

MOUNTAINSIDE



RYAN MULLANEY AND  
LYLE NORDSTROM, DIRECTORS

**2024-2025 Series:  
THE GREATS! HANDEL TO BACH**

*Thomas Jefferson  
Founder, Musician, Violinist*



**FRIDAY, NOVEMBER 15, 2024**

7:30pm | The Allegany Museum  
Cumberland, Maryland

**SATURDAY, NOVEMBER 16, 2024**

7:30pm | St. John's Episcopal Church  
Frostburg, Maryland

## Thomas Jefferson (1743-1826): Founder, Musician, Violinist

Brooke Evers, soprano  
Brandi Berry Benson and Caitlin Cribbs, violin  
Kailah Robbins, flute  
Brent Wissick, violoncello  
Lenora McCroskey harpsichord, fortepiano.  
Lyle Nordstrom, guitars  
Rev. Martha Macgill, narration  
(Program researched and designed by Lyle Nordstrom)

**Welcome! Today we are telling a story, in music, and in spoken word. Narration generally occurs before each piece. In order to best follow the thread of the story, please hold your applause until intermission.**

Thomas Jefferson was born on April 13th, 1743, in Shadwell, near present-day Charlottesville, close to the Blue Ridge Mountains of Virginia. Growing up as a member of the Virginia landed gentry class, he enjoyed the benefits of a “gentleman’s” education. Jefferson’s mother, Jane, has been credited her for her son’s success as a statesman and his writing abilities. She also instilled in her son her love of music and the finer things of life.

More than any other president, Thomas Jefferson embraced what he called his “delightful recreation.” A serious and competent violinist, he owned several violins, and was an avid collector of music. In the eighteenth century, when music constituted a crucial element in the family life of the Virginia gentry, Jefferson described it as “an enjoyment, the deprivation of which ... cannot be calculated.” Clearly, music became one of the most satisfying and enduring elements in Jefferson’s life. Today’s concert explores some of the music that Jefferson undoubtedly enjoyed along with vignettes to lead us along through his lifelong musical journey.

### ✿ EARLY YEARS ✿

#### 1. The Broom of Cowdenknowes Based on a setting by Robert Bremner 1770

“The Broome” is one of the most beautiful and popular of all Scottish tunes. It survives in almost all 18th century publications of Scottish tunes.

#### 2. The Major from *Selection of Scotch, English, Irish and Foreign Airs*, 1782

This tune was published in several 18th century and early 19th century collections of Scotch and Irish tunes, eventually morphing into 19th century tunes such as Nelly Cusack and the Mooncoin Jig, that are still popular in folk bands today.

#### 3. Sonata for Two Violins and Thorough Bass Op. 3#2 Thomas Arne (1710-1778)

*Largo*  
*Con Spirito*

English composer Thomas Arne was one of the most popular composers in the 3rd quarter of the 18th Century. He wrote around 50 operas and incidental music for plays. He also composed a significant amount of instrumental music. These Trio Sonatas were published in 1757 and several copies found their way into America. It is the style of music that was likely played in Fauquier’s parlor.

### ✿ MARTHA SKELTON JEFFERSON YEARS ✿

#### 4. Where the bee sucks (Shakespeare, *The Tempest*) Arne

The books of Arne’s songs as well as several operas were to be found in Jefferson’s library. They were likely to have been the type of songs that Martha and Thomas performed together. Arne composed many songs to be sung in the revival of Shakespeare’s plays and were also sung at the popular concerts given at Vauxshall Pleasure Gardens.

#### 5. Sonata #1 - Giga Carlo Antonio Campioni (1720-1788).

In the Jefferson family archives at the University of Virginia are two pages of music and notes written by Jefferson, including the opening phrases of compositions by Campioni. He wrote on one of these pages: “On this paper is noted the beginning of the several compositions of Campioni which are in possession of T. Jefferson. He would be glad to have everything else he has composed of Solos, Duets, or Trios. Printed copies would be preferred; but if not to be had, he would have them.”

#### 6. Violin Sonata in D minor La Folia, Op.5 No.12 Arcangelo Corelli (1653 - 1713)

The degree of Jefferson’s competence as a violinist is almost as uncertain as the ultimate whereabouts of his violins. While some biographers claim that he was “one of the best violinists of his day,” and achieved a “serious mastery of the violin,” some of his relatives declared that Thomas Jefferson never accomplished much more than a “gentlemanly proficiency.” A clue to Jefferson’s seriousness is annotated in Jefferson’s hand in his copy of *The Art of Playing on the Violin*, by Francesco Geminiani (1680-1762). One of Jefferson’s annotations quotes almost verbatim an important English music historian named Charles Burney: “the Beat upon the unison, octave, or any consonant sound to a note on the violin, which so well supplies the place of the Close-Shake [trill] . . .”

#### 7. My Days have been so wondrous free Francis Hopkinson (1737-1791)

Francis Hopkinson was an American founding father, lawyer, jurist, author, composer, and one of the signers of the Declaration of Independence. He began to play the harpsichord at age seventeen and, during the 1750s, hand-copied arias, songs, and instrumental pieces by many European composers. He is credited as being the first American-born composer to commit a composition to paper with his 1759 composition “My Days Have Been So Wondrous Free.” Though an amateur in the truest sense of the word, he was nevertheless a poet, performer on the harpsichord and organ, arranger, teacher, and composer of music. By the 1760s, was playing with professional musicians in concerts.

#### 8. Song: Lochaber no more

The poem “Lochaber No More” first appeared in a book by Allan Ramsay in 1724 and the melody can be found in several sources starting in 1733. The melody also known in Ireland (where it may very well have originated) as “Lament for Limerick” or “Limerick’s Lamentation.”

### INTERMISSION

### ✿ TIME IN PARIS ✿

#### Passapied (from *Zémire et Azor*) André Grétry (1741-1813)

#### 9. La Fauvette André Grétry

Musical performances were one of the joys in Paris that delighted Jefferson. He wrote that "Music...furnishes a delightful recreation for the hours of respite from the cares of the day and lasts us through life." He brought the children of John and Abigail Adams ("Nabby" and John) to a performance of Philidor's oratorio *Carmen Seculare*. As Minister to France, Jefferson took advantage of all the music Paris had to offer. He purchased music stands, violin and guitar strings, a new violin, guitar, bird organ and a harpsichord for his daughter Patsy, as well as an extensive amount of sheet music.

**10. "La Berryer ou la Lamoignon" (Pièces de Clavecin) Claude Balbastre (1724-1799)**

The famous historian, Dr. Charles Burney, recounts that, on Sunday 17 June 1770, he left a dinner early in order to hear the "celebrated" Balbastre play the organ at Saint Roch. Balbastre "performed in all styles in accompanying the choir. ...After church M. Balbastre invited me to his house, to see a fine Rucker harpsichord which he has had painted inside and out with as much delicacy as the finest coach or even snuff-box I ever saw at Paris." Several compositions by Balbastre were brought back to Virginia and are still to be found in the family archives at the University of Virginia.



**11. Rondo Moderato (Sonate en Quatuor, 1789) François Devienne (1759-1803)**

François Devienne was a very well-known Parisian flute performer and composer. Most of his compositions included parts for flute or bassoon (which he also played). It was the style of music Jefferson often heard.

✿ **MARIA COSWAY** ✿

**12. "Jour heureux" (From the Opera, Dardanus) Antonio Sacchini (1730-1786)**

Jefferson is known to have attended concerts with Maria Cosway as well as with his daughter "Patsy." Songs from several operas are still found in the family archives including a piano arrangement of the final two lines of the famous "Jour heureux" recitative and aria from *Dardanus*.

*Jour heureux, espoir enchanteur,  
prix charmant d'un amour si tendre;  
le vais la voir, je vais l'entendre,  
le vais retrouver le bonheur.*

*Happy day, enchanting hope,  
charming prize of such a tender love;  
I will see her, I will hear her,  
I will find happiness again.*



**13. Ogni Dolce Maria Cosway (1760-1838)**

Even the severe pain and the ministrations of the French surgeons to his injury brought little interruption to Jefferson's round of activities. Mute testimony of this is found in his pocket account book, traced out laboriously with his left hand, that tells a story of seeing a variety of performances. He also continued to add to his sheet music library.

*Ogni dolce, Aura che spira  
par che dica ecco il ben,  
l'alma in sen d'amor sospira qua  
l'attendo e mai not vien.  
Ogni dolce, Aura che spira  
par che dica ecco il ben,  
non risponde, a chi delira  
non sicura più di me.*

*Each sweet breeze which blows  
Seems to say, my beloved is here,  
For love my spirit allows,  
I wait, but he does not appear.  
Each sweet breeze which blows  
Seems to say, my beloved is here.  
He does not answer my anguished plea  
He no longer thinks of me.*

✿ **RETURN TO AMERICA** ✿

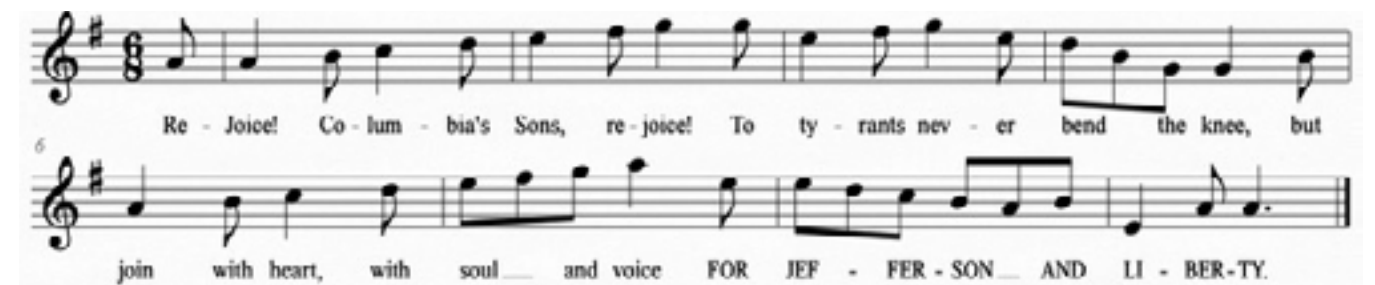
**14. Jefferson's March**

Anonymous

In 1800, following a bitter contest, Thomas Jefferson defeated John Adams, marking the first time in American history that an incumbent President lost a reelection bid. This was the beginning of the principle of the peaceful transfer of power from one President (and political party) to another. In the process, an important precedent for early America was set that provided an example for the rest of the world.

**15. Jefferson and Liberty "A Patriotic Song, for the Glorious Fourth of March, 1801"**

The text for "Jefferson and Liberty" was first published January 24, 1801, in the *Aurora*. The "reign of terror" in the first stanza refers to treatment of newspapers and immigrants under the still current Alien and Sedition Acts (1798). The Jeffersonian Republicans viewed these acts as intending to obstruct their political activities, which was unconstitutional. Setting the text to the Irish tune, "The Gobby-O," Robert Paine, Jr. made the aural connection between the repression of Irish immigrants, who were targeted by the Acts, and this song. This Irish tune was also widely popular with American musicians. It was re-printed throughout Jefferson's presidency.



Jefferson's final significant words were, "Is it the Fourth?" or "This is the Fourth." When John Adams died later that same day, his last words were "Thomas Jefferson survives," though Adams was unaware that Jefferson had died several hours earlier.

The great project of Jefferson's later years was the University of Virginia. Throughout his voluminous correspondence concerning the university, there are indications of Jefferson's belief that musical training should be part of the curriculum. He named the fine arts as the division of the professional level that included civil architecture, gardening, painting, sculpture, and music theory. This liberal understanding of the arts was manifested in his plans for the university a room in the Rotunda, the principal building of the university, was to be reserved for "instruction in drawing, music, or any other of the innocent and ornamental accomplishments of life."

Records show that already in the colonial period Americans were buying fine musical instruments and imported sheet music from England as well as books about music theory and aesthetics. A musical culture was gradually growing, putting the lie to the notion (which would be a long time dying) of America as a cultural backwater.

*Narration and Notes by Lyle and Pat Nordstrom*



## FEATURED PERFORMERS

### **BRANDI BERRY BENSON, violin**

Violinist and 3Arts awardee Brandi Berry Benson, whose “four-string acrobatics” and “indispensable skill” (TimeOut Chicago) have been praised as “alert [and] outstanding” (Chicago Classical Review), as her “riffs.. powered by a flashing blur of bow arm, [as they] rolled out with irresistible glee” (Washington Post). As Artistic Director of the Bach & Beethoven Experience (BBE), Brandi has co-directed and co-produced such season highlights as the (re)premiere of Scotland’s first opera, *The Gentle Shepherd*, an annual new music for period instruments project called *Chicago Stories*, a Baroque dance program and collaboration with world renowned dancer Paige Whitley-Baugess, as well as the release of three albums: *A Gaelic Summer*, *An Appalachian Summer*, and *Chicago Stories*. *She is also the recipient of EMA’s Thomas Zajac Memorial Scholarship*. She has appeared with numerous ensembles including, but not limited to, Newberry Consort, Kings Noyse, Ars Lyrica Houston, Ensemble Phoenix Munich, Apollo’s Fire, Indianapolis Baroque Orchestra; as soloist/concertmaster of Chicago Arts Orchestra, Soli Deo Gloria Orchestra (viola d’amore), Mountainside Baroque, Bloomington Early Music Festival Opera Orchestra, and St. Louis’s Kingsbury Ensemble. As a fiddler, Brandi grew up playing bluegrass in her hometown of College Station, TX alongside her classical studies. She’s performed with numerous bluegrass, country, and rock bands, continues to teach and perform folk music, and research historical fiddling traditions of the 18th and 19th centuries. Brandi serves on the faculty of Northwestern and DePaul Universities where she works with the Baroque Music Ensemble, and teaches Baroque Performance Practice and Ornamentation, respectively.

### **CAITLIN CRIBBS, violin**

Caitlin Cribbs, violist and violinist, holds performance degrees from the Eastman School of Music (MM, 2012) and the University of North Texas (BM, 2010) and is in her third year of DMA studies at University of Maryland. She 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. Caitlin plays in the newly founded 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. When not performing or teaching, Caitlin can be found in the air on the flying trapeze, or at home writing knitting patterns.

### **BROOKE EVERS, soprano**

Brooke Evers studied as a Fulbright Scholar in Austria, performing in Vienna, Berlin, and Milan before returning to her native Washington, D.C. region where she has appeared as a soloist at the Kennedy Center, the Embassy of Austria, the National Cathedral, the National Shrine, Strathmore, and the Schlesinger Center. A winner of the Vocal Arts Discovery Competition, Brooke has performed on numerous concert series and with many professional ensembles, including the Maryland Symphony Orchestra, the New Dominion Chorale, the Washington Bach Consort, the Folger Consort, and Opera Lafayette. Brooke received her Master of Music degree from the University of Maryland, performing leading roles as a member of the Maryland Opera Studio. She received her Bachelor’s degrees in Voice and German from Indiana University. An esteemed teacher, Brooke served on faculty at Shepherd University for fifteen years before transitioning to Choral Director at Hedgesville High School. In 2020, Brooke received the honor of an Independent Artist Award by the state of Maryland.

### **LENORA MCCROSKEY, harpsichord, fortepiano**

Dr. Lenora McCroskey is professor emeritus of music in the College of Music at the University of North Texas in Denton. She served from 1982 to 2009. In addition to teaching organ and harpsichord, she was the assistant director of Early Music Studies, teaching Baroque performance practice, continuo, and coaching Baroque chamber ensembles. Her keyboard students hold prominent positions in the profession. Prior to her appointment at UNT, Dr. McCroskey was on the faculties of Stetson University, the Longy School in Cambridge, MA, and the Eastman School of Music of the University of Rochester and was the Associate Organist/Choirmaster in the Memorial Church at Harvard. She holds the BA and BM degrees from Stetson, where her organ study was with Paul Jenkins; an MA from Harvard in musicology; and the DMA from the Eastman School of Music, where her organ study was with Russell Saunders. She studied harpsichord with Gustav Leonhardt and continuo with Veronika Hampe at the Amsterdam Conservatory in the Netherlands. She received the Paul Riedo Award from the Dallas Bach Society for service to the early music community in the DFW area and numerous grants for study in France. She served as an editor of the complete works of Nicolas de Grigny published by Leupold Publications and wrote the performance practice section of the preface. She served various churches in the DFW area as Director of Music including Trinity Presbyterian Church in Denton from 2010-2023. She is now happily retired, living at at Good Samaritan Retirement Community,

## FEATURED PERFORMERS

where she lives with her husband, Dr. John Todd and frequently gets to play with her 11-month-old great, granddaughter.

### **MARTHA MACGILL, narration**

The Rev. Martha Macgill was born in Alexandria, Virginia. She attended Davidson College where she graduated with an A.B. cum laude. After college, she attended the University of Virginia School of Law and graduated in 1984, working for a time in a law firm in Connecticut. After graduating from New York University School of Law in 1986 with a LL.M in Taxation, she then served as a law clerk to The Honorable Lapsley Hamblen at the U. S Tax Court in Washington, D.C. Before entering private practice, she was called to the Episcopal priesthood, attending Virginia Theological Seminary and graduating with a M.Div cum laude degree in 1995. Ordained to the diaconate in 1995 and the priesthood in 1996, Macgill has served parishes in Richmond, Virginia, Johannesburg South Africa, Baltimore Maryland and Cumberland, Maryland, and retired as Rector of Emmanuel Parish in Cumberland in November of 2022. She has served as Chair of the Mountainside Baroque board and now sings with the Scholars of St. Cecilia with her husband of 43 years, Bryan Kelleher. Rev. Macgill has also taught as an adjunct in the Philosophy Department of Frostburg State. She is the author of *Traveler on the Way* (available in kindle and hard copy from Amazon) which documents her call to South Africa. Some of her work in the Cumberland community includes the Community Cafe, the Wills Creek Museum, a vision for an in-patient hospice house and her work with the NAACP and the Brownsville Project.

### **LYLE NORDSTROM, guitar, director**

Mountainside Co-Director and lutenist and conductor 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 a number of 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 and in 2009 the Paul Riedo Award by Dallas Bach Society for his contributions to early music in the Dallas-Fort Worth Area. In 2019 he was honored from Early Music America with the Lifetime Achievement Award. 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 on Focus, Harmonia Mundi and Virgin Classics. He has edited the music for 7 CD’s as well as most of the music for this concert. In 1997, Lyle also founded the Atlanta Baroque Orchestra and is now the Director Emeritus. He has been a major researcher in the area of lute duets and the consort lesson; many are recorded on CDs by the Musicians and Swanee Alley, and are heard in the movie “Rob Roy.” 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 and Musicians.

### **KAILAH ROBBINS, flute**

From Raleigh, North Carolina, Kailah Grace Robbins is a flutist who loves the whole breadth of the classical repertoire. Introduced to music at a young age, Kailah Grace soon started competing in local competitions, winning the Raleigh Area Flute Association competitions several times in her early career. More recently, Kailah Grace has performed in masterclasses with wonderful musicians such as Valerie Coleman, Marina Piccinini, and Ransom Wilson. Kailah has performed as principal flute in the Oberlin Orchestra, and with other groups such as the Raleigh Flute Choir, Vents d’Orford, and Oberlin Baroque Orchestra. At the Oberlin Conservatory, she currently studies flute with Alexa Still, and baroque flute with Michael Lynn. After college, she plans to specialize in early music, travel, and meet all sorts of people. When not playing flute, Kailah can be found playing video games, reading a book, or working on an embroidery.

### **BRENT WISSICK, cello**

Brent Wissick is Professor of Music at the University of North Carolina at Chapel Hill where he has taught cello, viola da gamba, early music ensembles and chamber music since 1982. His concerts have taken him throughout North America, Europe, Australia and Asia as a soloist and with groups including American Bach Soloists, Parthenia, Smithsonian Chamber Players, Concert Royal, Boston Early Music Festival, Ensemble Chanterelle, Folger Consort, Atlanta Baroque Orchestra, Dallas Bach Society, Atlanta Symphony and Wroclaw Baroque in Poland. His online article about the Cello Music of Bononcini with sound and video is published in the Journal of Seventeenth Century Music. He is Past President of the Viola da Gamba Society of America having served as President from 2000-2004 and was awarded Lifetime Membership in 2020. Having attended his first VdGSA Conclave in 1979, he continues to teach for workshops around the world.