¡Qué has de cantar, simplón!

Antón
¡Buen humor gastas!
Cantaré sobre el buey, sobre sus astas,
sobre la mula y aun si me enquillotro,
sí, cantaré, si me apuran, sobre un potro.
En eso del cantarte las apuesto.

Gila
¡Ay! Que tengo yo un barreno también puesto,
que no cedo ventajas a ninguno,
canto unas seguidillas por el uno,
que de oír-las yo misma me enajeno.

Antón
Si, pues yo sin tener tanto barreno,
lo haré con mejor tino,
cantando por el uno y por el trino;

Gila
Tú lo echaste a perder;

Antón
Eche o no eche
ya echado el gorgorito en escabeche
y no haremos del todo malas migas,
En repitiendo yo lo que tú digas.

Gila
Pues a la paz de Dios,

Antón
Pues Dios delante,

Gila
Pues al tiempo a compás,

Antón
Ah! But if you have to sing, give praise to God,
and I must sing too.

Gila
What do you have to sing, simpleton?

Antón
How funny you are!
I will sing about the ox, about his horns,
about the mule, and if I am presumptuous,
if I exhaust those, I will even sing about a colt.
I'll compete with you in this singing.

Gila
Ay! I who have a great sense of vanity,
who concede the advantage to no one,
I will sing some seguidillas for the one,
so that upon hearing them, I enrapture even myself.

Antón
Yes, though I am without this pride,
I will sing with greater skill
for the one and for the trinity;

Gila
You lost;

Antón
Lost or not,
it would not be a bad thing
if I repeat what you say.

Gila
Then to the peace of God,

Antón
Then God first,

Gila
In time and in rhythm,



Antón
Pues al instante.

Gila & Antón
Alón alón alón alón,
y buena Dios nos la depare;
vamos allá salga lo que salgare.

Gila
Niño mio, si te apuras por trabajos que apeteces,
con los gritos que te ofrezco, si te muevo,
librame de este enemigo.

Antón
Niño mio, si te ofreces arrastrar cadenas duras,
con la prisión que padezco,
así te obligo,
quitame esta tentación.

Gila
Quitame Antón, a tí picarón;
librame de este enemigo que es un picarón.

Antón
Llevame a Gila, a tí socarrona;
llevame a Gila, que es la tentación,
es una socarrona, tentación.

Gila & Antón
Que si piadoso; si atento,
dispensas favor tan alto,
salto y brinco de contento;
para tí es poco, es nada;
y en mí es lograda la redención.

Antón
And at once.

Gila & Antón
Alon, alon, alon, alon,
and best of luck to us;
let's go there whatever happens.

Gila
My Child, if you hurry to the work you are longing for,
if I move you with the cries that I offer you,
liberate me from this enemy.

Antón
My Child, if I offer to carry heavy chains,
with the prison that I suffer,
I oblige you,
take from me this temptation.

Gila
Leave me, Antón, you rogue;
deliver me from this enemy who is a rogue.

Antón
Take Gila from me, that sly one;
take Gila from me, who is a temptation,
she is a sly temptation.

Gila & Antón
You who are so compassionate, so thoughtful,
you bestow grace so lofty
that I jump and leap with happiness;
for you it is a small thing, it is nothing;
and in me, redemption is successful.


Translation © Catherine Hedberg.
Special thanks to
Benjamin Lipkowitz and Ana Maria Otamendi
for their assistance.



Musicians of the Old Post Road

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 US and abroad with its exciting programming and virtuoso performances. As a chamber ensemble specializing in the period instrument performance of music from the Baroque, Classical, and early Romantic periods, 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, and 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, the Castle Hill Festival, the Artists Series at Mercer University in Macon, Georgia, among others. The ensemble was in residence at Dartmouth College in April, 2005. OPR has also been commissioned to create programs to complement exhibits at the Yale Museum for British Art and the MIT Museum.



The ensemble's discography includes four recordings that have each been praised in the US and abroad. They include *The Virtuoso Double Bass* (Titanic, 1994), *Trios and Scottish Song Settings of J. N. Hummel* (Meridian, 1999), *Galant with an Attitude: Music of Juan and José Pla* (Meridian, 2000), and *Quartets of Telemann and Bodinus* (Meridian, 2004).

The ensemble takes its name from its acclaimed concert series founded in 1989. The subscription series brings period instrument performances to historical buildings along the route of the old Boston Post Road, the first “highway” linking Boston and New York City beginning in the 1670s. Concert sites include meetinghouses, churches, mansions, museums and public halls, and the repertory spans the period of the Old Post Road's prominence, from the late 17th to the mid-19th century.

Also available on Meridian



CDE 84404 HUMMEL

Trios and Scottish Song Settings of J. N. Hummel.
Trio in F major, Op. 22; Trio in A major, Op. 78;
The Maid Deserted and Broken Hearted;
Despondency on the Return of Spring;
Constancy and Ardour; The Lover, Addressing His Mistress;
The Peasant Courting His Lass; Admiration; Evening;
the Part Viewing the Landscape in Sadness;
The Lover, Expecting His Mistress;
Loyalty of the Highlanders to Their Prince.
Musicians of the Old Post Road; Pamela Dellal: Mezzo-Soprano



CDE 84419 PLA

Trios: D minor (Dolcet III, 2a), F major (Dolcet III, 3),
D major (Dolcet III, 17), E minor (Dolcet III, 6),
A minor (Dolcet III, 16);
The Favourite Concerto (Dolcet IV, 1).
Musicians of the Old Post Road; La Fontegara.



CDE84523 TELEMANN-BODINUS

Quartet in D Major for flute, violin, viola and continuo, TWV 43:D4;
Quartet in G Major for traverso, violin, viola and continuo;
Quartet in F Major for flute, violin, viola and continuo, TWV 43:F1;
Quartet in G Major for flute, violin, viola and continuo;
Quartet in D Major for 2 traversos, violin and continuo;
Quartet in D Major for flute, violin, horn and continuo
Musicians of the Old Post Road,
Wendy Rolfe: Traverso, James Mosher: Horn



From left to right:
Christina Day Martinson, Deborah Rentz-Moore, Catherine Hedberg, Matthew Anderson,
Hilary Walther Cumming, Michael Bahmann, Suzanne Stumpf, Daniel Ryan, Pamela Dellal,
Olav Chris Henriksen, Nancy Hurrell

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FELIZ NAVIDAD - Musicians of the Old Post Road

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FELIZ NAVIDAD

Christmas from Spain and New Spain

Musicians of the Old Post Road

[1] Viendo cómo al niño cantan	8:59	Antonio Ripa	(1721-1795)
[2] Cherubos y pastores	7:13	Ignacio Jerusalem	(1707-1769)
[3] Passacalles III	5:28	Juan Bautista Cabanilles	(1644-1712)
[4] Un ciego que, con trabajo canta coplas	4:01	Antonio de Salazar	(1650-1715)
[5] Canción 8 (Pastoral)	2:23	Antonio Rodríguez de Hita	(1722-1787)
[6] Canción 3	2:10		
[7] Pues ya gozais, pastores	5:50	Pere Rabassa	(1683-1767)
[8] Por aquel horizonte	6:19	Juan Francés de Iribarren	(1699-1767)
[9] Al dormir el sol en la cuna del alba	6:37	Sebastián Durón	(1660-1716)
[10] Antón y Gila	15:54	Antonio Soler	(1729-1783)

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Recorded by Richard Hughes
Produced by Susanne Hughes

Photography
Richard Hughes

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Musicians
of the
Old Post Road

Suzanne Stumpf, traverso; Christina Day Martinson, violin
Daniel Ryan, cello; Michael Bahmann, harpsichord

with guest artists

Pamela Dellal (tracks 1, 8, 9, 10), Catherine Hedberg (tracks 1, 2, 4, 10),
and Deborah Rentz-Moore (tracks 1, 9, *Gila* in 10), mezzo-sopranos

Matthew Anderson, tenor

Hilary Walther Cumming, violin

Olav Chris Henriksen, Baroque guitar and theorbo

Nancy Hurrell, Spanish harp

Meridian

FELIZ NAVIDAD - Musicians of the Old Post Road

CDE 84575