

MOUNTAINSIDE



RYAN MULLANEY AND
LYLE NORDSTROM, DIRECTORS

2025-2026 Series: Renaissance to Rococo

GEORG PHILIPP TELEMANN'S

Don Quichotte auf der Hockzeit des Comacho

A Comic Opera (with PUPPETS)

VOCAL SOLOISTS

Alyssa Weathersby, soprano (Quiteria), Janna Critz, soprano, (Grisostomo),
Charlotte Stewart, mezzo soprano (Pedrillo), Ben Hawker, tenor (Basilio),
Harrison Hintzche, baritone / bass (Sancho Panza),
Corbin Phillips, baritone / bass (Comacho)
David Grogan, baritone / bass (Don Quichotte)



In the spirit of Picasso, by Beth Hilliker

Sunday, May 17, 2026
4:00pm | The Allegany Museum
3 Pershing Street
Cumberland, Maryland

Don Quichotte auf der Hochzeit des Comacho (*Don Quixote at the Wedding of Comacho*)

Libretto by Daniel Schiebeler (1741–71)

Music by Georg Philipp Telemann (1681–1767)

Artistic Director – Lyle Nordstrom
Assistant Director – Debbie Streicher
Stage Director – Alyssa Weathersby

Important Terms

Recitative. This is where all the story action and dialogue takes place. The soloist tells the story in a quasi-spoken sung narrative, or “reciting” way, but with drama and feeling.

Aria. This term is generally translated as “air.” The music is more melodic, with only a few lines of text that are repeated, often with similar music, but in different keys. It is used to reflect on the action and/or feeling of the moment.

Da Capo. This is usually the third and final section of an aria. It is not written out in the music, but at the end of the second section, there is a rubric, *da Capo*, meaning “from the head,” or from the beginning. This provides the singer with the opportunity to display his/her prowess with their own variations of the music, often in spectacular virtuosity.

Program

Prologue: Overture from Burlesque de Don Quichotte

Scene 1

(*Synopsis*) The opera opens as Don Quixote enters, reading one of his many books and proclaiming that true heroes are awake and taking care of hero business when weaker men are still asleep (“Ein wahrer Held”). Sancho Panza eventually awakens and begins listing the litany of suffering that they have both endured as the result of their adventures: the windmills that Don Quixote mistook for giants; the lion that Don Quixote tried to fight; and the robbers who pelted them with stones (“Vortrefflich, Herr!”). Sancho then describes his experience of being tossed up and down through the air in a blanket (a flying carpet) as his most terrifying moment of their journey (“Mich deucht, ich sehe noch die fürchterliche Decke”). Don Quixote and Sancho go back and forth in their criticisms—Sancho bringing up the moments when he was battered and bruised, while Don Quixote reminds him repeatedly of the virtues of bravery (“So kannst du denn die Prellung nicht verschmerzen?”). Then Quixote spies a new adventure heading their way.

Aria: “Ein wahrer Held eilt schon ins Feld” (Don Quichotte)

Recitative: "Vortrefflich, Herr!" (Sancho Panza)

Aria: "Mich deucht, ich sehe noch die fürchterliche Decke" (Sancho Panza)

Recitative: "So kannst du denn die Prellung nicht verschmerzen?" (Don Quichotte, Sancho Panza)

Aria: "Kleinmütiger, hör' auf zu klagen!" (Don Quichotte)

From *Burlesque de Don Quixotte:* "Son Attaque des Moulins à Vent" (His attack on the windmills)

Recitative: "Bestrebst du dich also, dem Beispiel nachzuahmen" (Don Quichotte, Sancho Panza)

Aria: "Hat mich der große Menschenfresser" (Sancho Panza)

Recitative: "Sieh, Sancho, sieh! hier gibts ein neues Abenteuer" (Don Quichotte, Sancho Panza)

From *Burlesque de Don Quixotte:* "Ses Soupirs amoureux après la Princesse Dulcinée" (he sighs for his princess Dulcinea)

Scene 2

(*Synopsis*) Shepherds and shepherdesses enter the scene singing and dancing in praise of the lovely Quiteria ("Die schönste Schäferin"). Don Quixote and Sancho Panza find out that this is the wedding day for the beautiful shepherdess Quiteria and the rich herdsman Comacho. Grisostomo says that Quiteria's face is as fair as the blush of morning and "no graybeard here's too old to feel stirred by her." Don Quixote objects as no woman can compare to his Dulcinea ("Beim Amadis, beim Ritter von der Sonne!"). Don Quixote introduces himself as the brave "Knight of the Lion" while Sancho Panza introduces himself and his beloved donkey; he cannot help but add his song of admiration for his donkey more than his wife ("Mein Esel ist das beste Tier"). The shepherds continue their story of Quiteria and Comacho's wedding day saying "It is not a day of joy for one man since Quiteria's true love is the poor, but exceedingly talented, Basilio." Sadly, Quiteria's father has decided to marry her to the rich man instead of the poor lover! The shepherd Pedrillo sings of Basilio's sleepless nights, wandering the forest and calling Quiteria's name ("Kein Schlaf besucht die starren Augenlider"). The bridal couple soon comes into view, and once again they sing and dance their admiration for Quiteria the Fair. Don Quixote and Sancho Panza are invited to stay for the wedding, which delights Sancho as he has smelled the preparations of a delicious feast.

March and Chorus: "Die schönste Schäferin beglückt den reichsten Hirten dieser Flur" (Chorus of Shepherds)

Recitative: "Herr hab' ichs nicht gesagt" (Sancho Panza, Don Quichotte, Pedrillo, Grisostomo)

Aria: "Beim Amadis, beim Ritter von der Sonne!" (Don Quichotte)

Recitative: "Was sagt mein Herr? In Wahrheit, wir verstehn" (Pedrillo, Quichotte, Panza)

Aria: "Mein Esel ist das beste Tier" (Sancho Panza)

Recitative: "So sehr nun dieser Tag die Flur erfreut" (Grisostomo, Don Quichotte, Sancho Panza, Pedrillo)

Aria: "Kein Schlaf besucht den starren Augenlider" (Grisostomo)

Recitative: "Erdauert mich" (Don Quichotte, Sancho Panza, Grisostomo)

Recap. March and Chorus: "Die schönste Schäferin beglückt den reichsten Hirten dieser Flur" (Chorus of Shepherds)

Recitative: "Mich dünkt, es steigt ein Dampf" (Sancho Panza, Grisostomo, Pedrillo)

Duet: "Wenn ich die Trommel rühren höre" (Don Quichotte, Sancho Panza)

Scene 3

(Synopsis) Quiteria and Comacho enter the scene, and Quiteria looks a bit sad and unsure. Comacho, however, is jubilant. Just as he invites everyone to the merriness, the crowd sounds a distressed gasp.

Recitative: "Mich dünkt, es steigt ein Dampf" (Grisostomo, Don Quichotte, Sancho Panza)

Aria and Chorus: "Dich, Schäfer! dessen Glück die Walder widerhallen" (Grisostomo and chorus)

Recitative: "Geliebte Freundin, höre" (Comacho, Pedrillo)

Scene 4

(Synopsis) Basilio appears, with a bloody knife sticking out of his chest. With a quavering voice he begs Quiteria to acknowledge him as her husband for just the few moments he has left on this earth ("Schau her, Quiteria!"). Quiteria says that Comacho will not let her do such a thing and indeed, she is correct. However, Sancho convinces him that there is no problem, since Basilio will soon be dead. Quiteria then agrees to the union and swears that she will love Basilio as long as he lives. Basilio, hearing her words, rips out the fake knife and claims his new wife, Quiteria ("Nun bist du mein"). Comacho is furious, saying that she is choosing a life of poverty over prosperity. Quiteria angrily tells him that he can keep his money; she has true love ("Behalte nur dein Gold").

Recitative: (accompagnato): "Schau her, Quiteria!" (Basilio, Quiteria)

Aria: "Nun bist du mein" (Basilio)

Recitative: "O list" (Chorus of Basilio's friends: Comacho, Don Quichotte, Sancho Panza)

Aria: "Behalte nur dein Gold" (Quiteria)

Scene 5

(Synopsis) Comacho leaves the party in a huff. Sancho is unmoved by these events, as he was really looking forward to eating a delicious roast and downing a few skins of wine. Basilio assures him that he will give him as much wine as he desires. Everyone then bursts into song with the moral of this tale: "Of all the gifts that Fate bestows – The most precious of all is cleverness" ("Die Klugheit ist vom günstigen Gesckicke – Das kostbare Geschenk").

Recitative: "Nur nicht zu stolz, Treulose, sprich, nicht wahr?" (Comacho)

Aria and chorus: "Die Klugheit ist vom günstigen Gesckicke" (Quiteria, Basilio, Don Quichotte,

This performance is based on an edition published as part of the "Recent Researches in the Music of the Baroque Era" (A-R Editions, Inc.) This edition was researched and made by Bernd Baselt, who also furnished the translation projected during the performance.

ABOUT THE MUSIC

Georg Philipp Telemann was undoubtedly the most prolific composer of the Baroque Era. We know of about 3,000 of his works, which included at least 40 operas, numerous cantatas and oratorios, and a wealth of chamber and keyboard music. Unfortunately, nearly half of these works have been lost.

When the city of Leipzig was looking for a new kantor for the Thomaskirche, Telemann applied for the job and was approved, yet he declined after Hamburg authorities enticed him to stay there in exchange for a suitable raise. After another candidate, Christoph Graupner, declined, the post went to the third choice, Johann Sebastian Bach.

Telemann's reputation is mixed. In the early 18th century, he enjoyed nearly unrivaled fame. In the 19th century, the age of Romantic-inspired Bach worship, Telemann was practically vilified. Musicologists researching the European libraries would discover great numbers of Telemann's work, concluding that the composer was a musical lightweight. To the contemporaneous way of thinking, deep meaning in musical composition must be derived from suffering. Therefore, anyone so prolific as Telemann must be mediocre at best.

While Bach's music was mostly composed for the Lutheran Church, Telemann's work encompassed a wider variety of genres that graced the opera halls and courts throughout Europe. Despite their different experience, the two were mutually cordial and friendly. Telemann became godfather to Bach's son, CPE Bach, and both composed and performed music for Leipzig's renowned Zimmermann's coffee house (the musical focus of Mountainside Baroque's November 2026 concert).


The revival of early music as played on historically-modeled instruments has restored Telemann's reputation. His vast works are now frequently performed in concert halls throughout the world. And yet much of his music remains unheard in modern times.

The one-act comic "serenata," *Don Quichotte auf der Hochzeit des Comacho* (1761), was the last work in Telemann's formidable operatic output,

written as he neared the age of 80. Inspired by Cervantes' famous satirical novel *Don Quixote*, it was preceded by an earlier instrumental suite in G major alternatively referred to as the "Don Quichotte Suite" or the "Burlesque of Don Quichotte." From this suite we have attached the opening overture as well as two additional movements that reflect other elements from Book I in the story, namely the "attack of the windmills," and "sighs and thoughts of his precious Dulciana."

As a light comic opera with tuneful arias, the work has been referred to as a *singspiel*. However, opera employs sung recitatives instead of the spoken dialogues that define the genre, leaving the term "serenata" as perhaps the best designation.

Sometimes referred to as the first modern novel, Cervantes originally titled his work *The Ingenious Gentleman Don Quixote of La Mancha*. Telemann's setting focuses on a single episode from the larger work. It occupies a worthy position alongside other music inspired by *Don Quixote*, including those written by Felix Mendelssohn, Richard Strauss, and Dale Wasserman's popular American musical, "The




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THE PERFORMERS

CHARACTER – VOCAL SOLOIST – PUPPET

Don Quicotte – David Grogan – Tammy Rankin
Sancho Panza – Harrison Hintzche – Jared Kimble
Grisostomo – Janna Critz – Jaiden Courier
Pedrillo – Charlotte Stewart – Kristen Evans
Comacho – Corbin Phillips – Debbie Streicher
Basilio – Ben Hawker – Katie Zimmerman
Quiteria – Alyssa Weathersby – Katie Rankin
Priest – Fr. Ryan Viands
Chorus extra Singers – Katie Hendrix, Jeff Dilks
Dulcinea – Alyssa Weathersby
Sancho's donkey, raven, sheep – Katie Rankin
Flying carpet, raven, tray, and sheep – Ruby Lou Rosenzweig
Page turner, sheep – Debbie Streicher

ORCHESTRA

Violins – Cynthia Roberts, concertmaster, Maria Romero Ramos
Viola – Caitlin Cribbs
Violoncello – Arnie Tanimoto
Flute and piccolo – Rodrigo Tarraza
Trumpets – Nick Harvey, Jason Dovel
Timpani and percussion – Barry Dove
Harpsichord – Marc Bellassai

PRODUCTION

Director – Lyle Nordstrom
Assistant Director – Debbie Streicher
Stage Director – Alyssa Weathersby
Stage Manager – Katie Zimmerman
Puppet Head construction – Kristen Evans
Donkey construction – Debbie Streicher
Puppet painting – Ruby Lou Rosenzweig
Puppet costume construction – Lynne Dale, Rachel Saylor, Kristen Evans
Set design – Alyssa Weathersby, Debbie Streicher, Lyle Nordstrom
Book Construction – Joe Hughes
Set prep painting – Mary Ann Grose
Book pages design & painting – Beth Hilliker
Lighting – Jaiden Courier, Lyle Nordstrom
Props manager – Katie Rankin, Debbie Streicher
Supertitle operator – Sabina Pade
Instrument & set movement – Mark Steiner
Instrument maintenance – Jeff Dilks
Museum consultant – Mike Fetchero

SPECIAL THANKS TO DEBBIE STREICHER

A special thanks to **Debbie Streicher**, without whom this production could not have happened. The endless enthusiasm, energy and judgment she showed in contacting and scheduling puppeteers, as well as arranging and acquiring the props, scenery builders, and painters has been invaluable. A very special thanks, Debbie! You made it happen!

BIOGRAPHIES

JANNA CRITZ, soprano

Acclaimed for her refined singing (Schmopera) and “proved a wizard of Handel’s ornamentation” (DC Theater Scene), mezzo-soprano Janna Critz is a rising solo performing artist in the early music, chamber music, and opera arena. Miss Critz appears regularly with groups like Tempesta di Mare, American Baroque Opera Co., Mountainside Baroque, The Bach Choir of Bethlehem, and The Thirteen. Recent performances include Handel’s *Serse*, Vivaldi’s *Montezuma*, and Johann Sebastian Bach’s *Was mein Gott will, das g’schehallzeit*. In 2015 Critz was awarded The Virginia Best Adams Fellowship by The Carmel Bach Festival, and was a joint recipient of the 2015 American Prize in Chamber Music with vocal ensemble, New Consort. Janna was also the first-place recipient of the 8th Biennial Bach Vocal Competition sponsored by The American Bach Society and The Bach Choir of Bethlehem. Other solo debuts include Handel’s *Messiah* with Tempesta di Mare, Johann Sebastian Bach’s *Ein feste Burg ist unser Gott* with The Virginia Symphony Orchestra, Mozart’s *Requiem* with The Richmond Symphony Orchestra, and Richard Einhorn’s *Voices of Light*, a modern oratorio, with The Baltimore Symphony Orchestra. Some of her opera roles have included Ottavia from Monteverdi’s *L’incoronazione di Poppea*, Cornelia from Handel’s *Giulio Cesare*, Zerlina from Mozart’s *Don Giovanni*, and Mallika from Delibes’s *Lakmé*. Janna holds degrees in voice and early music from Furman University and The Peabody Conservatory of Music, and currently resides in Baltimore, Maryland.

DAVID GROGAN, baritone/bass

David Grogan, baritone, has performed extensively throughout the Southwest to critical acclaim. The Dallas Morning News hailed Mr. Grogan as the “perfect Christus” after a performance of the *St. Matthew Passion* with the Dallas Bach Society. The Albuquerque Tribune, in reference to a performance of *Messiah* with the New Mexico Symphony, said, “David Grogan had all the range and power required of the part, sounding like the voice of doom in ‘The people that walked in darkness’ and the light of revelation in ‘The trumpet shall sound.’” A recent performance of *Elijah* had critics praising his ability to “move easily from stentorian

declamation to lyrical aria.” Recent performances include *Elijah* with the New Mexico Symphony, Orff’s *Carmina Burana* with the Arlington Master Chorale, and the Beethoven *Missa Solemnis* with the Plano Civic Chorus. Grogan looks forward to his performance of the Brahms *Requiem* under Helmuth Rilling this fall. Grogan joined the faculty at the University of Texas Arlington in the fall of 2009. He earned his Doctor of Musical Arts in Vocal Performance and Pedagogy in 2010 from the University of North Texas, where he studied voice with Jeffrey Snider, pedagogy with Stephen Austin, and worked closely with Lyle Nordstrom in the early music program.

BEN HAWKER, tenor

Hailing from Baltimore, MD, Ben Hawker began his musical training with The Maryland State Boychoir, singing there for 13 years, including a three year stint as a Conducting Intern. After studying music at Towson University, Ben went on to become a professional choral singer in the Baltimore/DC area. Ben currently sings at Washington National Cathedral, where he provides music for six services a week as a member of the Cathedral Choir. Since joining the choir full time in 2021, highlights have included premiering the concert experience “Secret Byrd” in collaboration with Concert Theater Works, singing for the state funerals of President Jimmy Carter, Colin Powell, Madeleine Albright, and Sandra Day O’Connor, and delivering a performance of U2’s *MLK* for Bono that he referred to as “the most vulnerable rendition of the song I have ever heard, including my own.” Formerly, Ben sang with the Choir of St. David’s Episcopal Church in Baltimore, where recently he had the honor to return and perform the role of Evangelist in Bach’s *St. Matthew Passion*. Other recent highlights have included performances with Mountainside Baroque, The Thirteen, and The Wyvern Trio. Outside of classical music, Ben has sung with the barbershop quartet Pratt Street Power, which won the International Youth Barbershop Quartet Contest in 2016, and placed 8th in the world in 2019

HARRISON HINTZCHE, baritone/bass

Baritone Harrison Hintzsche is recognized for his warm lyric tone, nuanced musicality, and dedication to text. His passion for Baroque music,

art song, and choral music has led him to perform on world-class stages such as London's Wigmore Hall, New York City's Alice Tully Hall, and Seoul's National Theater of Korea, and to collaborate with great leaders in music such as Masaaki Suzuki, Graham Johnson, and Nicholas McGegan. Recent recording credits include the bass arias in Bach's *St. Matthew Passion* and *St. John Passion* with Cantata Collective, as well as various Lieder by Luise Greger on New Muses Project's inaugural self-titled album. Hintzsche holds degrees in music from St. Olaf College and the Yale School of Music. Recent performance highlights include Bach's *St. Matthew Passion* with Kent Tritle at the Cathedral of St. John the Divine; Bach's *Magnificat* with Jos van Veldhoven and the Oregon Bach Festival Chorus, as well as with Matthew Dirst and the Portland Baroque Orchestra; Bach's bass solo cantatas "Ich habe genug" and "Ich will den Kreuzstab gerne tragen" with Philip Cave and Duke University; and Finzi's *In Terra Pax* and Vaughan Williams's *Fantasia on Christmas Carols* with the Choral Society of the Hamptons. He has recorded the bass arias in J. S. Bach's *St. John Passion*, *Easter Oratorio*, *Magnificat*, and the soon-to-be-released *St. Matthew Passion* with Cantata Collective and conductor Nicholas McGegan, all released by AVIE Records.

CORBIN PHILLIPS, baritone/bass

Labeled a "standout baritone" by the SF Gate, Corbin Phillips is a Washington D.C. based singer who specializes in the Baroque vocal repertoire. His most recent appearances have included Handel's *Dublin Messiah* with Tempesta di Mare, and Sarah Kirkland Snider's *Mass for the Endangered* with Gallicantus. Additionally, he has performed with The Thirteen, Opera Lafayette, Mountainside Baroque, and the Peabody Consort. When not singing, Corbin enjoys spending time as an amateur photographer and organist. He holds a master's degree in Early Music from the Peabody Conservatory where he studied with baritone William Sharp.

LYLE NORDSTROM, director/conductor

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, 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 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. 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.

CYNTHIA ROBERTS, concertmaster

Cynthia Roberts is one of America's leading period instrument violinists, appearing as soloist, concertmaster, and recitalist throughout North America, Europe, and Asia. She is a faculty member of the Juilliard School. She appears regularly with the Trinity Baroque Orchestra, Boston Early Music Festival, Smithsonian Chamber Players, and Tafelmusik. She has performed as concertmaster of Les Arts Florissants with William Christie and appeared with Orchester Wiener Akademie, the London Classical Players, and the Bach Collegium Japan. She was featured as soloist and concertmaster on the soundtrack of the Touchstone Pictures film *Casanova*, and accompanied soprano Renée Fleming on Late Night with David Letterman. Ms. Roberts also teaches at the University of North Texas, the Curtis Institute of Music, and the Oberlin Baroque Performance Institute. She has given master classes at the University of Music and Performing Arts Vienna, New World Symphony, Indiana University, Eastman School of Music, the Cleveland Institute of Music, Cornell University, Rutgers University, Temple University, Minsk Conservatory, Leopold-Mozart-Zentrum Augsburg, Shanghai Conservatory Middle School, Vietnam National Academy of Music, and the Jeune Orchestre Atlantique in France. Ms Roberts made her solo debut at age 12 playing the Mendelssohn Violin Concerto with the Grant Park Symphony of Chicago. Her recording credits include Sony, CPO, and Deutsche Harmonia Mundi.

CHARLOTTE STEWART, mezzo soprano

Praised for her “pliant mezzo” (South Florida Classical Review), “pleasant tone” (Dallas Morning News), and “resonant, round sound” (Miami Arts Review), Charlotte Stewart is a versatile performer whose scope extends from the medieval to the contemporary. Charlotte has performed with many of the DC area’s leading ensembles, including the Wolf Trap Opera, Washington Concert Opera, Opera Lafayette, Washington Bach Consort, the National Symphony Orchestra, The Baltimore Symphony Orchestra, The Thirteen, the 21st Century Consort, Folger Consort, Chantry, and the DC Singer Collective, and appears on twelve recorded albums. As a soloist, her concert repertoire includes Bach’s *St. John Passion*, Bach’s *St. Matthew Passion*, Bach’s *Christmas Oratorio*, Handel’s *Messiah*, Duruflé’s *Requiem*, Fauré’s *Requiem*, Mozart’s *Requiem*, Vivaldi’s *Stabat Mater*, Dvorak’s *Stabat Mater*, D’Astorga’s *Stabat Mater*, Mendelssohn’s *Elijah*, Britten’s *Rejoice in the Lamb*, Mozart’s *Solemn Vespers*, Brahms’ *Liebeslieder Waltzes*, Haydn’s *Creation*, and numerous Bach cantatas. Charlotte earned her Bachelor of Music in Vocal Performance degree from Southern Methodist University, her Master of Music in Vocal Performance degree from the University of Miami and her Master of Science in Psychology from the University of Maine. Charlotte also maintains an active teaching studio and is on the voice faculty at the National Cathedral School in Washington, DC. She is also an alto in the acclaimed 16-voice professional Choir of the Basilica of the National Shrine of the Immaculate Conception in Washington, DC.

ALYSSA WEATHERSBY, soprano, stage director
Alyssa Weathersby is a New York-based director/choreographer, vocalist, and arts educator who straddles the worlds of opera and musical theatre. As a director, Alyssa’s stylistic staging is often hailed as “cleverly designed” and “compelling.” She recently made her Houston Hobby Center debut directing and choreographing *Iolanthe* (Houston Gilbert & Sullivan Society). Last season, her stylistic staging was seen in *Opera in the Heights’ Lucia di Lammermoor* and *TENET’s Ariadne Unbound*, and her choreography was the centerpiece of the Brockton Symphony Orchestra and Opera del West’s *Carmen*. Previously, Alyssa returned to UFOMT where she choreographed *Anything Goes*

and served as Co-Director/Choreographer for *Guys & Dolls* and *Little Shop of Horrors*, directed the world premier of *Hildegard, Reborn* with the NYPL at the Lincoln Center, directed Opera del West’s *La Divina*, and directed/choreographed Early Music Access Project’s regional premiere of James Shirley and John Locke’s *Cupid & Death* at the famed Blackfriars Playhouse in Staunton, VA. Other highlights include directing the sell-out productions of *Rigoletto* (Opera in the Heights) and *L’elisir d’amore* (Boston Opera Collaborative), devising and directing an updated *Così fan tutt[i]* (Carnegie Mellon University), and joining the New England Conservatory to direct *Hansel & Gretel*. Alyssa has also served as staff at the international festival Prague Summer Nights (director, choreographer, fight choreographer).



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ABOUT MOUNTAINSIDE BAROQUE

Now in its fourteenth season of live, in-person 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. (Garrett and Frederick County venues will be added during the 2026-2027 season.)

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.

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.

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MANY THANKS TO OUR HELPERS

- Our performer hosts: Jim Ballas, Marsha Bell, Marcy Brack, Lynne Dale, Shelly & Jeff Dilks, Carolyn Forrester, Lyle & Pat Nordstrom, Susan Patrice, Yvonne Perret & Lou Van Hollen
- To all those who helped distribute publicity materials, especially Neil Stylinski, Carolyn Forrester, Shelly Dilks, Clint Bradley and Lyle Nordstrom
- Rebecca Galliher for help with listing events online
- Shelly & Jeff Dilks for providing meals for our performers
- Neil Stylinski, Shelly Dilks and Janie Nordstrom Griffiths for editing assistance
- Debbie Symanski of St. Paul's Lutheran for producing our program materials
- Rev. Scott Rieker for help with stage equipment
- Jon Schadt for arranging concert ushers
- Mark Steiner for managing stage logistics
- Mountainside Board members for running the show on concert days

MOUNTAINSIDE BAROQUE BOARD

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Clinton Bradley (Treasurer), Patricia Nordstrom (Secretary)

Ryan Mullaney, Lyle Nordstrom, Jon Schadt, Robin Summerfield

Artistic Directors: Ryan Mullaney and Lyle Nordstrom

Housing Coordinator & Correspondence: Shelly Dilks

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JANUARY 2025 TO PRESENT

All student tickets have been underwritten for the entire '25-'26 season by an anonymous donor.

(* Gave all or a portion of the donation to the Mountainside Baroque, Inc Fund at the Community Trust Foundation)

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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. We have recently begun to offer an additional donation option with the establishment of the Mountainside Baroque Inc Fund at the Community Trust Foundation, via one time or recurring donations. 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, or a note of appreciation, your steadfast support is greatly appreciated!



EARLY BIRD NOTICE

You are the first to know!

Tickets are available online beginning **TODAY** for the September 26th performance of Handel's oratorio, *Esther*, at the beautiful Garrett College Performing Arts Center in McHenry, Maryland!



GO TO:

www.performingartsgc.com

(Scroll down to September in the event listings)

2026-2027 SEASON

"TALES FROM THE BAROQUE"

Gala Performance of *Esther*, Handel's First Oratorio

Saturday, September 26, 2026 | 7:30pm

Sunday, September 27, 2026 | 4pm

An Afternoon at Bach's Café Zimmermann

November 2026

A Festival of Lessons and Carols

Sunday, December 20, 2026 | 5pm

COMING IN MARCH 2027! J. S. BACH'S ST. JOHN PASSION



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