

MOUNTAINSIDE



RYAN MULLANEY AND  
LYLE NORDSTROM, DIRECTORS

# *Gather Ye Rosebuds Music from the Royal Courts*



Inigo Jones. The Banqueting House. Interior Banqueting House. Interior

**Today's concert was sponsored by  
Vic Rezendes and John Minnich**

**Sunday, November 13, 2022**

**4:00 PM**

**The Allegany Museum,  
3 Pershing Street, Cumberland, Maryland**

# Gather Ye Rosebuds | Music from the Royal Court

## “A Tribute to Roses”

*Vocal Soloists: Emily Noël, Soprano, Bradley King, Tenor, Ryan Mullaney, Bass*

### Sweet Muses

**Michael East (ca.1580-1648)**

Emily Noël with strings and voices  
Laurel Plitnik, echo

Sweet Muses, sweet Muses, Nymphs and shepherds sporting  
Sound your shrillest notes of joy consorting,  
Fauns and satyrs all, and thou, Echo,  
Sing after me Ta na na na no....

### Pavan from Harp Consort No. 1 in G

**William Lawes (1602-1645)**

Jeremy Rhizor-violin, Paula Fagerburg-triple harp,  
Arnie Tanimoto-division viol, Lyle Nordstrom-theorbo

### I'll tell you how the rose did first grow

**Henry Lawes (1596-1662)**

Bradley King with theorbo

I'll tell you how the rose did first grow red  
And whence the lily whiteness borrowed:  
You blushed, and straight the Rose with Red was dight... *Anonymous*

### Go Lovely Rose

**Henry Lawes**

Bradley King with theorbo

Go, lovely Rose! --  
Tell her, that wastes her time and me,  
That now she knows,  
When I resemble her to thee,  
How sweet and fair she seems to be.... *Edmund Walter*

### Almain and Corant from Harp Consort No. 3 in C

**William Lawes**

### No more shall meads be deck'd with flowers (Love's Constancy) **Nicolas Lanier (1588-1666)**

Bradley King with guitar and viol

No more shall meads be deck'd with flowers,  
Nor sweetness dwell in rosy bowers,  
Nor greenest buds on branches spring,  
Nor warbling birds delight to sing,  
Nor April violets paint the grove,  
If I forsake my Celia's love.... *Thomas Carew*

### The Nightengale (Manchester Gamba book)

**Richard Sumarte (ca.1650)**

Arnie Tanimoto, lyra viol

### Gather ye rosebuds while ye may (To Virgins make much of Time)

**William Lawes**

Emily Noël and Bradley King with viol

Gather ye rosebuds while ye may,  
Old Time is still a-flying:  
And [this] same flower that smiles today  
Tomorrow will be dying.... *Robert Herrick*

**Mark how the Blushful Morn (The Marigold)**

**Nicolas Lanier (1588-1666)**

Emily Noël and harp

Mark how the blushful morn in vain  
Courts the amorous Marigold  
With sighing blush and weeping rain,  
Yet she refuses to unfold.  
But when the planet of the day  
Approacheth with his pow'rful ray,  
Then she spreads, then she receives  
His warmer beams into her virgin leaves... *Thomas Carew*

**Now the Sun is Fled (From William Cartwright, *The Royall Slave*, 1636)**

**Henry Lawes**

Bradley King and Ryan Mullaney with ensemble

*Philotas*: Let's have a song between, and then have at you.

*Leocrates*: Fiddlers, employ your throats and sing awhile; you shall drink with 'em after.

*Stratocle*: Sing that which I made in the prison; 'tis seasonable enough.

*Tenor*: Now the sun is fled Down to Thetis' bed, Ceasing his solemn course awhile

*Bass*: What then? 'Tis not to sleep, but he Merry all night, as we;

Gods can be mad sometimes, As well as men.

*Chorus*: Then laugh we, And quaff we, Until our rich noses Grow red, and contest  
with Our chaplets of roses... *William Carwright*

***Intermission***

*Note: The "MASQUE" was a short allegorical dramatic entertainment popular among the nobility in 16th and 17th-century England. It consisted of dancing performed by "Masquers" (nobility) and acting performed by professional masked players, who often portrayed characters from Greek mythology.*

**Now hath Flora rob'd her bowers (Lord Hayes Masque, 1607) Thomas Campion (1567-1620)**

Emily Noël and Bradley King with instruments

Now hath Flora rob'd her bowers  
To befrend this place with flowers :  
Strowe aboute, strowe aboute.

The Skye rayn'd neuer kindlyer Showers... *Thomas Campion*

**Galliard Ferrabosco**

**Alfonso Ferrabosco II (ca. 1575-1628)**

Brandi Berry Benson -violin, Arnie Tanimoto-viola da gamba

**So Beauty on the water stood (Masque of Beauty, 1608)**

**Alfonso Ferrabosco II**

Bradley with Harp

Anne of Denmark, James I's queen, loved spectacle and ostentation. She was Ben Jonson's patroness for several of his masques, including *The Masque of Beauty*, which was lavishly staged and presented in the new Banqueting House at Whitehall on 10 January, 1608. The masquers wore costumes of orange-tawny and silver or sea-green and silver; the torchbearers were dressed as Cupids, while the presenters of the masque were styled as Greek characters.

So Beautie on the waters stood,  
When Love had ser'd earth from floud,  
So when he parted ayre from fire,  
Hee did with Concord all inspire.... *Alfonso Ferrabosco II*

**The Princes Dances** (*Oberon, 1611*)

**Robert Johnson (ca. 1583-1633)**

Strings

**Woo her and win her** (*Lords Masque, 1613*)

**Campion**

Emily Noël with lute

On a cloud, the masquers, led by Prometheus, descend, accompanied by a full song of music. At the end of their descent, the cloud breaks in half, with one part moving across the scene as if blown by a wind. While this cloud is dissipating, the scene subtly changes, with the appearance of four noble women presented as statues of silver standing in several architecturally decorated niches. When Prometheus breaks into a song praising Jove, the four statues turn into real women, whereupon Orpheus entreats the male masquers (who earlier had been stars and then turned to eight men) to court the women

Woo her, and win her, he that can!  
Each woman hath two lovers,  
So she must take and leave a man,  
Till time more grace discovers... *Thomas Campion*

**A Masque**

**Anonymous**

Paula Fagerberg, harp

**The Maypole** (*Masque of the Inner Temple, 1613*)

**John Adson (c. 1587-1640)**

Strings

**Scene from** *The Triumphs of the Prince d'amour, 1636*

**William Lawes**

**“2nd chorus of the Priests of Apollo “**

The success of *The Triumphs* was not due to its literary greatness but rather to the grandeur of the triumphal chariots in which masquers and anti-masquers rode through London, to the magnificence of the dresses, the beauty of the music, and above all to the many marvelous scene changes contrived by Inigo Jones..

*Symphony*

*Song (Ryan and Bradley):* Behold, how this conjunction thrives!

His radiant beams Apollo strives  
So much to strengthen and increase,  
As growth and verdure ne'er should cease.  
Come you industrious slaves of plenty,  
bring All that is hop'd for in an eastern spring:  
Or all that autumn yields when she doth pay  
Those promis'd hopes where 'tis perpetual day.

*Chorus:* Come strew this ground,

(delay us not with slowness)

Strew till we walk on sweet Cecilian flow'rs,

To prove how seeds have hasten'd in their growth,

Drop Indian fruits as thick as April show'rs. *William D'Avenant*

**Aire, Corant and Sarabande** from *The Royal Consorts*  
Instruments

**William Lawes**

**Scenes from *Britiannia Triumphans, 1638***

**William Lawes**

**“Britanocles the great and good appears”**

The Masquers came forth of the Peristilium, and stood on each side. The Priests of Apollo approach from several parts of the Temple, clothed in Carnation Robes, with wreathes of Laurel on their heads, singing a song while descending. Later in the Scene, the earth open'd and there rose up a richly adorn'd palace, displaying all of goldsmiths' work, with porticoes vaulted on pilasters of silver and their bases and capitols of gold. The Masquers come forth from the Peristilium (open-air courtyard), and stand on each side, and at that instant the gate of the Palace opens and Britanocles appears. Later, Fame appears to urge them on.

*Chorus:* Britanocles the great and good appears,  
His person fills our eyes, his name our ears.  
His virtue ev'ry drooping spirit cheers!

*Fame (Emily):* Why move these princes of his train so slow,  
As taking root, they would to statues grow?  
but that their wonder of his virtue turns them so.

*Ciaconna:* 'Tis fit you mix that wonder with delight,  
As you were warm'd to motion with his sight,  
So pay the expectation of this night.

*Semichorus:* Move then in such a noble order here,  
As if you each his govern'd planet were,  
And he mov'd first to move you in each sphere.

*Chorus:* O with what joy you'll measure out the time!  
Each breast like his still free from ev'ry crime,  
Whose pensive weight might hinder you to climb.

**“Wise Nature” (The Valediction)**

*Symphony*

*Tenor (Bradley):* Wise Nature, that the Dew of sleepe prepares  
To intermit our joyes, and ease our cares,  
Invites you from these Triumphs to your rest.

*Bass (Ryan):* May ev'ry whisper that is made be chaste,  
Each Lady slowly yeeld, yet yeeld at last;  
Her Heart a Prisner to her Lovers breast!

*Tenor:* To wish unto our Royall Lover more  
Of youthfull blessings than he had before,

*Ensemble:* Were but to tempt old Nature have her might,  
Since all the Odor, Musique, Beauteous Fire,  
We in the spring, the spheares, the stars, admire  
Is his renew'd, and betterd ev'ry night!

*Chorus:* To Bed, to Bed, may ev'ry Lady dreame  
From that chiefe beauty shee hath stollen a Beame,  
Which will amaze her Lover's curious Eyes!  
Each lawfull Lover to advance his youth,  
Dreame he hath stolne, his Vigor, Love, and Truth;  
Then all will haste to Bed, but none to Rise! *William D'Avenant*

## THE PERFORMERS

### Instrumentalists

Violin: Brandi Berry Benson, Jeremy Rhizor

Viols: Caitlin Cribbs, Patricia Nordstrom, Arnie Tanimoto

Triple Harp: Paula Fagerberg

Theorbo, Lute, Baroque Guitar: Lyle Nordstrom

Recorder: Patricia Nordstrom

### The Scholars of St. Cecilia

Soprano: Shelly Dilks, Katie Hendrix, Emily Kenney, Emily Noel,  
Laurel Plitnik, Katie Zimmerman

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

Tenor: Jeff Dilks, Bradley King

Bass: Ryan Mullaney, David Rankin, Don Robinson, Jon Schadt

## ABOUT THE MUSIC & COMPOSERS

The early 17th century in England was a time of great change, politically and musically. With the death of Elizabeth I in 1603, James became the new monarch. James, the grandson of Henry VIII and who had been the King of Scotland, became England's **James I**. Upon his coronation he moved to England and oversaw a thriving court centered in the Palace of Whitehall that produced a great number of entertainments.

During the last few decades of the 16th century, music was centered around the wonderful multi-voice madrigal, while the 17th century saw a transition to solo song accompanied by lute and other instruments. The new solo song was a good fit for the **Cavalier Poets**, a group of courtiers who also supported the monarchy (especially Charles I, who followed James I). The best known of these poets were **Robert Herrick**, **Richard Lovelace**, **Thomas Carew**, and **Sir John Suckling**. Several of their poems are used in the songs performed today.

Theatre was also at an apex during this transition. The London theatres featured the plays of **William Shakespeare**, **Ben Jonson**, **Frances Beaumont**, and others, both at the outdoor Globe Theatre and later the indoor Blackfriars. The actors and musicians for these theatres became known as **The Kinges Men**, and became an important part of entertainments at the Court of James, not only for plays but also as actors in the Royal Masques.

Masques were extravagant, wildly expensive costumed dramatic performances, which combined a mixture of music, poetry, dance, song and fanciful scenery. They were particularly beloved by the Stuart monarchs and were strongly allegorical (full of symbolism and metaphors), where the drama was

understood to symbolize the virtues and benefits of the ruling dynasty. The most outstanding humanists, poets, and artists of the day, at the height of their creative powers, devoted themselves to producing annual masques until 1642, when the Puritans closed the English theatres. Until that time, the masque was considered the highest art form in England.

**Lord Hayes Masque** was the first of its kind under James. It celebrated the marriage of an important Scottish aristocrat, Sir James Hay, and a socially prominent English gentlewoman, Honora Denny (daughter of Edward, Lord Denny). It was written by **Thomas Campion**, with costumes, sets, and stage effects designed by the famous architect **Inigo Jones**. Court members, known as the masquers, became the principal dancers. As nobility, they were decked not in traditional theatre garb, but in costumes also designed by Inigo Jones often decorated with real jewels.



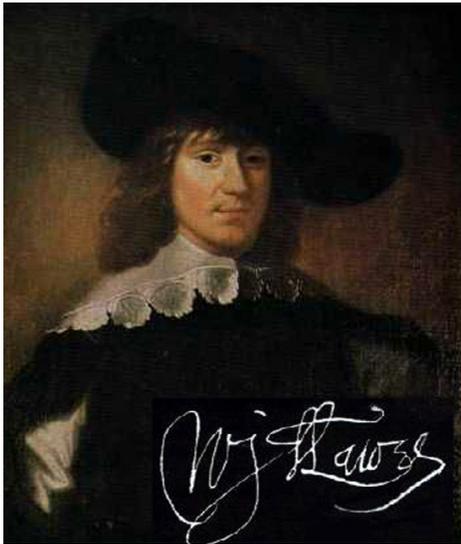
Most of the early masques were composed of written dialogue punctuated by lute songs and dances. As the masque progressed under James's son, **Charles I**, the amount of singing was greatly expanded, encompassing the new Italian style of accompanied song. Thus, the song composers of the time, **Henry and William Lawes**, **John Wilson**, and **Nicolas Lanier** excelled in their masque compositions, leaving us with beautiful music which is being performed in the concert today. Unfortunately, because the productions were given in the privacy of the court and not public, no complete masque with its music survives today,

only bits and pieces, giving us but a glimpse of these extravagant productions.

**Robert Johnson** and **Alfonso Ferrabosco** both had famous fathers. Alfonso Ferrabosco II (the younger) was the son of Alfonso Ferrabosco I (the elder), who is credited with bringing the Italian madrigal style to England. Robert Johnson was the son of one of the Queen's "luters," John Johnson. He was the first of the talented lute composers of the "Golden Age of Lute Music," which also included Anthony Holborne and John Dowland. The sons, though both lutenists, were more revered for their songs, many of which were composed for the Kings Men and the theatre.

The Lawes brothers were mainstays of music in the first half of the 17th century.

**Henry Lawes** (1596 – 1662) was the oldest and, with over 300 songs left to us, is considered the leading English songwriter of the mid-17th century. As a



singer and lute player he was associated with the Chapel Royal and later became one of the musicians for Charles I, composing music for several masques, few of which survive. His younger brother, **William Lawes**, spent all his adult life in Charles's employ. He composed secular music and songs for court masques (and doubtless played in them), as well as sacred anthems and motets for Charles's private worship. He is most remembered today for his sublime instrumental music, especially works composed for, and that included, viols.

When Charles's dispute with Parliament led to the outbreak of the Civil War, William Lawes joined the Royalist army. He was given a post in the King's Life Guards, which was intended to keep him out of danger. Despite this, he was "casually shot" by a Parliamentarian in the rout of the Royalists at Rowton Heath, near Chester, on 24 September 1645. Although the King was in mourning for his kinsman Bernard Stuart (killed in the same defeat), he instituted a special mourning for Lawes, apparently honoring him with the title of "Father of Musick."

**Nicholas Lanier** was the first to hold the title of Master of the King's Music, from 1625 to 1666, an honor given to musicians of great distinction. He was the court musician, a composer, and performer, and Groom of the Chamber in the service of King Charles I and Charles II. He also wrote music, sang and made sets for Thomas Campion, and Ben Jonson's *The Masque of Augurs* and *Lovers Made Men*.

During 1625 he made a series of visits to Italy to collect paintings for King Charles I, including most of the art collection of the Dukes of Mantua. During his travels he became acquainted with the new Italian music being written by the likes of Claudio Monteverdi, especially what was called "monody." This style of emotional solo song accompanied by an instrument was the new Baroque invention which led to opera. Lanier was then one of the first English composers to introduce this new style of singing to England, a style that lent itself well to the masque.

It was Lanier who, when his own portrait was painted in Antwerp by the Flemish painter Anthony van Dyck, a protégé of Rubens, convinced Charles I to bring Van Dyck to England. In 1632, he immigrated to England and became the dominant influence on English portrait painting for over 100 years.

Masques were extremely expensive. For example, the "Triumphs of the Prince d'amour" was perhaps the most expensive masque ever staged, costing a sum of nearly \$900,000 (about one-eighth of the total court budget) in today's money. These courtly extravagances, the exclusive privilege of the upper classes, brought strong public reactions, especially from the Puritans. They disapproved of masques and attacked them zealously on religious and moral grounds as well as being uselessly wasteful (almost as expensive as a war). This perceived wastefulness became part of what eventually led to the English Civil War, which resulted in the execution of Charles I in 1648 and the founding of the Commonwealth of England under Oliver Cromwell. During this time, public music and theatre were suppressed until the Restoration of Charles II in 1660. (Music from the Restoration will be the focus of our concert in April "Hark how the Songsters.")



## ABOUT THE SOLOISTS

*Artist travel is supported in part by a donation from Jeff and Shelly Dilks*

### PAULA FAGERBERG

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 is 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.

Paula attended graduate school on full scholarship at Indiana University's Early Music Institute, where she studied the art of continuo with lutenist Nigel North and historical harps with Andrew Lawrence-King. She earned a B.Mus. in historical harp performance, graduating magna cum laude from Clayton State University, where she was named a Spivey Scholar and The University System of Georgia Outstanding Scholar.

### BRADLEY KING

Praised by reviewers and audiences for his "profound" and "engaging" style, Bradley performs regularly in a broad range of programs from contemporary to ancient. Bradley is a regular member of the Rose Ensemble, Les Canards Chantants, and Apollo's Fire has recently joined the Grammy-nominated ensemble The Western Wind. On stage he has performed such diverse roles as Anthony from "Sweeney Todd",

and Colin from "Le Devin du Village". A frequent collaborator of Doug Balliet and Andrew Lovett, Bradley also uses his unique blend of power and sweetness to bring new works to life, and also is the bassist/cellist for the folk-fusion band The Chivalrous Crickets where he also sometimes lends his voice. Mr. King has distinguished himself in international competitions, winning first prize at the James Toland Vocal Arts Competition, as a Semi-finalist in the New York Oratorio Society Competition, and being selected for major performances at the Mozarteum Academy in Salzburg. Hailing from Princeton, NJ, he is an avid gardener and rocketry enthusiast.

### EMILY NOEL

Soprano Emily Noël has appeared as a soloist with many leading early music ensembles, including The Folger Consort, The Gabrieli Players, the Washington Bach Consort, The Orchestra of the 17th Century, Severall Friends, and The Early Interval. Highlights of recent seasons include *Measure + Dido* at the John F. Kennedy Center in Washington DC; *Davenant's Macbeth* at the Folger Shakespeare Theatre; and *The Merchant of Venice* at the Wanamaker Theatre at Shakespeare's Globe in London.

An avid chamber musician, Ms. Noël has collaborated with the 21st Century Consort, Raven Consort, Modern Musick, Seven Times Salt, the Santa Fe Desert Chorale, American Classical Orchestra, and Indiana University's New Music Ensemble; and has appeared at the Santa Fe Chamber Music Festival, Dumbarton Concert Series, Shandeele Music Festival at Woodstock, Peabody at Homewood Recital Series, and Indiana University New Frontiers Program. Ms. Noël has sung a wide range of operatic roles, notably Gilda in Verdi's *Rigoletto* with Ente Concerti Città di Iglesias (Sardinia, Italy), Nora in Vaughn Williams' *Riders to the Sea* at the Amsterdam Grachtenfestival (Netherlands), Anna/Cruesa in Cavalli's *La Didone* for the Washington DC Early Music Festival, and Berger in Charpentier's *David et Jonathas* at the Brooklyn Academy of Music Opera House. A passionate educator, Ms. Noël has served on the faculties of Franklin & Marshall College, The Community College of Rhode Island, and Notre

Dame of Maryland University; she currently teaches voice at Denison University in Granville, Ohio

### **ARNIE TANIMOTO**

Gold medalist and first-ever American laureate of the 7th International Bach-Abel Competition Arnie Tanimoto has quickly established himself as one of the foremost viol players in the USA. Described by the New York Times as a "fine instrumental soloist" he has performed and recorded in venues across North America and Europe with the likes of Barthold Kuijken, the Boston Early Music Festival Ensemble, and the Smithsonian Consort of Viols. In 2017 he was awarded with a Frank Huntington Beebe Fund Fellowship and subsequently finished his studies at the Schola Cantorum Basiliensis in Basel, Switzerland. His principal teachers include Paolo Pandolfo, Sarah Cunningham, and Christel Thielmann.

### **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 and in 2009 the Paul Riedo Award by Dallas Bach Society for his contributions to early music in the Dallas-Fort Worth Area. 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 launch our eleventh season of live concerts with our 2022-2023 season, "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](http://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, Lynne Dale and Dirk Bruehl, Carolyn Forester, John and Jan Wunderlick, and Shelly and Jeff Dilks
- All those who distributed publicity materials: Clint and Linda Bradley, Carolyn Forrester, Jane Rossi, Shelly Dilks, Jo Ann Condry, Pat and Lyle Nordstrom
- Janie Nordstrom Griffiths & Shelly 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
- Vic Rezendes and the Allegany Museum staff for their help in hosting this performance

### MOUNTAINSIDE BAROQUE

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**Artistic Directors:** Ryan Mullaney and Lyle Nordstrom

**Housing Coordinator:** Shelly Dilks    **Program and Publicity:** Pat Nordstrom

**Video:** Lyle Nordstrom, Jeff Dilks, Neil Stylinski    **Correspondence:** Shelly Dilks

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

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Dr. Gregg Wolff

### DONATING TO MOUNTAINSIDE BAROQUE

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. You can support this excellent addition to the cultural life in our community and foster quality music in our area by making a generous, tax-deductible contribution.

Whether through regular attendance at our concerts, a financial contribution, or a note of appreciation, your steadfast support of this organization 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 tax-deductible donation online or by check, made out to Mountainside Baroque, Inc.



# “Chapels and Courts”

4 concerts remain in our '22-'23 musical tour of Baroque Europe!

PURCHASE TICKETS AT THE DOOR OR SHOP AT OUR WEBSITE. SAVE WITH FLEXSAVER BOOKLETS.



**Sunday, December 18, 2022**

**Lessons and Carols | Favorites Old and New**

5:00 PM | Emmanuel Episcopal Church

Six centuries of Christmas music!

*This favorite holiday tradition is not a ticketed event, but donations will be welcomed!*

**Art Sale in the Parish Hall**

Local artists are collaborating with Mountainside Baroque to present artwork and gift items, with the proceeds being shared between Mountainside and the individual artists. The art show is being held in the church Parish Hall and can be viewed an hour prior to “Lessons and Carols” and at the post event reception, from 3:30pm to 8:00pm. Artwork and gifts, including jewelry, note-cards, textiles and other fun items, are available for purchase. This is a great opportunity to find those one-of-a-kind original art work as a gift to others or to yourself!



COMING IN 2023



**Sunday, March 26, 2023**

**Carissimi's Rome | Music from the Eternal City**

4:00 PM | The Shrine of Ss. Peter and Paul

*“A Whale of a Tale” from the 17th century pens of Giacomo Carissimi and others*

APRIL FESTIVE CONCERT WEEKEND



**Saturday, April 22, 2023**

**Purcell's Pub | Catch of the Day**

7:30 PM | Clatter Café, Frostburg

*Rowdy songs from Purcell & his friends*

SEATING IS LIMITED.



**Sunday, April 23, 2023**

**Hark how the Songsters |  
Purcell's Brilliant Gems**

4:00 PM | St. Paul's Lutheran Church

*The Restoration of Charles II inspired a renaissance of English music. There will be trumpets!*

