MOUNTAINSIDE

Baroque

RYAN MULLANEY AND
LYLE NORDSTROM, DIRECTORS

2026-2027 Series
Tales from the Baroque

Café Zimmermann
Bach's Coffeehouse



SUNDAY, NOVEMBER 8, 2026
4pm / 7pm
Café Mark
37 Baltimore Street
Cumberland, Maryland

Café Zimmermann | Bach's Coffeehouse

Maria Romero, Brian Ford - violins
Caitlin Cribbs - viola
Erin Ellis - violoncello
Marc Bellassai, Joseph Yungen - harpsichords
Brooke Evers - soprano
Lyle Nordstrom - lute, guitar

Concerto "alla Rustica" RV151 **Antonio Vivaldi (1678 – 1741)**

Presto
Adagio
Allegro

Bist du bei mir (from "Anna Magdelana Buch") Gottfried Heinrich Stölzel (1690-1749)

Brooke Evers - soprano

Bist du bei mir, geh ich mit Freuden
Zum Sterben und zu meiner Ruh.

Ach, wie vergnügt wär so mein Ende,
Es drückten deine schönen Hände
Mir die getreuen Augen zu.

Be thou with me and I'll go gladly
To death and on to my repose.

Ah, how my end would bring contentment,
If, pressing with thy hands so lovely,
Thou wouldst my faithful eyes then close.

Concerto for two harpsichords in c minor BWV1062 Johann Sebastian Bach (1684-1750)

Joseph Yungen, Marc Bellassai – harpsichords

(Allegretto)
Andante e piano
Allegro assai

Intermission

Sonata V "a Due Cembali Obligato" **Johann Christian Bach (1735-1782)**

Minuet

La Follia RV 63 (20 Variations) **Antonio Vivaldi**

Maria Romero, Brian Ford - violins; Erin Ellis - violincello
Marc Bellasai - harpsichord; Lyle Nordstrom - baroque guitar

Der Rheinische Wein **Johann Phillip Krieger (1649 – 1725)**

Brooke Evers - soprano; Lyle Nordstrom - lute

Seht doch! wie der Rein-Wein tanzt
in dem schönen Glase!
Wie er hin ünd wieder ranzt
und freuche in die Nase
das man vom Geruche bald
dumm und dansch muß werden
mein was hat er vor Gewalt
über uns auff Erden?

Lieber Rein-Wein küsse mich,
mit verliebten Schertzen
Ich hingegen werde dich
weidlich wieder herzen
drücke doch die beste Krafft
von der Berge Klippen
nemlich deinen Reben-Safft
dicht an meine Lippen.

Nun, so tantz mein lieber Wein
Tantz in deinen Glase,
Tantze weil wir lustig seyn,
Tantz auch in die Nase,
Durch die Natze tantze fort,
Wo du hin kanst kommen,
Und so wird uns auff dein Wohl
Alles Leid entnommen.

Just see, how the Rheine wine dances
In the pretty glass!
And how from time to time it tingles
And creeps into the nose
So that from its fragrance one soon
Becomes quite silly and tipsy;
What is then the power it has
Over us here on earth.

Dear Rhine wine, kiss me
With loving joviality
And I for my part, shall
Lustily quaff you again,
And press the sweetest strength
From the mountain slopes,
That is the juice of your vine,
Close upon my lips.

Now, then, dance my beloved wine,
And through the nose as well,
Wherever you can reach,
And so, here's to your health,
Dance in your goblet,
Dance, for we will be merry,
Dance in the nose, too,
All our cares you will dispel.

Kunst des Küssen (The Art of Kissing) **Andreas Hammerschmidt (1611–1675)**

Brooke Evers - soprano; Lyle Nordstrom - lute

Nirgends hin, als auff den Mund,
da sinckts in deß Hertzen grund.
Nicht zu frey, nicht zu gezwungen,
nicht mit gar zu fauler Zungen.
Nicht zu wenig nicht zu viel.
Beydes wird sonst Kinderspiel.
Nicht zu laut, und nicht zu leise
Bey der Maß' ist rechte weise.

Nicht zu nahe, nicht zu weit.
Diß macht Kummer, jenes Leid.
Nicht zu langsam, nicht zu schnelle.
Nicht ohn Unterschied der Stelle.
Nicht zu harte, nicht zu weich.
Bald zugleich, bald nicht zugleich.
Nicht zu trunken, nicht zu feuchte,
wie Adonis Venus reichte.

Nowhere but on the mouth,
Then it sinks to the bottom of the heart.
Not too free, not too pressing
Not too indolent with tongue.
Not too little, not too much
For either makes it into a childish game.
Not too loudly, not too softly,
In moderation lies the better part.

Not too near, not too far.
Now all together, now separately
Not too slow, not too fast.
Not always on the same place.
Not too hard, not too soft.
The one troubles, the other dismays
Not too drunken, not too moist.
But like Adonis kissed his Venus

Halb gebissen, halb gehaucht.
Halb die Lippen eingetaucht.
Nicht ohn Unterschied der Zeiten.
Mehr alleine, denn bey Leuten.
Küsse nun ein Jedermann
wie er weiß, will, soll und kann.
Ich nur, und die Leibste wissen,
wie wir uns recht sollen küssen.

Half biting, half panting,
Half plunged between the lips.
Not all the same time,
More often alone than in company.
Now everyone kisses
As well as he knows, wants, wills and can.
But I and my beloved rightly know
How to kiss each other.

Aria from Coffee cantata, "Heute Noch" **J. S. Bach**

Brooke Evers - soprano

Heute noch,
Lieber Vater, tut es doch!
Ach, ein Mann!
Wahrlich, dieser steht mir an!
Wenn es sich doch balde fügte,
Dass ich endlich vor Coffee,
Eh ich noch zu Bette geh,
Einen wackern Liebsten kriegte!

This very day,
dear father, do it now!
Ah, a husband!
That's just right for me!
If only it could happen at once,
so that at last instead of coffee
before I go to bed
I could get a lusty lover!

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CAFE ZIMMERMANN AND LEIPZIG MUSICAL LIFE

Café Zimmermann was the backdrop for many performances directed by Georg Philipp Telemann and Johann Sebastisan Bach. The Leipzig coffeehouse owned by Gottfried Zimmermann was constructed in 1715 by Doering. Sadly, this four-and-a-half-story Baroque landmark was destroyed by Allied bombers in the raid on Leipzig in December 1943.

From 1720 onwards the café hosted the Leipzig University Collegium Musicum performances, facilitated by Telemann, who came to the school as a law student. Zimmermann's became the venue for most of the Collegium concerts after 1720, including under Bach's directorship from 1729 to 1741.

> *Note: The Leipzig Collegium musicum, consisting mostly of university students, enjoyed a succession of particularly illustrious directors, including Johann Kuhnau in the late 17th century, Telemann in 1702 and J S. Bach in 1729. Many highly-regarded composers spent time in the Collegium organization: Melchior Hoffman, Johann David Heinichen, Johann Friederich Fasch, to name a few.*

By the time Bach moved to Leipzig in 1723, Zimmermann's was the largest and best-appointed *Kaffeehaus* in Leipzig, attracting the gentleman and middle classes, university students, and visitors. And although women of the day couldn't customarily frequent coffeehouses, Zimmerman's admitted them to these concerts — all free to the public. Further, Zimmermann charged the Collegium Musicum no fee for hosting its concerts. His expenses were offset by coffee sales.

> *Note: An avid supporter of the arts, Zimmermann himself purchased large instruments such as the ones musicians would most likely not own and carry around with them: violoncellos, violones, harpsichords, and so forth.*

In his 1784 music journal, *Abhandlung über die Nachahmung der Natur in der Musik*, composer, singer and flautist Johann Adam Hiller described the atmosphere at the weekly concerts. According to Hiller's historical account, musicians performed contemporary music as being "in lockerer Abfolge." That is, without a fixed program or in a loosely defined sequence or succession. The concerts directed by Bach lasted about two hours and consisted of German and Italian opera arias, chamber music, secular cantatas, and works for orchestra.

Because great works routinely premiered at Zimmermann's, it became a clearing house for the musical literature that influenced a generation of composers. Concerts continued at Café Zimmermann until the proprietor's death in 1741.

As Bach began his directorship of the Collegium Musicum in 1729, he relied on family members to help

prepare parts from his own and others' compositions to be performed at Zimmermann's. This included a number of his harpsichord concerti, violin sonatas, flute sonatas and secular cantatas.

The concerto for two harpsichords (BWV 1062) on the concert this evening was originally composed for two violins and was rewritten by Bach for the Zimmermann series. To rearrange previous compositions for harpsichord was not unusual for Bach. For example, his concerto in b minor for 4 harpsichords was an arrangement of Vivaldi's concerto for 4 violins. These rewrites probably made use of his talented sons, who would become well-known keyboard performers. Indeed, Carl Phillip Emanuel Bach became contemporarily more famous than his father. An influential pedagogue, C.P.E. Bach wrote the extremely important *Essay on the True Art of Playing Keyboard Instruments*, later studied by Joseph Haydn, Wolfgang Amadeus Mozart, and Ludwig van Beethoven, among others.

Johann Christian Bach (J.C.), known famously as "London Bach," became one of the most influential figures of the Classical period, affecting the compositional styles of Haydn, Mozart and others.

Other members of the Bach family were part of this family enterprise. J.S. Bach's second wife, Anna Magdelena, was a well-known soprano who was employed at the princely court of Anhalt-Cöthen, where Bach was also employed before he came to Leipzig. She continued to sing professionally after the marriage, and copied several of Bach's manuscripts and parts.

Notenbüchlein für Anna Magdalena Bach refers to either one of two manuscript collections of works that Bach presented to his wife. The contents offer a glimpse into their preferred family music. The second book, from 1725, contains several vocal pieces, one of the loveliest surely being Stölzel's *Bist du bei mir*. Stölzel had been a student in Leipzig but left to become an opera composer in Breslau in Silesia. One of the operas, the 1718 *Diomedes*, contained this aria. While Bach only kept the bass and melody of this song in the *Notenbüchlein*, the string parts we are using today are from Stölzel's original.

Vivaldi's music was well known to Bach, and it makes sense that his music was chosen to be part of the Collegium musicum program. His *La Follia* was one of Vivaldi's most well-known chamber compositions. Both its tunefulness and virtuosic variations well displayed Vivaldi's compositional skills. The "rustic" concerto is one of his many concerti for strings alone.

The two Lieder ("Der Rheiniche Wein" and "Kunst des Küssen") that are on the program are typical of the form. The 17th and 18th centuries saw the publication of many Lieder, which are German multi-verse songs with a simple basso continuo. Many of these were popular in the way of folk songs. Additionally, Saxon composer Andreas Hammerschmidt left us a number of sacred cantatas meant for the Lutheran church. And Johann Philipp Krieger was famous for his many works of sacred, secular and keyboard music.

NOTE: THE COLLEGIUM MUSICUM MOVEMENT
The Collegium musicum performed both vocal and instrumental music for pleasure; they focused on instrumental music as it rose in stature during the Baroque era. Telemann went on to promote professional concerts by Frankfurt and Hamburg collegia in the late 1720s, thus fostering the emergence of public subscription concerts in Germany.

ABOUT TODAY'S PERFORMERS

MARC BELLASSAI, harpsichord
Marc has studied at the Oberlin Conservatory, Indiana University [MMus and Artist Diploma] and, as a Fulbright IIE scholar at the Civica Scuola di Musica and Castello Sforzesco in Milan, Italy. He has studied with harpsichordists Lisa Goode Crawford, Elisabeth Wright, and Laura Alvini. His interests include early keyboard performance practice, basso continuo, organology, art history, and the music and literature of the Italian seicento/settecento. He currently teaches Harpsichord, Art History, and directs the Early Music Ensemble at Towson University, and some recent recitals from the GEMS concert series can be enjoyed on YouTube.

CAITLIN CRIBBS, viola
Caitlin performs regularly with period ensembles in the DC area and across the US, including Mountainside Baroque, Washington Bach Consort, The Thirteen, and the Washington National Cathedral Baroque Orchestra. She holds performance degrees from the Eastman School of Music and the University of North Texas, and is currently a doctoral candidate at University of Maryland. Caitlin was an inaugural member of the Smithsonian Academy Orchestra and was a Smithsonian Haydn Fellow in 2022 and 2023. She also plays viola da gamba and is arranging a collection of French Baroque gamba repertoire for viola.

ERIN ELLIS, violoncello
Erin leads a versatile career as a performer and teacher. She has appeared as a soloist, chamber musician, and educator across the United States as well as in Colombia, Germany, Canada, Chile, Italy, and Holland. Her CD recording of J. Dall'Abaco's "11 Capricci for solo cello," released on Albany

Records, garnered positive reviews noting "flawless" technique and "a fresh approach." Dr. Ellis performs regularly as part of the Meliora Duo with pianist Dr. Kevin Chance and as a soloist and chamber musician with the Atlanta Baroque Orchestra. A dedicated music educator, she maintains an active private studio and is Associate Professor of Cello at West Virginia University, where she also coaches WVU's graduate string quartet (Montani Quartet), coordinates the string chamber music program. Born in Birmingham, Alabama, Dr. Ellis began her cello studies as a Suzuki student at the age of 4. She earned Bachelor and Master of Music degrees from the Cleveland Institute of Music, and she completed Suzuki teacher training with Tanya Carey. She went on to receive the Doctorate of Musical Arts degree with a minor in Early Music from the Eastman School of Music, where she was recognized with the Graue Award for Excellence in Musicology.

BROOKE EVERS, soprano
Brooke is an acclaimed interpreter of art song, oratorio, and concert repertoire, with particular distinction in German Lieder. A Fulbright Scholar to Austria, she studied and performed in Europe before establishing her career in the Washington, D.C. region, where she has appeared at the Kennedy Center, Washington National Cathedral, and Strathmore. A recipient of the David Gundlach Lied Prize, Brooke has performed with the Washington Bach Consort, Opera Lafayette, Maryland Symphony Orchestra, Folger Consort, and Cathedra, and toured Germany with Helmut Rilling's Festival Ensemble Stuttgart. She is a winner of the Vocal Arts Discovery Competition and recipient of a Maryland Independent Artist Award. Her debut art song album, "The Wild Song", recorded with pianist Marina Chamasyan, was released in March 2026.

BRIAN FORD, violin
Brian is a baroque violinist based in New York City. Current collaborations include performances with American Classical Orchestra, Clarion Society, Early Music America Summit, the Salem Baroque Festival, Bloomington Bach Cantata Project. This summer he played at the Academy of Fortepiano in Hunter, NY, the Baroque Performance Institute at Oberlin, and the Baroque Chamber Music Bootcamp in Boston. He has a Performers Diploma in Baroque Violin from Jacobs School of Music, Bachelor's Degree in Violin Performance from the University of North Carolina School of the Arts. His teachers have included Kevin Lawrence, Ingrid Matthews and Cynthia Roberts. In addition, he has studied historical performance chamber music with Jonathan Oddie, Joanna Blendulf, Kathie Stewart, Peter Sykes and Phoebe Carrai, Beth Wenstrom, Julie Andrijeski and Audrey Axinn. Brian has served as concertmaster with the Garden State Philharmonic, Litha Symphony, and Orchestra of the Americas. His diverse performance experience includes premiering flamenco works by Jared Newmann, performing the J.S. Bach "Chaconne" with dance choreography by Brenda Daniels, appearing with John Cale and the Velvet Underground at the Brooklyn Academy of Music. He has performed at Carnegie Hall, Alice Tully Hall, the Czech Consulate and Mexican Consulate.

LYLE NORDSTROM, lute, guitar
Artistic Co-Director, lutenist and conductor Dr. Lyle Nordstrom has been a strong influence in the early music field for the past several decades. He has led the early music programs at Oakland University, Clayton State College and University, and the University of North Texas. In 2000 he was given the Thomas Binkley Award by Early Music America for his work on the collegiate level. Nordstrom was also chosen to receive the prestigious Howard Mayer Brown Award for lifetime achievement in the field of early music. He is co-founder of The Musicians of Swanne Alley, a group he directed with lutenist Paul O'Dette from 1976 to 1996, performing with them at nearly every major early music festival in North America and Europe. In 1997, Lyle also founded the Atlanta Baroque Orchestra and is now the Director Emeritus. A DMA graduate of Stanford University, he is known for his scholarly contributions to various early music journals as well a book on the wire-strung bandora and articles in the *New Grove Dictionary of Music & Musicians*.

MARIA ROMERO, violin
Maria is Assistant Professor of the Practice in Violin and Baroque Violin and Director of Historical Performance at Vanderbilt University's Blair School of Music. Maria is Concertmaster and Artistic Director of the Nashville-based period ensemble Music City Baroque. She has collaborated with period ensembles including the Orchester Wiener Akademie, Musica Angelica Baroque Orchestra, Bourbon Baroque, Michigan Bach Collective, Open Gates Project, Les Delices's SalonEra, Princeton Festival Baroque Orchestra, Alchemy Viols, and Indianapolis Baroque Orchestra, among others. Her most recent collaborations include performances with Philharmonie Austin, Mountainside Baroque, Atlanta Baroque Orchestra, Bach Akademie Charlotte, and Nashville Opera Orchestra. Maria is a graduate of Venezuela's El Sistema music program and has since been passionate about music education as a tool for social empowerment and transformation. She holds Master and Doctor of Music degrees from Indiana University, where she studied violin with Kevork Mardirossian, baroque and classical violin and viola with Stanley Ritchie, and violin pedagogy with Mimi Zweig. Maria holds a B.M. degree and Graduate Artist Certificate from the University of North Texas, where she studied violin with Julia Bushkova and baroque violin with Cynthia Roberts. Other significant mentors include her former teachers Stephen Redfield, Jorge Orozco, and Lyle Nordstrom.

JOSEPH YUNGEN, harpsichord
Joseph is a musician who happens to play the piano. He has established an international reputation for his consistent excellence as soloist and collaborator in a wide variety of music, including chamber music, art song, opera, new music, as well as choral and orchestral music. Known for his insatiable curiosity, Joseph is constantly expanding his musical knowledge, most recently by playing harpsichord and organ, studying piano technology, and exploring unconventional tunings and unequal temperaments. He has served as faculty at Music Academy of the West, the New Jersey Young Artist Piano Competition, and Frostburg State University. Joseph studied with Jonathan Feldman at The Juilliard School, where he earned the Doctor of Musical Arts degree. He received Master of Music degrees in Piano Performance & Literature and in Accompanying & Chamber Music from the Eastman School of Music, where he studied with Jean Barr and Douglas Humpherys, and the Bachelor of Arts degree in Piano Performance at Southern Oregon University under the instruction of Alexander Tutunov.

ABOUT MOUNTAINSIDE BAROQUE

Now in its fifteenth season of live concerts, Mountainside Baroque, Cumberland's early music collective, has firmly established itself as a staple of the cultural scene in the Mid-Atlantic region, providing top-notch performances of early repertoire on period and reproduction instruments.

Established in 2011 by co-directors Ryan Mullaney and Lyle Nordstrom, Mountainside Baroque performances feature some of the finest professional musicians and specialists from across the country, coming together in Cumberland for camaraderie, a love of the music, and the beauty of the region. Performances have taken place in Allegany County, Maryland, in churches and institutions that have links to the rich heritage of the region. For the 2026-2027 season, we have expanded to venues in Garrett and Washington Counties.

Beyond performances and other public events, education has had important underpinnings in our outreach efforts. The organization has offered the Mountainside Baroque Summer Academy, a week-long workshop designed for middle school, high school and early college student musicians that drew from the local and regional area. Mountainside Baroque also worked to support the strings programs in the Allegany Public Schools, by bringing in professional performers to work with the orchestral students to help them improve their technique and achieve greater success in performance. These various activities, along with college student scholarships, including those at Frostburg State University, demonstrate the premium placed on the local sense of community and collaboration. This season we have been pleased to bring period music to the annual Cumberland Heritage Days Festival with Les Inégales and the Chivalrous Crickets.

In addition, over time, the organization has expanded its reach throughout a broad region, attracting new patrons from the surrounding metropolitan areas and establishing a nationwide reputation, as evidenced by a 2018 feature article in Early Music America Magazine. The response to our 2018 festival was overwhelmingly enthusiastic, showing that Cumberland, with its combination of walkability, interesting venues and historical interest, is the "perfect" place for visiting patrons. (The beautifully renovated downtown area has only enhanced these qualities.)

Use our online box office, which provides not only convenience but a FlexSaver punch card option, or buy tickets at the door on the day of the concert.

Various video and audio clips of live performances are available via our website, or go to our YouTube channel. (https://www.youtube.com/@mountainsidebaroque4336) for performance excerpts. "Like" Mountainside Baroque on Facebook, and follow us on Instagram.

SPECIAL THANKS TO:

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- Mark Steiner and Jon Schadt for instrument transport
- Neil Stylinski for organizing a video recording in this space.
- Rev. Matthew Riegel, Debbie Streicher, Clint Bradley and Pat Nordstrom for handling logistics on concert day.

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Beyond income from ticket sales, Mountainside Baroque relies on financial support received through grants, contributions from businesses, and, especially, donations from individuals and families. It is only through your generosity that we are able to bring in top-quality performers from throughout the nation while maintaining affordable ticket prices. General donations can be made to sponsor a concert in part, sponsor an artist, support artist travel, or contribute to support other expenses. Patrons may also choose to support the organization through IRA distributions, stock transfers, or bequests. An additional option designed for larger gifts is the Mountainside Baroque Inc Fund at the Community Trust Foundation. You may donate online, or by sending a check made to "Mountainside Baroque" to PO Box 3143, LaVale MD 21504. (Indicate which fund on the memo line.) Whether through regular attendance at our concerts, a financial contribution, a willingness to volunteer, or a note of appreciation, your steadfast support is always important!

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