



THE HANOVERIAN

NEWSLETTER OF THE HANOVERIAN FOUNDATION

No. 1

Winter 2000/01

HANOVERIAN ENSEMBLE

TACKLES INAUGURAL SEASON

Highlights of the inaugural season of our period-instrument chamber music ensemble included appearances at two of the oldest and most venerable chamber-music festivals in America, Music Mountain in Falls Village, Connecticut, and Maverick Concerts in Woodstock, New York. These two settings are veritable shrines to chamber music in America.

We helped Music Mountain celebrate its 71st year by performing a series of three concerts throughout the summer months. Our first concert consisted of six Vivaldi concertos for various instruments; our second was a program of baroque concertos by Telemann, Bach, Vivaldi, Handel and Quantz; and our third program was an all-Bach concert featuring the 4th Brandenburg Concerto, E Major Violin Concerto, Suite No. 2 in B Minor for Flute and Strings, and the Triple Concerto in A Minor.

Maverick Concerts, now in its 85th season, engaged us for the same all-Bach program with which we closed our Music Mountain series. In spite of a rainy night, complete with thunder and lightning, a capacity crowd of music-lovers filled Maverick Concert Hall. The audience was wildly enthusiastic, demonstrating its approval of our performances with prolonged applause and stamping of feet.

Our first college engagement took place at Vassar College, Poughkeepsie, New York. An ensemble of five musicians performed works by Telemann, Couperin, C.P.E. Bach, Boismortier and the American composer Otto Luening. The latter was represented by his Three Fantasias for baroque flute, and the performance was given in celebration of the centennial of his birth.



The Rev. Canon Sydney Woodd-Cahusac, daughters Lee Cowans (left) and Ann Neary and granddaughter Emily Orenstein discuss fine details of a rare walking stick flute by Thomas Cahusac. Standing are Mark Leone, John Solum, and Richard Wyton.

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MARY HOSTETLER HOYT, VIOLINIST

The Hanoverian Foundation, Inc is incorporated as a not-for-profit arts organization under IRS code 501 (c) (3).

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COMMUNITY OUTREACH AND HISTORIC MUSICAL INSTRUMENTS FIND COMMON GROUND

The Hanoverian Foundation is committed to the concepts of community outreach and the use of historic musical instruments whenever possible. Our first opportunity to demonstrate this came in a performance by three musicians of the Hanoverian Ensemble at "Edgehill", a retirement community in Stamford, Connecticut, on October 15. Our one-hour program consisted of works by Mozart, Gretry, Haydn, W.F. Bach, J.C. Bach and Handel. A special feature of this presentation was the performance of the concert on historic flutes made over two centuries ago in England by the Cahusac family. A direct descendant of the family, Rev. Sydney Woodd-Cahusac, is a resident of Edgehill. He and several members of his family were in attendance. The seven different Cahusac instruments used in the concert were generously lent for this

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GREENWICH BENEFIT KICKS OFF FUNDRAISING FOR DEBUT SEASON

About thirty friends attended the Hanoverian Foundation's first benefit May 10, 2000 at the Greenwich, CT home of Wayne and Nancy Plewniak. A musical program was presented by Hanoverian Ensemble players John Solum, flute, Richard Wyton, flute and recorder, Linda Skernick, Harpsichord and Arthur Fiacco, cello. The forty five minute concert included works for the complete ensemble by J.S Bach and J.J. Quantz, as well as a sonata for two flutes by Michel de laBarre and a set of solo harpsichord pieces by Bach. A champagne reception on the veranda followed the program.

This event marked a successful "kick off" of fund-raising for the Hanoverian Ensembles debut season, with nearly \$4,000 (1/3 of the year's total) raised at this single event. We extend heart-felt thanks to Nancy and Wayne for opening up their elegant home to us!

COMMUNITY OUTREACH AND HISTORIC MUSICAL INSTRUMENTS FIND COMMON GROUND

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purpose by the important musical instrument collector, Mark Leone, of New Jersey. The instruments used included a fife (one of three such Cahusac instruments known to exist), a walking stick flute, and five transverse flutes in ivory or in boxwood. These instruments represent the three makers of the Cahusac family, Thomas Cahusac senior (d. 1798) and his two sons Thomas and William Maurice Cahusac. This rare group of Cahusac antique instruments has been assembled and restored to playing condition by Mr. Leone, a skilled technician who is fully knowledgeable about museum standards of restoration and preservation. Although many period-instrument concerts are played on faithful modern replicas, it is the policy of the Hanoverians to collaborate with musical instrument collectors, museums and other institutions whenever possible.

Donna and Roger Authers
Karen Bailey
Marcia Brown
Bruce Betts
Mr. & Mrs. Robert Bolgard
Joe & Valerie Cowell
Mr. & Mrs. Charles Daugherty
Mr. & Mrs. James F. Dean
Katherine DeSousa
Mr. & Mrs. Nicholas Duthie
Farrel Corporation
Edgar & Geraldine Feder Foundation
Dr. Alan L. Gans
Laura Granstedt
Jane & James Griffin
Mr. & Mrs. Rudolph L. Hoeltzel
Virginia Huie
Walter M. Hunt
Dr. & Mrs. John W. Kneller
The Liebergesell Foundation
Catherine Luening

Frank Moore
Carol and Dan Magee
Mr. & Mrs. Joseph Kanarek
Mr. & Mrs. Sean Kane
Garrison F. Lane
Gordon & Sally Mackenzie
Mr. & Mrs. John Maier, II
Virginia Mathews
Christine & Donald McGregor
Dr. and Mrs. Herbert Oettgen
Wayne & Nancy Plewniak
Prof. James B. Ramsey
Axelle Simonnard
Mr. & Mrs. John H. Solum
Mr. & Mrs. Albert A. Sommerfeld
John Ewadinger & Romuald Tecco
The Rev. & Mrs. Jeffrey Walker
Mr. & Mrs. Jan V. White
Peggy & Whitelaw Wilson
Canon and Mrs. Sydney A. Woodd-Cahusac
Barbara and Richard Wyton

HANOVERIAN FRIENDS MAKE IT HAPPEN

OVER FORTY CONTRIBUTORS HELP SUPPORT ARTISTIC GOALS OF HANOVERIAN FOUNDATION.

Thanks to the generosity of over forty individuals, businesses and foundations, our work has been able to be sustained at levels which would not have otherwise been possible. Concert fees which are paid to us do not cover the fees which we, in turn, pay to our musicians. Moreover, we have the usual expenses of printing, postage, fundraising costs as well as harpsichord moving and tuning, purchase of printed music, and other musical costs. We take this opportunity to express our deep appreciation to the following sponsors, listed in alphabetical order:

HANOVERIAN FOUNDATION CONTRIBUTORS AS OF NOVEMBER 1, 2000



HANOVERIAN ENSEMBLE PLANS RECORDINGS FOR 2001

A foundation has approached the Hanoverian Ensemble with a proposal of sponsoring a series of recordings. The grant will cover the costs of the actual recording process from the studio sessions to the finished editing. Not included in the grant are musicians' costs or the costs of pressing and distributing the compact disc. Further financial support will therefore be required to bring this project to fruition. The first recording envisioned is a Bach Family Program, with chamber music by Johann Sebastian Bach and three of his most gifted sons, C.P.E. Bach, W.F. Bach and J.C. Bach. The performers will include flutists John Solum and Richard Wyton, violinist Mary Hoyt, cellist Arthur Fiacco and harpsichordist Linda Skernick. It is anticipated that the recording will take place in the spring 2001. Additional recordings under consideration include a French Baroque program and an all-Haydn disc.

BACH FAMILY PROGRAM: A RECORDING RATIONALE

The decision to make a Bach Family Program as the first recording by the Hanoverian Ensemble is based upon many factors. It has been our experience that a program of music by J.S. Bach and his most talented sons is a popular formula and attracts a good-sized audience. It gives us an opportunity to feature a number of players in different roles. And the music itself is varied, from the high Baroque style of Johann Sebastian Bach to the elegant Classicism of Johann Christian Bach. J.S. Bach will be represented by his Partita in A Minor for solo flute, to be recorded by John Solum. Solum's choice in recording the work is simple: having recorded most of Bach's works for flute, the Partita is the most notable omission from Solum's discography.

Two duets for two flutes by Wilhelm Friedemann Bach are exceptionally strong works which Solum and Richard Wyton have successfully performed many times over the past decade. The Carl Philipp Emanuel Bach Sonata in G Minor for violin and obbligato harpsichord has often been attributed to J.S. Bach and played

on the flute rather than the violin. However, the 18th-century source manuscripts are very clear that it is a work by C.P.E. Bach and is intended for violin. Moreover, it appears in the Breitkopf Thematic Catalog of 1763 as a violin-and-harpsichord work by C.P.E. Bach, who was still very much alive then. Mary Hoyt and Linda Skernick will give us the opportunity to judge its merits as a violin work. The C.P.E. Bach B Minor Trio for flute, violin and continuo, written in 1731 when the composer was 17 years old and still living in his father's house in Leipzig, is a work of such profound beauty and maturity that we are tempted to say that the father may well have offered significant help and advice while the son was composing it. Could it have been a collaborative effort? The final work on the recording will be Johann Christian Bach's Quartet in D Major for 2 flutes, viola and cello. It was composed around 1785 in London and dedicated to Lord Abingdon, an influential English amateur flutist who was one of J.C. Bach's most important financial supporters. The work is beautifully tailored for the unusual group of instruments. It abounds in beautiful themes, has a wistful slow movement and concludes with a high-spirited Allegro.



MUSICIAN PROFILE:

Mary Hostetler Hoyt, violinist

Currently teaches Baroque Strings at Wesleyan University. Previous teaching at Yale, Princeton, Swarthmore College, Temple University and University of Pennsylvania.

Undergraduate & graduate studies: Temple University; Master of Music 1983, Bachelor of Music 1979, private study with Helen Kwalwasser.

Postgraduate studies with Jaap Schroeder in Amsterdam, where she also performed with the Noordelijk Filharmonisch Orkest.

Maintains an active career playing orchestral and chamber music. She performs with groups including Tafelmusik (Toronto), Handel & Haydn Society (Boston), Smithsonian Chamber Orchestra, The Grande Bande (NYC), Concert Royal.

Appears in recordings on the Sony Classical, Pro Arte, Vox Cum Laude, Vox, Telarc & Newport Classics labels.

Violin: Micael Deconet, Venice, 1750

Born: Mount Pleasant, PA October 19, 1956

Heritage: Her Paternal Grandfather was an Amish farmer

Husband: Peter Hoyt, Asst' Professor in Musicology and Theory
married in 1984

Children: Miriam, age 3 and Cecilia, age 5 months

Maverick Concerts

85th Season
 "Music in the woods"
 1916-2000



Hanoverian Ensemble

John Solum, flute
 Richard Wyton, recorder
 Nina Stern, harpsichord
 Judson Griffin, violin

Mary Hoyt, violin
 Marka Young, viola
 Monica Gerard, cello
 Arthur Fiacco, violone
 Jay Elfenbein, violone

Maverick Concert Hall
 Saturday, September 2, 2000

MUSIC MOUNTAIN, INC.

Presents a
SERIES OF THREE BAROQUE CONCERTS
 SATURDAY, JUNE 17; FRIDAY, JULY 21; SUNDAY, SEPT. 10

HANOVERIAN ENSEMBLE

John Solum, Flute
 Richard Wyton, Recorder
 Nina Stern, Harpsichord
 Linda Skernick, Harpsichord
 Jay Elfenbein, Violone

Judson Griffin, Violin
 Mary Hoyt, Violin
 Marka Young, Violin
 Monica Gerard, Viola
 Arthur Fiacco, Cello

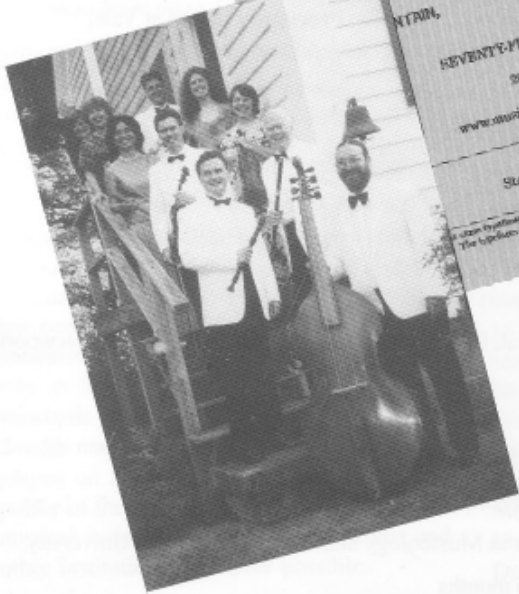
SUNDAY, SEPTEMBER 10, 2000 AT 3 P.M.

GORDON HALL

FALLS VILLAGE, CONN.
 SEVENTY-FIRST YEAR
 2000
www.musicmountain.org

Steinway Piano

John Solum, violin, viola, and cello in the original Music Mountain
 The violone are from Gregory Schoenbach and Transcribed by Dylanski.



Sunday, 1 October 2000
 at 3:00 P.M.
 SKINNER RECITAL HALL

THE DEPARTMENT OF MUSIC VASSAR COLLEGE

The Hanoverian Ensemble

John Solum
 Baroque flute
 Richard Wyton
 recorder, Baroque flute
 Mary Hoyt
 Baroque violin
 Linda Skernick
 harpsichord
 Arthur Fiacco
 Baroque cello