

MOUNTAINSIDE



RYAN MULLANEY AND
LYLE NORDSTROM, DIRECTORS

Amor Roma

Jendi Tarde, soprano
Rebecca Beasley, soprano



The Barberini Palace today

Sunday, March 26, 2023

4:00 PM

The Shrine of Ss. Peter and Paul
125 Fayette Street, Cumberland, Maryland

Amor Roma - Music from 17th Century Rome

Jendi Tarde, Rebecca Beasley, sopranos
Ryan Mullaney, bass

Acceso mio core

Francesco Manelli (c. 1595-1667)

Ensemble

My burning heart, Ah, flee the ardor Of this cruel one, This unfaithful one.
If you tell her, you love her, She turns a deaf ear and derides. What will become of you, unhappy heart?
Surely you will die.
No, no, no, I will love no more For love always brings me sorrow... You see, my heart,
That desire is spent, And gone is the hope Of obtaining your reward.
Oh, if you speak or sigh, She pretends not to hear you, And if you show your suffering
Her cheeks blush with grief.
No, no, no, I will love no more For love always brings me sorrow...

Sdegno, campion audace

Virgilio Mazzochi (1597 1646)

Jendi Tarde and continuo

Scorn, that bold champion Of warlike reason, Flying its banner It rejects truce, And no longer desires peace.
If scorn invites you, My soul, with its furor, Break that unworthy bridle! Alas, a heart that is enflamed. With
scorn has no heart.
Hurrah for scorn, hurrah, For raising its torch, It rejects truce, And no longer desires peace.

Vorrei scopriti ritournelle

Joseph Chabanceau de La Barre (1633-1678)

Strings and harpsichord

Vorrei scopriti

Luigi Rossi (1597-1653)

Jendi Tarde and Rebecca Beasley with continuo

I would like to reveal to you one day, With my heart's wound, the arrow which struck me.
But by hiding my ardor I alone suffer with my injuries For a Heaven of beauties And a sea of troubles.
In such a painful state amid eternal sighs, Messengers of peace, Of that which sorrow speaks, the tongue is
silent.

Toccata settima

Michelangelo Rossi (c. 1602-1656)

Patrick Merrill, harpsichord

Lagrimosa Beltà

Giovanni Felice Sances (c. 1600-1679)

Jendi Tarde and Rebeca Beasley with continuo

Tearful beauty, for whom once night and day I sighed so much, What has brought you to this?
Who was the barbarian? whose heart full of cruelty could harden itself against you?
Unhappy one, well I know (nor can you deny it, in truth) that time and age can and will do so much.
Your bosom has sagged, the gold of your beautiful hair has faded.
See, ladies, the end; see how all mortal things come to an end.
Art cannot contend with time: its impact affects everyone, and no one can defend themselves against it.

Rain sometimes follows clear skies, and thunder follows lightning.
Ah! for being cruel, the enemy of pity and forgiveness, is the pitiless severity of an infidel woman.
So, turn your breast and heart to pity and humility.
Learn from such a spectacle to leave those haughty displays; soften your thoughts.
Here beauty no longer shines, nor can one tell that it once existed here.
So, then, she who would enjoy lasting beauty should exercise compassion.
Have a heart.

Ninna ninna

Orazio dell'arpa Michi (1594-1641)

Rebecca Beasley with harp and lute

Ninna Nanna, Ninna Nanna, Sleep my Darling, sleep my Baby, Sleep my Darling, Sleep my Baby

1. Well I ween, Thy note of sorrow Sees the Cross in ev'ry morrow.
But tis now the time for sleeping; Slumber, Son, and hush Thy weeping
Grief will come as soon as may be. Sleep now, my Baby.

Ninna Nanna, Ninna Nanna...

2. Lips, your honey be not wasting, Gall and vinegar foretasting,
But tis now the time for sleeping, Slumber, Son and hush Thy weeping
Grief will come as soon as may be, Sleep now, my Baby.

Ninna,Nanna....

3. Slumber, Son, the days are creeping, Soon enough will come the weeping
Soon enough will death come leaping Out of scorn and torment cruel
But tis now the time for sleeping, Sleep now, my Jewel

Ninna,Nanna....

4. Things far off perturb Thy resting, Canst Thou feel the thorns a-thrusting?
In this heart now hide Thy weeping: Soon the Cross will bed Thy sleeping,
Lull'd with foemen foiled and snarling; Sleep now my Darling

Ninna,Nanna...

Il mio concente

Giovanni Felice Sances (c. 1600-1679)

Paula Fagerberg, Baroque triple harp

Silentium Tenebant

Giacomo Carissimi (1605-1674)

Ensemble

All things kept silence, and by dark night surrounded, the Earth knew frigid cold, while the silence of the night,
in the midst of choirs of angels, the voice of the Virgin broke, saying:

“Some sweet relief from my labor, gracious little boy, come, come,
leave your palace for this hardship, you who are my refuge.”

Sleep, wipe the eyes of the divine infant and refresh his exhausted limbs come, come.

He is here, he is here! Celebrate the one who proceeding from the lap of the Father Eternal, left the slumbers of
Heaven behind, that by his wakefulness, he might prepare a sweet access for us.

But, darling pupils of the eye, dear to the mother, dear to me, sleep now, sleep, sleep.

Little Lad's pupils, sleep, little darlings, sleep, tender ones. Sleep on, sleep on, sleep on, joy of Heaven, your
mother's dear heart.

I beg you, I beg, O people of eternity, O Dwellers in Heaven,

do not pick up the precious one or offer to wake him until he wills it himself.

Be silent. Lowly herds and flocks hush their bleating. Whether you dwell on earth or in Heaven,
be silent, silent, silent.

Canzone a dui canti

Girolamo Frescobaldi (1583-1643)

Violins and continuo

Benedictus deus

Carissimi

Scholars of St. Cecilia

Blessed God, Father of our Lord Jesus Christ, Father of mercies,
God of all consolation, who comforts us in all our tribulations.

INTERMISSION

Orfeo

Luigi Rossi

Libretto: Francesco Buti (1604-1682)

Euridice–Jendi Tarde
Orfeo–Rebecca Beasley
Apollo, Caronte, Satiro–Ryan Mullaney
Amore, Venere–Katie Hendrix
2nd Grace–Hannah Hieronimus
Nutrice, Bacco–Lindsey Heavner
Aristeo–Jeff Dilks

OVERVIEW Orpheus, son of the Sun-God (Apollo), chooses Euridice to be his wife. Aristeo, son of Bacchus, and in love with Euridice, is distressed by this and summons Venus to his aid. She, as the enemy of the Sun-God and beloved of Bacchus, tries to gain satisfaction for Aristeo. However, she fails and being enraged all the more Venus causes Euridice to be bitten by a snake and swallowed up by the earth. Aristeo, at the sight of her death, becomes distraut and throws himself from a cliff. Orpheus goes into Hell with his lyre to bring her back and finds her but then loses her again. Thus, in desperation he wishes for death in order to join her.

The Three Graces (Curiosity, Shining, and Joy) herald the arrival of Amore (Cupid) and Venere (Venus)

CORO DELLE GRAZIE

D'Amor e Venus all'apparir,
fin dalla cenere d'arso desir
nell'alme tenere sorga il gioir!
D'Amor e Venus all'apparir.

CHORUS OF GRACES

At the appearance of Love and Venus,
even from the ashes of burnt-out desire,
let joy arise in affectionate souls!
At the appearance of Love and Venus.

Orfeo and Euridice find each other and vow that they believe nothing can divide them.

EURIDICE M'ami tu?

ORFEO Sì, mio ben, sí!

EURIDICE Quanto, di'?

ORFEO Quanto mai sò. E tu, nò?

EURIDICE Di te vi è più.

ORFEO O più no, più non si più!

EURIDICE Do you love me?

ORFEO Yes, my dear, yes!

EURIDICE How much?

ORFEO As much as I ever can. And you, no?

EURIDICE Than you, even more

ORFEO Oh, not more, more it cannot be!

EURIDICE, ORFEO

Se così dunque Amor fà ch'alma io sia
 dell'alma mia, che divider ne vorrà?
 O felice il mio cor! O beato il mio ardor!
 E che posson le sfere contro del nostro seno,
 s'egli e di gioia ripieno, d'infinto piacere?
 Versin pur del tormento, ch'egli e tutto contento!
 Versin pur delle noie, ch'egli e colmo di gioie!
 Ah no, ch'egli in se piu mai di guai
 capace non e. Amor, e quando in te,
 per tua somma bonta, maggior sorte ti die
 maggior felicità?

Euridice notices Aristeo and tries to avoid him but is stopped by Venus, who asks where she is going. After Euridice confesses how troubled she is by the omens about her marriage, Venus offers her the perfect remedy: You want to change fortunes? Change husbands! Euridice swears that she will find more sweetness in torment with Orfeo than in happiness with anyone else. Venus, an enemy of Apollo, wants to undermine Orfeo, so she laughs and tries to dazzle Euridice by showing her the attractive Aristeo. Euridice rejects him but the nurse urges her to listen to Aristeo's plea—it's the least she can do. Aristeo asks Euridice for her love, but Euridice rejects him, choosing fidelity over beauty.

EURIDICE (*Aria*) Mio ben, teco il tormento
 più dolce io troverei che con altri il contento.
 Ogni dolcezza e dove tu sei, e per me Amor.
 Aduna nel girar de' tuoi sguardi ogni fortuna.

AMORE (Cupid) Quanto tardan le Grazie
 a condur qua come lor dissi, Orfeo!

CORO DELLE GRAZIE

Pastor gentile, Ch'hai nel dolce canto
 sì nobil vanto, non tacer piu,
 che morta è nel tacer la tua virtù.
 L'aure vezzose di tuoi concetti

Instead, Cupid ruins Venus's plan, warning Orfeo to go protect Euridice from Venus. Euridice arrives at the Garden of the Sun, where the "airy fields are bristling with lightning." She takes a quick nap and then, as the Dryads arrive, wakes up and dances.

EURIDICE Che può far Citerea, di sdegno
 accesa, s'Amor è in mia difesa?

(*Aria*) Dell'aria nei campi armato di lampi
 il fato sdegnato acci che può:
 non temo, no, no. Non ha la faretra
 dell'Etra quadrille da nuocerme, affé,
 ch'Amor con le stelle guerreggia per me.

Ma qui non vedo delle Driadi alcuna.
 Il desio della danza me guidò pria del tempo
 in questo loco: attenderem un poco.

EURIDICE, ORPHEUS

If Love would have it thus, that I should be the soul
 of my soul, who would divide us?
 Oh, happy is my heart! Oh, blessed my passion!
 And what can the Spheres do against our heart
 if it is full of joy and unbounded pleasure?
 Let the Spheres shower us with torments,
 our heart is wholly content! Let them shower us
 with troubles, it overflows with joys! Ah no, it no
 longer has room for woes. Oh Love, when through
 your own generosity has a greater fate given you
 greater happiness.

EURIDICE (*Aria*) My beloved, I would find torment
 sweeter with you than happiness with others.
 Wherever you are, all is sweetness, and for me Love
 gathers in the turn if your glances all good fortune.

AMOR How late the Graces are, in leading
 Orpheus here as I told them!

CHORUS OF GRACES [to Orpheus]

Gentle shepherd, you who have such noble pride
 in your singing, no longer be silent
 for your power dies in silence.
 Do you not hear the charming breezes

EURIDICE What can Venus do, even burning
 with rage, if Love is on my side?

(*Aria*) In the battlefields of the air,
 armed with lightnings, let Fate in anger
 threaten all it can: No, I have no fear.
 The quiver of the sky has no darts to harm me,
 truly, when Love fights with the stars for me.

But I don't see any of the Dryads here yet
 My keenness for the dance has led me
 to this place before the appointed time:

Ma par in ver che questo suolo erboso
m'inviti alia quiete: vediam se vostro canto
lusingarmi sapesse or al riposo

CORO DELLE GRAZIE

Dormite, begl'occhi, dormite,
che se ben tant'impiegate,
piu dolce è il mal che fate
qual ora in pace ferite.
Dormite, begl'occhi, dormite.

SECONDA GRAZIA

Ma ché, son qui le Driadi. Euridice,

CORO [DI DRIADI] A l'imperio d'Amore
chi non cederà, s'a lui cede il valore
d'ogni Deita?

EURIDICE Pluto, che si cocente
il suo regno stimò, un inferno più ardente
pur da lui provò.

Aristeo and Satiro arrive as Euridice faints. Satiro points out a snake nearby. Euridice has been bitten! Aristeo makes a last-ditch appeal to help Euridice, who rejects him, preferring to die alone.

EURIDICE Ahi, ahi!

NUTRICE Fuggite!

EURIDICE Ohimè!

NUTRICE Che fia?

EURIDICE Non vedi?

SATIRO O brutt'angue a le piante!

NUTRICE Ahi, ahi, misera voi!

EURIDICE Che farò io?

EURIDICE O Febo, tu che del medicare
si bene intend! l'arte, tu mi soccori!
Ah piano! Oh Dio! Che morsi più crudeli mi da!

ARISTEO Che veggio! Ahi, lasso!
Uccidiamo quell'angue!

SATIRO Ohime, che fate?

Wondering where Orfeo is, Euridice dies, all the while thinking of him.

EURIDICE Oh Dio!
Orfeo, mio dolce Orfeo,
hà ben potuto, ohimè, nemica sorte
far del nostro gioir l'hore si corte,
ma non potrà già far che l'alma mia
in eterno non t'ami e tua non sia. E non si
scorge ancora? Ahi, che piu sempre s'addensano
le tenebre a' miei lumi! O Ninfe! O Cieli! O Numi!

we shall wait a while. But in truth this grassy
ground seems to invite me to rest: let us see if your
singing can now entice me to sleep.

CHORUS OF THE GRACES

Sleep, fair eyes, sleep,
for though you wound so deeply,
the harm that you do is softer
when you strike in repose.
Sleep, fair eyes, sleep.

SECOND GRACE

But now, here are the Dryads, Euridice.

CHORUS OF DRYADS Who will not yield
to Love's command if the courage of every deity
yields to it?

EURIDICE Pluto, who believed his kingdom
to be so scorching, nevertheless experienced by
that power a hotter Hell.

NUTRICE Aiuto, aiuto! A li rimedi!

EURIDICE Ah, ah!

NURSE Flee!

EURIDICE Alas!

NURSE What's the matter?

EURIDICE Do you not see?

SATYR Oh, an ugly snake at her feet!

NURSE Oh, oh, what misfortune for you!

EURIDICE Oh Apollo, you who understand so
well the arts of medicine, help me, do! Ah, gently!
Oh God! what most cruel bites it's giving me!

ARISTEUS What do I see? Alas, ah!
Let's kill that snake!

SATYR Oh, what are you doing?

EURIDICE Oh God!
Orpheus, my gentle Orpheus,
hostile fate was, alas, all too able to make
the time of our joy so short but it could never
make my soul not love you, and not be yours for
all eternity. And has no one seen him yet? Ah, in
my eyes the darkness grows ever more thickly!
Oh nymphs! Oh Heaven! O gods! And can you

E negar si potea al mio morir questo ultimo conforto, d'una sol volta almen veder Orfeo?
Ah! Ch'io moro! E non giunge? Orfeo, ben mio,
Prendi l'estremo addio.

CORO DI DRIADI

Ah, piangete! Ah, lagrimate,
Tracie rive, ohimè. prive
d'ogni pregio di beltade!
Ah, piangete! Ah, lagrimate!

APOLLO O del ciel leggi severe,
non protere affrettar oca il mio corso!
Onde avvien che non mi lice,
Euridice, Apportati alcun soccorso.

CORO DI DRIADI

Ah, piangete! Ah, lagrimate,
Tracie rive, ohimè. prive
d'ogni pregio di beltade!
Ah, piangete! Ah, lagrimate!

APOLLO Ohime lasso, ecco la terra
si disserra per rapirti al cupo orrore!
E se ben nume son io, il cor mio
pur rapito è dal dolore.

CORO DI DRIADI

Vanne in pace, ché l'orsura
Seplotura A un innocente
È di floria immortal chiaro Orient.

Though he mourns the death of his beloved, Orfeo cannot cry. The three Fates appear and Orfeo asks them to bring Euridice back to life. They deny his request but suggest that he goes down to the Underworld, where his beautiful music is sure to invoke the pity of Plutone (Pluto), who can give him back Euridice. Charon, the boatsman and guard over the River Styx, greets him.

CARONTE Eccolo! E perché viene
cantando ovunque è giunto il suo concerto,
da quest'alme dannate
obliar ho veduto ogni tormento'

ORFEO Io che lasciato fui senz'alma in vita,
non vengo per veder reggia sì ombrosa,
ma per chiedervi, o Dei, la cara sposa
da troppo acerbo fato a me rapita.
(aria) Amor m'è scorta e dice a miei lamenti
che desteran pietà ne' vostri cori.
Poiche de' suoi qui giù ben noti ardori
avvampano in me solo i più cocenti.
Deh. rendetemi, o Dei, l'amato bene!
Che poi tant'avverrà tra pochi giorni

deny my death this last consolation, of seeing
Orpheus at least just once more? Ah! I die!
And does he not come? Orpheus, my beloved, take
my last farewell.

CHORUS OF DRYADS

Ah, weep! Ah, shed tears,
you Thracian shores, bereft,
alas, of all perfection of beauty!
Ah, weep! Ah, shed tears!

APOLLO Oh, the unbending laws of Heaven,
unable now to hasten my course [across the sky]
Whereby it happens that I am not allowed,
Euridice, to bring you any help.

CHORUS OF DRYADS

Ah, weep! Ah, shed tears,
you Thracian shores, bereft,
alas, of all perfection of beauty!
Ah, weep! Ah, shed tears!

APOLLO Alas, see, the earth
is opening up to carry you off to dark gloom!
And though I am a god, my heart is also
carried away by grief.

CHORUS OF DRYADS

Go in peace, for dark
Burial of one who is innocent
Is the bright sunrise of eternal glory.

CHARON Here he is! And because
he comes singing his melodies wherever he goes,
I have seen all torment forgotten
by these damned souls.

ORPHEUS I who was left without a soul while
living, do not come to see so shadowy a realm
except to ask you, oh gods, for the dear bride
torn away from me by too bitter a fate.
(Aria) Love is my guide, and tells my lament
that they will awaken pity in your hearts,
since, of his fires well known down here,
only the hottest burn within me.
Ah, give back to me, oh gods, my best beloved!
For it will happen that in so few days

Ch'io qui seco per sempre a voi ritorni,
dove al fin pure ogni mortal sen' viene.
Deh. rendetemi, o Dei, l'amato bene!

I shall return here with her to you forever,
where in the end every mortal comes.
Ah, give back to me, oh gods, my best beloved!

Pluto has discovered that there is a living being in the Underworld and tries to get Charon, the boatswain, to lead Orfeo out, but Charon beseeches Pluto to hear Orfeo's music. Jealousy and suspicion follow Proserpina, Pluto's wife, to the court, where she asks Pluto to hear Orfeo. Pluto, who is willing to do anything to please his wife, agrees. Proserpina is relieved that Euridice, of whom she was jealous, will be out of the picture. Orfeo and Euridice unite again proclaiming their love.

EURIDICE Si, mio ben, ch'in quest'orrore
sol mostrar puote al mio piè di là sù la via smarrita
il candor della tua fé. che se risplendere
oggi rimirasi, ch'in fin può rendere
con lieta sorte e con virtù infinita,
entro i regni di morte a me la vita.

EURIDICE Yes, my love, for amid these gloomy
places only the purity of your faith could show
my steps the lost path to the upper world, the faith
which, as we admire its splendor today, can in
the end, with happy fortune and limitless power,
bring life to me even in the realms of death.

EURIDICE: In me trovar si può, qual or
tu meco sei, vita de' pensier miei.

EURIDICE In me can be found,
now you are with me, the life of my dreams.

EURIDICE, ORFEO

Ch'altra vita che te viver non sò.
Sù dunque, prendiamo insieme il sentiero
de' lucidi giri, è lieti torniamo
all'aure ridenti! Mio bene, mia vita,
mia speme infinità, sù. sù, à i diletta,
alle gioie, à i contenti!

EURIDICE, ORPHEUS

I cannot live a life that is not yours.
On, then, let us together take the path
of the radiant windings, and let us happily
return to the laughing breezes!
My love, my life, my boundless hope, onwards
and upwards to delights, to joy, to bliss!

Orfeo enchants the court of the Underworld with his plea to get Euridice back, and Pluto calls for her, under one condition: Orfeo cannot look at Euridice until they get out of the Underworld. Euridice emerges and the two begin to walk, but Orfeo cannot resist and looks back. The court of the Underworld takes Euridice back and slams its gate on Orfeo, but Pluto, in an act of compassion, sends Euridice to the Elysian Fields, where she will live in eternity. The Bacchantes sing and dance in delight that the plot has succeeded and Orfeo and Euridice are now separated forever.

[CORO DI] BACCHANTE Viva Bacco, nostro
Re! Chi no'l vede e chi no'l sa che vacilla il nostro
pie perche fermo il suol non sta?
Ch'ebrio alcun di noi non e.
Viva Bacco, nostro Re!

[CHORUS Of] BACCHANTES Long live
Bacchus, our king! Who doesn't see and who
doesn't know that our feet totter because the
ground isn't firm? For none of us is drunk. Long
live Bacchus, our king.

Although the Bacchantes are joyful, Venus and Bacchus lament the loss of his son, Aristeo, who threw himself off a cliff after being rejected by Euridice.

VENUS E cosi, in danze e feste
passa l'ore gioconde il buon Lio,
quando per Euridice, da tropp'alta pendice,
mori precipitate oggi Aristeo?

VENUS And thus does the good Lyaeus [Bacchus]
Spend happy hours in dancing and festivity,
when, because of Euridice, Aristeus has died
today, having fallen from too high a precipice?

BACCO Ohime, di duolo un fulmine più crudele
et horribile di quel ch'abbrugiò Semele mi vibrasti
nell'anima! Ma dov'è quella perfida
Ch'il mio figlio dolcissimo
Spinse à tale estermínio?

Orfeo, back on Earth, begs the torments to come from the Underworld and kill him. Even without their help, he dies of grief.

ORFEO Lasciate Averno, o pene, e me seguite!
Quel ben ch'a me si toglie riman la giù, né
ponno angoscie e doglie star già mai seco unite.
Più penoso ricetto, Più disperato loco
del mio misero petto non ha l'eterno foco:
son le miserie mie solo infinite.

Lasciate Averno, o pene, e me seguite!
E voi, del Tracio suol piaggie ridenti,
ch'imparando a gioir da la mia cetra
gareggiasce con l'Etra, or, all' aspetto sol de'
miei tormenti, d'orror vi ricoprite. E tu, cetra
infelice, oblia gli accenti tuoi già si canori,
e per ogni pendice vien pur meco piangendo i
miei dolori. Son le gioie per noi tutte smarrite.

Lasciate Averno, o pene, e me seguite!

Ma che tardo a morire, se può con lieta sorte
ricondurmi la morte alla bella cagion del mio
languire? A morire! A morire!

BACCHUS Alas, you have hurled into my soul
a thunderbolt of grief more cruel and horrid
than that which burned Semele! But where is
that treacherous woman who drove my most
gentle son to such destruction?

ORPHEUS Leave Hell, oh agonies, and follow me!
That beloved one who is taken from me
remains below, and agonies and griefs
can never be attached to her. Eternal fire does
not have a harsher refuge, a more despairing place
than my heart: my woes alone are infinite.

Leave Hell, oh agonies, and follow me!
And you, the laughing shores of Thrace's land,
who vied with Heaven's vault as you learned
from my lyre how to rejoice, now, merely with
the sight of my torment, you are covered with gloom.
And you, unhappy lyre, forget your sounds, once so
melodious, and come with me across every slope ever
lamenting my griefs. Joys are for us utterly lost.

Leave Hell, oh agonies, and follow me!

But why delay dying if with happy fortune death
can lead me again to the lovely cause of my pining?
To death! To death!

Finis

PERFORMERS

Instrumentalists

Baroque Violins: Caitlin Cribbs, Adam Murphy

Baroque Viola: Brian Shoop

Viola da Gamba: Patricia Nordstrom

Baroque Triple Harp: Paula Fagerberg

Harpsichord: Patrick Merrill

Theorbo, Lute, Baroque Guitar: Lyle Nordstrom

Recorder: Jeff Dilks

The Scholars of St. Cecilia

Soprano: Shelly Dilks, Hannah Hieronimus, Katie Hendrix, Emily Kenney,

Lindsey Heavner, Katie Zimmerman

Alto: Edie Elvee, Alison Peters, Tammy Rankin, Jane Rossi

NOTES ON THE MUSIC

Musical Establishments in 17th Century Rome

On 18 December 1625, Maffeo Barberini, who would become Pope Urban VIII, purchased land on the Quirinale Hill of Rome. Over the following years—and especially between 1628 and 1638—the Palazzo Barberini would develop into one of the most famous original buildings of early modern Italy. Not only were esteemed architects such as Francesco Borromini and Gianlorenzo Bernini employed to reshape the palace, but it was also decorated by some of the most illustrious artists of the time, especially frescos that enhanced the ceilings of many rooms. *The Triumph of Divine Providence* by Pietro da Cortona, which graced the main salon, is the most famous.

The palace has two side wings that were initially intended as a residence for two of the Pope's nephews, Taddeo and Francesco Barberini. These two were primary patrons for arts and music in Rome, as both employed the best composers

and performers of the era. Over time, the Barberini Palace was seen as a primary center of composition, extravagant performances, as well as arts and sculpture.

One of the leading educational institutions in Rome was the *Collegio Germanico e Hungarico*, a Jesuit seminary with a history going back to the mid-16th century, where young men from German-speaking countries were trained for the priesthood. The institution's high musical standards were established at that time by Tomás Luis de Victoria, the *Maestro di Capella*. In 1629, the renowned Giacomo Carissimi inherited this tradition. Continuing the high level of his predecessor, Carissimi led the musical establishment for forty-

four years and his growing fame added considerably to the school's reputation. Many of the important composers of the next generation were drawn to the *Collegio*, including Kaspar Förster, Vincenzo Albrici, Marc-Antoine Charpentier, Johann Caspar Kerll, Christoph Bernhard and Giovanni Felice Sances (there as a boy soprano).

Cantata and Opera

Together, the Barberini patronage and the strength of the *Collegio* fostered the two most important secular musical styles of Italy and Rome—that is, the cantata and opera.

Growing out of the early monody style of Caccini and others, the mid-century cantata morphed into a more expanded composition, one with several sections, sometimes reaching over 10 minutes in length. Building on the close relationship between text and music, these compositions were generally through-composed

(e.g., no verses) so that text and music could be integrated, thereby portraying the lyrics more closely. By the end of the 1630's, Luigi Rossi, who was already famous in Rome, entered Barberini's service. Pietro dell' Valle, composer, theorist and famous traveler, named Rossi and Orazio Michi dell' Arpa (also employed by the Barberinis) as leaders in a new style of cantata composition. These creations were composed for performances in private *conversazioni*, a courtly recreation emphasizing the wit and refined taste of the host and guests. The more intimate the circumstances, the greater honor to the guest. In these Roman performances, the singers' vocal prowess was central to the display of princely splendor and their patrons.



The development of opera offered a new exciting opportunity for the upper class to display their wealth and importance through lavish costumed and staged productions. Although the early operas were initially performed in the “marble salon” (one of the large rooms of the Palace), the Barberini dynasty eventually added a new opera *teatro*, said to hold 3,000 patrons. Many operas were staged at the new *teatro* which became the most famous stage in Rome. In 1642, Rossi wrote his first opera for the new Barberini stage, *Il Palazzo Incanto di Atlante*. The music was well-received but the production failed mainly because of problems with the scenery, some of which collapsed during the performance.

Giacomo Carissimi, *Maestro di Capella* at the *Collegio* during this time, is known today mainly for his oratorios and sacred music, but he also composed around 150 secular cantatas. A number of these cantatas may have been produced, not as priestly duties for the *Collegio*, but for a courtly audience, especially with the arrival in 1655 of the Swedish Queen Christina. Christina abdicated her throne in order to convert to Catholicism and consequently moved to Rome. The nobles vied for her attention and treated her to a never-ending round of fireworks, jousts, mock duels, acrobatics, and operas. She hired Carissimi as her *maestro di cappella del concerto di camera*, supervising and composing music for her many gatherings, often with the same musicians that were hired to perform at the Palazzo Barberini.

In 1644, when Pope Urbino VIII died and Innocent X Pamphili took his place, the new pope accused the Barberini family of the misuse of funds (especially in their opera productions) and had them exiled. They took up residence at the French court, where the French “First minister,” Cardinal Mazarin, was an Italian who also loved the new-fangled opera. Mazarin convinced the French rulers to commission a new opera, *Orfeo*, by Luigi Rossi. The principal roles in the production were performed by Roman musicians, including the castrato Marc’Antonio Pasqualini, who performed the role of Orfeo. Also featured were the Roman poet, Margarita Costa, and her sister, Anna Francesca Costa, who portrayed Juno and Euridice. (Interestingly, women were allowed to sing opera in Paris, but not in papal Italy.) Orfeo’s

production in 1647 lasted 6 hours and required 200 people to operate the lavish scenery machinery. The opera was widely praised for its music, and was performed several more times. Many of the arias found their way to manuscripts in both France and Italy, contributing to Rossi’s fame at the time. Some are being performed in the concert today, including Euridice’s “Mio Ben” and Orfeo’s “Laciate Averno.”

The harp plays a significant role in music for the Barberini family, with a number of performers and composers associated with the instrument. Luigi Rossi, who played the harp himself, married the Roman harpist, Costanza da Ponte, who was considered one of the finest musicians and harpists of the time. Both were greatly in demand and visited and performed at several other courts, especially in Tuscany. Other harp composers and performers at the time were Orazio Michi dell’Arpa and Marco Marazzoli (Marco dell’Arpa) for whom the famous Barberini harp was commissioned. Both were very well-known and composed cantatas and operas for the Barberini family.

Girolamo Frescobaldi, perhaps the most famous keyboard artist of the early 17th century, first arrived in Rome in 1608 when he was appointed as the official organist to the *Cappella Giulio* (the official musical establishment of St. Peter’s Basilica). After sojourns in Mantua and Florence, Frescobaldi returned to Rome in 1634 under the patronage of Pope Urban VIII, where he continued serving until his death in 1643.

Michelangelo Rossi, another keyboard virtuoso, saw the premier of his opera *Erminia sul Giordano* during Carnival of 1633 at the *Teatro*. Rossi played the violin on stage, portraying the Sun god Apollo, and apparently even lived for a while in the Barberini Palace.

One hundred sixteen volumes of the family’s musical holdings were donated to the Vatican library in 1902. These volumes consisted largely of collections of secular vocal and devotional music in Italian, as well as some early works for oratorios and books of lessons for the lute, guitar and keyboard that were used by the Barberini children. Several of the compositions for this concert come from this treasure trove.

FEATURED PERFORMERS

REBECCA BEASLEY, soprano

Praised by the Dallas Morning News for her “effortless brilliance” and “beautifully expressive interpretation,” soprano Rebecca Choate Beasley specializes in repertoire of the Renaissance and Baroque. She has sung with such notable groups as Catherine Turocy’s New York Baroque Dance Company, Dallas Bach Society, American Baroque Opera Company, Alchymy Viols, Concert Royal, Kinnara, San Francisco Concert Chorale conducted by Helmuth Rilling, Armonia Celeste, Mercury, Mountainside Baroque, and the Orchestra of New Spain.

Among her opera credits are the title role in *L’incoronazione di Poppea* (Monteverdi), Titania in *The Fairy Queen* (Purcell), Zima in *Les Sauvages* (Rameau), Climene in *L’Egisto* (Cavalli), La Poesie in *Les Arts Florissants* (Charpentier), Papagena in *Die Zauberflöte*, Zerlina in *Don Giovanni* (Mozart), and many more.

Her discography includes *The Rebel Queen: Music from Christina’s Swedish and Italian Courts*, (Armonia Celeste), *Udite, Amanti: Lovers, Beware! Music from the Seventeenth-Century Barberini Court* (Armonia Celeste), *Pygmalion* (La Statue) with Concert Royal, and *Every Matter Under Heaven: An American Oratorio* with the Russian National Orchestra.

An accomplished stage director, Rebecca has directed many productions for American Baroque Opera Company including *Rinaldo* (Handel), *Orphée* (Charpentier), *Montezuma* (Vivaldi), *Dido and Aeneas* (Purcell), *Alcina* (Handel), and *Apollo et Hyacinthus* (Mozart).

While performing throughout the country, she has also taught masterclasses in Baroque ornamentation, gesture, stagecraft, and vocal technique. Rebecca earned a Doctor of Musical Arts in Vocal Performance from the University of North Texas and has served on the adjunct faculty of Belmont University.

JENDI TARDE, soprano

After years of working in New York City theater, soprano Jendi Tarde retraced her roots as a trained classical singer to find a passion for early music.

She has performed with the Boston Philharmonic, Harvard Baroque Chamber Orchestra, Ars Musica Chicago, Lumedia Musicworks, Orchestra of New Spain, Dallas Bach Society, and she is a founding artistic member of the American Baroque Opera Company (based in Dallas, Eric Taeyang Mun, Artistic Director,) Known for her sense of humor and outlandish onstage persona, she has sung everything from *Candide’s* Cunegonde to *Almirena* in Handel’s *Rinaldo* to any number of kids, critters and lusty maids with Opera Theatre of Saint Louis, Fort Worth Opera, and Lyric Opera of Chicago...to name a few.

Since moving to Texas, Ms. Tarde has stage-directed and performed frequently with several North Texas-based companies. Her outside-the-box direction and attention to historically informed stagecraft have helped make the American Baroque Opera Company a press and media darling. Notable projects include her pastiche opera, *La Pastorela*, a zarzuela-style work she researched, wrote, and compiled, featuring the works of early Latin American composers. She also researched, wrote, and produced a documentary series called *Stories: Early Women Composers*, which can currently be found on YouTube. Recently, she appeared at North Texas’ WaterTower Theater in *Mozart’s Muse*, an operatic play that she wrote, produced, and starred in.

Highlights of the 2022/2023 season include her stage direction of the baroque zarzuela, *Acis y Galatea*, by Antonio de Literes with American Baroque Opera Company (ABOC), in which she will also sing, a reworking of the libretto for her pastiche opera, *La Pastorela*, with Orchestra of New Spain, and the role of Vagaus in Vivaldi’s *Juditha Triumphans* for an ABOC co-production with Orpheus Chamber Singers.

She is a master’s graduate of New England Conservatory, a proud member of AGMA and AEA, and a passionate advocate for Autism awareness.

PAULA FAGERBERG, Baroque triple harp

Historical harpist Paula Fagerberg performs with many of America's finest early music ensembles, including The Folger Consort, The Rose Ensemble, Bach Collegium San Diego, Chatham Baroque, and The American Bach Soloists, and has appeared with The Minnesota Symphony Orchestra as well.

Internationally, Paula has performed for the American Ambassador to Sweden at his Stockholm residence; recorded a live Christmas concert on Westdeutscher Rundfunk Radio in Germany; given a recital on antique single-action pedal harps at Oxford University; and toured South America playing colonial Latin American music on the rare Spanish Baroque double harp.

Sought after for her charming, expressive solo performances as well as her creative continuo playing, Paula was praised by The Washington Post for her "striking set of improvisations ... featuring sensitive interplay." She was featured in the PBS documentary *Harp Dreams* as an expert on the history of the harp.

With MBQ's Lyle Nordstrom, Paula was a member of Armonia Celeste, an ensemble specializing in the vocal and instrumental music of the early Italian Baroque. The group was a finalist in the Naxos Early Music America recording competition, and has released two recordings on the Centaur label.

ARTISTIC CO-DIRECTORS

RYAN MULLANEY

Conductor and Artistic Co-director Dr. Ryan Mullaney has made a name for himself in music circles across the country. A native of western Maryland, Ryan has recently been appointed Assistant Professor of Fine Arts and Director of Choral Studies at DeSales University in the Lehigh Valley of Pennsylvania. He has previously served on the faculty of the University of Virginia and Whitworth University (Spokane, Washington). Before his departure to the West Coast, Mullaney spent four years as Director of Liturgical Music at Our Lady of the Mountains Catholic Parish in Cumberland, MD, supervising a staff of eight part-time musicians, 50 volunteers, and musical worship at five churches. Prior to this post in Cumberland, Ryan enjoyed a five-year tenure on the music staff at the Cathedral of Mary Our Queen in Baltimore, MD, serving as an assistant choirmaster, cantor, and section

leader in the Cathedral Choir. As a graduate conductor in The Boyer College of Music at Temple University, he was named Elaine Brown Scholar in Choral Music. Mullaney is active from coast to coast, from his regular work as ensemble coach and adjudicator with choirs in the Seattle Public School District (WA) to his work as clinician with the Hanover (MA) Public School System. He has served on the board of the Allegany Arts Council, Queen City Performing Arts Development, and the Liturgical Music Commission for the Archdiocese of Baltimore. Ryan holds the Doctor of Musical Arts Degree in Choral Conducting from the University of Washington, a Master of Music Degree in Choral/Orchestral Conducting from Temple University, and a Bachelor of Music Degree in Voice Performance from Towson University.

LYLE NORDSTROM

Mountainside Baroque Artistic Co-director, lutenist and conductor Dr. Lyle Nordstrom has been a strong influence in the early music field for the past several decades, particularly in the area of early music education at the collegiate level. In the course of his college teaching career, he has led the early music programs at Oakland University in Michigan, Clayton State College and University in Atlanta and, most recently, the University of North Texas, being nominated for teaching awards at each institution. In 2000 he was given the Thomas Binkley Award by Early Music America for his work on the collegiate level. Nordstrom was chosen by the national early music organization, Early Music America, to receive the prestigious Howard Mayer Brown Award for lifetime achievement in the field of early music, in recognition of his ability to inspire and mentor students, musicians, and ensembles throughout his fifty-year career. Jolle Greenleaf, a former student, featured him as an influential mentor in a recent Early Music Magazine article. He is co-founder of "The Musicians of Swanee 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, and contributing his performing and editing talents to recordings of the group on Focus, Harmonia Mundi and Virgin Classics. 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*.

ABOUT MOUNTAINSIDE BAROQUE

Now entering its twelfth year, 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 take place in Allegany County, Maryland, in churches and institutions that have links to the rich heritage of the region.

Beyond the music, Mountainside Baroque places a premium on the local sense of "community" and collaboration within the region. By fostering partnerships with WFWM radio, the Allegany Museum, Shepherd University, Susquehanna University, Indiana University of Pennsylvania, and Frostburg State University, among others, Mountainside is able to present additional educational opportunities and programs to area residents.

We've also expanded our 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*. By any measure, the response to

our first biennial festival in 2018 was overwhelmingly enthusiastic. From attendees to visiting musicians alike, Cumberland, with its combination of walkability, interesting venues and historical interest, was identified as the "perfect" place for a music festival.

We are very happy to present our eleventh season of live concerts in 2022-2023, "Chapels and Courts." In 2021, the organization introduced three streaming videos to make programming available during the pandemic. Garnering more than 1,000 views, two of these programs, including the hour-long retrospective "Great Music, Again: 10 Years of Mountainside Baroque," are still available on our website (<https://www.mountainsidebaroque.org/copy-of-media>).

Mountainside offers an online box office on its website, providing not only convenience but a FlexSaver option. Tickets are available in advance via credit card at www.mountainsidebaroque.org, as well as at the door on the day of the concert.

("Like" Mountainside Baroque on Facebook. Follow us on Instagram.)



SPECIAL THANKS TO OUR VOLUNTEERS

- Our performer hosts: Jim Ballas, Marsha Bell, Marcy Brack, Lynne Dale & Dirk Bruehl, and Shelly & Jeff Dilks
- All those who distributed publicity materials: Clint & Linda Bradley, Marcy Brack, Jane Rossi, Shelly Dilks, Jo Ann Condry, Pat & Lyle Nordstrom
- Janie Nordstrom Griffiths and Shelly & Jeff Dilks for editing assistance
- Debbie Symanski for producing our programs
- Mark Steiner, Bob Hilderbrand and Rev. Marsha Bell for acting as Venue Liaison & Concert Managers
- Nicole Wigfield, Rt. Rev. Matthew Riegel and Robin Summerfield for manning the ticket table.
- The volunteers of the Shrine of Ss. Peter and Paul, especially the Schoenadels, for their help in hosting this performance. (Please consider supporting the non-profit "Friends of the Shrine" in their efforts to preserve this magnificent, historical space.)

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All student tickets for these two concerts have been underwritten by an anonymous donor.

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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. Donations can be made to *sponsor a concert*, in part (1000), *sponsor an artist* (600), *support artist travel* (250+), or *contribute to support other expenses*. Patrons may also choose to support the organization through IRA distributions, stock transfers, or bequests. Whether through regular attendance at our concerts, a financial contribution, or a note of appreciation, your steadfast support is and has been greatly appreciated. A venture such as this could not happen without all three, which has allowed us to mount our exciting 2022-2023 season. We offer our sincere thanks to all of our supporters for making this ongoing series a possibility. You can make your donation online or by check, made out to Mountainside Baroque, Inc.



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