

MOUNTAINSIDE



RYAN MULLANEY AND
LYLE NORDSTROM, DIRECTORS

2025-2026 Series
RENAISSANCE TO ROCOCO

Gems from a New Era
Haydn, Mozart, and More



SUNDAY, OCTOBER 12, 2025
4:00PM | THE SHRINE OF SS. PETER AND PAUL
126 FAYETTE STREET (AT SMALLWOOD)
CUMBERLAND, MARYLAND

GEMS FROM A NEW ERA | HAYDN, MOZART AND MORE

Plaudant Aetheri

Ignaz Holzbauer (1711-1783)

Ensemble

Plaudant aetheri, festantes incolae,
Dantes altissimo triumphi gloriam.
Et plebs tartarea fremat et ullulet,
Cedens mirificam coelo victoriam.

They clap and celebrate on high,
Giving glory to the highest triumph
And the crowd roars and howls,
Surrendering a wondrous victory to heaven.

Concerto in E-flat for harpsichord and fortepiano

C. P. E. Bach (1714-1788)

Marc Bellassai – harpsichord
Joseph Yungen – fortepiano

Allegro di molto
Larghetto
Presto

Symphonie Nr. 4 in D major (Hob. I/4)

Franz Joseph Haydn (1732-1809)

Orchestra

Presto
Andate
Tempo di Menuetto

Intermission

Violin Concerto in G major (Hob.VIIa:4)

Haydn

Cynthia Roberts – violin solo

Allegro moderato
Adagio
Allegro

Dixit et Magnificat (KV 193)

Wolfgang Amadeus Mozart (1756-1791)

Katelyn Hendrix – soprano; John Mullan – tenor; Thomas Rust – bass

I. Dixit Dominus

Dixit Dominus Domino meo
Sede, sede a dextris meis
Donec ponam inimicos tuos scabellum pedum
tuorum

Virgam virtutis tuae emittet Dominus ex Sion
Dominare in medio inimicorum tuorum
Tecum principium in die virtutis tuae
In splendoribus sanctorum ex utero
Ante luciferum genuite

Juravit Dominus Et non poenitebit eum
Tu es sacerdos in aeternum
Secundum ordinem Melchisedech

Dominus a dextris tuis, a dextris tuis
Confregit in die irae suae reges
In die irae suae reges

Judicabit in nationibus Implebit ruinas
Conquassabit capita in terra multorum
In terra multorum

De torrente in via bibet,
In via bibet
Propterea exaltabit caput.

Gloria Patri, et Filio,
et Spiritui Sancto.
Sicut erat in principio,
et nunc, et semper.
Et in saecula seculorum. Amen

The Lord said to my Lord;
Sit at my right hand, Until I place your enemies
as a footstool for
your feet.

The rod of your power, the Lord will send forth
from Zion: rule in the midst of your enemies.
Sovereignty is with you on the day of your
strength, in the splendor of the Holy Ones: Out
of the womb before the light I begot you.

The Lord has sworn, and will not repent of it:
You are priest forever
According to the order of Melchisedech.

The Lord at your right hand
Crushes kings in the day of His wrath.
In the day of His wrath.

He will pass judgment on the nations;
He will pile up calamities,
And shatter heads in many lands.

He will drink from the rushing stream
on the way;
Therefore He shall lift up His head.

Glory be to the Father and to the Son
and to the Holy Ghost.
As it was in the beginning
is now and forever
World without end. Amen

II. Magnificat

Magnificat ánima mea Dóminum.
Et exultávit spíritus meus:
in Deo salutári meo.

Quia respéxit humilitátem ancíllae suae:
Ecce enim ex hoc beátam me
dicent omnes generatiónes.

Quia fécit mihi mágna qui pótens est:
et sánctum nómen eius.
Et misericórdia eius a progénie in progénies
timéntibus eum.

Fécit poténtiam in bráchio suo:
dispérsit supérbos mente cordis sui.
Depósuit poténtes de sede:
et exaltávit húmiles.

My soul doth magnify the Lord.
And my spirit hath rejoiced
in God my Savior.

Because He hath regarded the humility of His
slave: For behold from henceforth all genera-
tions shall call me blessed.

Because He that is mighty hath done great
things to me; and holy is His name.
And His mercy is from generation unto genera-
tions, to them that fear Him.

He hath shewed might in His arm: He hath
scattered the proud in the conceit of their heart.
He hath put down the mighty from their seat,
and hath exalted the humble.

Esuriéntes implévit bonis
et dívites dimísit inánes.

Suscépit Ísrael púerum suum:
recordátus misericórdiae suae.
Sicut locútus est ad patres nostros
Ábraham, et sémini eius in saecula.

Glória Patri, et Fílio, et Spirítui Sancto,
Sicut erat in princípío, et nunc, et semper, et in
saecula saeculórum. Amen.

He hath filled the hungry with good things; and
the rich He hath sent empty away.

He hath received Israel His servant, being
mindful of His mercy:
As He spoke to our fathers, to Abraham and to
his seed for ever.

Glory be the Father, and to the Son, and to the
Holy Spirit, As it was in the beginning, is now,
and ever shall be, forever and ever, Amen.

Ave Verum Corpus

Mozart

Ensemble

Ave, verum corpus natum
de Maria Virgine:
vere passum, immolatum
in cruce pro homine:
cuius latus perforatum
fluxit aqua et sanguine:
esto nobis praegustatum,
in mortis examine.

Hail the true body, born
of the Virgin Mary:
You who truly suffered and were sacrificed
on the cross for the sake of man.
From whose pierced flank
flowed water and blood:
Be a foretaste for us
in the trial of death.

Finis

The Performers

The Mountainside Baroque Orchestra

Dr. Lyle Nordstrom, director

Baroque Violin 1: Cynthia Roberts, Jeremy Rhizor, Amelia Sie, Janelle Davis

Baroque Violin 2: Maria Romero, Caitlin Cribbs, Annie Loud

Baroque Viola: Dan McCarthy

Baroque Violoncello: Arnie Tanimoto

Violone: Marilyn Fung

Baroque Flute: Rodrigo Tarraza, Sung Lee

Baroque Oboe: Sarah Weiner, Sung Lee

Natural Horn: Rachel Niketopoulos, Christopher Caudill

Foretepiانو: Joseph Yungen

Harpsichord, Organ: Marc Bellassai

Baroque Trumpets: Jason Dovel, Abby Temple

Baroque Timpani: Barry Dove

The Scholars of St. Cecilia

Dr. Ryan Mullaney, director

Dr. Lyle Nordstrom, assistant director

Soprano: Shelly Dilks, Katelyn Hendrix, Kate Schram, Brielle Windle

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

Tenor: Jeff Dilks, Bryan Kelleher, John Mullan, Bryan Smyth

Bass: David Rankin, Don Robinson, Thomas Rust, Jon Schadt

ABOUT THE MUSIC

A NEW STYLE

The second half of the 18th century is generally known in modern terms as the “Classic Era.” There was not an immediate change of style in the 1750s, but some elements introduced by earlier Baroque composers, such as Georg Philipp Telemann, became more entrenched in the language of the new generation of composers. The elements of this style became known as the “Galant.” Its hallmark was the use of a playful melody, frequently in 4-bar phrases, with simple accompaniment, especially in dance pieces. The “Baroque” style of Johann Sebastian Bach, with its strong counterpoint and extensive use of imitation, gradually gave way to this new, easier-listening aesthetic.

C.P.E. BACH

Interestingly, one of the notable figures to bring this style to the fore was one of J. S. Bach’s own sons—Carl Philipp Emanuel Bach. He became so well known that when someone referred to Bach in the 2nd half of the century, the reference was usually to C.P.E., not the “stodgy” J.S. Bach. “Emanuel Bach” wrote over 1,000 pieces for all musical genres, but keyboard music was his primary focus.

C.P.E. Bach was the principal representative of the *empfindsamer Stil*, or “sensitive style.” This style is considered a forerunner of the expressiveness of Romantic music, in deliberate contrast to the grander forms of Baroque music. Contemporaries note that he seemed enraptured while improvising, creating a lasting impression on his audience.

Another of Bach’s contributions is the historically important *Versuch über die wahre Art das Clavier zu spielen* (*Essay on the True Art of Playing Keyboard Instruments*), the most significant 18th-century German language treatise on the subject and nowadays the prime source for ornamentation practices of the Baroque and beyond. This work was studied by Haydn, Mozart, Beethoven, and others. In the treatise, Bach emphasized that the musician must be able to place himself in the same emotional state as he wishes to arouse in his hearers, and warned against exaggerated mannerisms.

THE FORTEPIANO

In this era, the predecessor of the modern piano was making great strides as a keyboard performing medium. Originally known as the *Hammerklavier* (i.e. where the strings are struck rather than plucked as in the harpsichord) in contemporary publications,

the term was often used as an alternate to *Clavier*, which originally meant harpsichord but eventually became more generic. This new instrument also became known as the “fortepiano” as, in contrast to the harpsichord, it had the capability to modify volume through touch (loud=*forte* and soft=*piano*). (The more modern usage of the term reverses the attributes and is known by the name “pianoforte.”)

In Bach’s **Concerto in E-flat for harpsichord and fortepiano** (*Concerto doppio a Cembalo concertato, Fortepiano concertato accompagnati da due corni, due Flauti, due Violini, Violetta e Basso*) we see one of the rare instances where these two keyboards are used together, contrasting the two timbres in a playful and sensitive manner.

FRANZ JOSEPH HAYDN

“Whoever knows me well must have found out that I owe a great deal to Emanuel Bach, that I have understood and diligently studied him.” (Haydn)

Franz Joseph Haydn, who began his career in the traditional patronage system of the late Austrian Baroque, was famous as early as the mid-1760s. By the 1780s he had become the most celebrated composer of his time.

His contributions to musical form have led him to become known as the “father of the symphony,” a term which could also justly apply to the string quartet. No other composer approaches his combination of productivity, quality, and historical importance in these genres. Under Haydn, the standalone 4-movement form (fast, slow, minuet, fast) became the new norm, gradually supplanting the older 3-movement form (fast, slow, fast) of earlier symphonic (*symphonia*) composers. (Bach and Handel composed several of these multi-movement shorter *symphonia* as preludes to larger works such as operas and oratorios).

In 1757, Count Morzin, of Lukavec (now in the Czech Republic), became Haydn’s first full-time employer. He wrote his first symphonies for this patron. In the beginning, Haydn’s musical ensemble was very small, normally comprising 13 to 15 players (of whom many performed on more than one instrument): strings (approximately 6 violins, 1 viola, 1 cello, 1 bass), 2 oboes, 2 horns, and a bassoon (plus a flute in certain works or movements). The **Symphony #4** in this concert is a product of this time and the orchestra that we are using reflects the same numbers that were available to him. Although

ABOUT THE MUSIC (con't)

still in the 3-movement form, the compositional seeds of Haydn's future forms are there, exhibiting a richness and profusion of material, and a disciplined, yet varied, expression.

There is some doubt as to whether or not Haydn wrote the **Violin Concerto in G**, which was also composed at this time (around 1761), most likely for the Morzin court. Although reflecting a slightly older composition style, most musicologists affirm Haydn as the composer.

After his work at the Morzin court, most of the rest of Haydn's life was spent as the music director for the wealthy Esterhazy family at their palace in rural Hungary (a musical subject for later concerts).

WOLFGANG AMADEUS MOZART

"He (C.P.E Bach) is the father, we are the children. Those of us who do anything right learned it from him."
(Mozart)

Born in Salzburg, Wolfgang Amadeus Mozart showed remarkable musical ability from early childhood. At age five, he was competent on keyboard and violin and had already begun composing. His father, Leopold, also a well-known and accomplished violinist, took Wolfgang and his sister, Nannerl, around Europe, showing off their remarkable young talent.

The **Dixit Dominus et Magnificat** was composed for the Salzburg Cathedral in 1774, when Mozart was only 18. At the cathedral, the Vespers were held daily at 3 p.m. On the days when the Prince/Archbishop himself celebrated the Vespers, all the associated psalms and the Magnificat were performed with orchestral accompaniment. Otherwise, only the Dixit and Magnificat were performed in full choral setting as in the composition performed today. The variety in this compressed setting demonstrates Mozart's ability to compose exciting and wonderful music using the minimum number of measures.

Composed less than six months before his death, Mozart's **Ave Verum Corpus** is one of his most famous compositions. Written wfor Anton Stoll, a friend who was the church musician of St. Stephan in Baden bei Wien, it expresses the Eucharistic thoughts with simple means, suited for the church choir in a small town.

IGNAZ HOLZBAUER

Ignaz Holzbauer's earliest works were Italian opera, composed while living in Milan and Venice.

He eventually returned to Germanic countries, spending most of his life in Mannheim, where he became director of the Hofkapelle. There he composed sacred pieces that combined his earlier operatic style with the older sacred style, as is seen in his *Plaudant aetheri*, performed today.

Lyle Nordstrom, 2025

ARTISTIC CO-DIRECTORS

RYAN MULLANEY

Artistic Co-director Dr. Ryan Mullaney has made a name for himself in music circles across the country. Ryan has been appointed Assistant Professor of Fine Arts and Director of Choral Studies at DeSales University in the Lehigh Valley of Pennsylvania. Mullaney spent four years as Director of Liturgical Music at Our Lady of the Mountains Catholic Parish in Cumberland, MD. 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. Mullaney 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. He holds the Doctor of Musical Arts Degree in Choral Conducting from the University of Washington.

LYLE NORDSTROM

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*.

FEATURED PERFORMERS

MARC BELLASSAI, keyboard

Keyboard specialist Marc Bellassai has studied at the Oberlin Conservatory [BMus '85, Harpsichord], Indiana University [MMus '89 and Artist Diploma] and, as a Fulbright IIE scholar from 1994-6, at the Civica Scuola di Musica and Castello Sforzesco in Milan, Italy. His interests include early keyboard performance practice, basso continuo, organology, art history, theatre, and the music and literature of the Italian seicento/settecento. He performs with many period instrument ensembles including The Academy of Sacred Drama [NYC], Mountainside Baroque [Cumberland, MD], Capitol Early Music, and the GEMS [Gotham Early Music Scene] concert series. He is also an art lecturer in various local museums with Wandering Docents LLC. He currently teaches Harpsichord and Art History, and directs the Early Music Ensemble at Towson University.

KATELYN HENDRIX, soprano

Katie, a graduate of Frostburg State University, served on the Mountainside Summer Academy faculty as a vocal specialist. As a freshman at FSU she joined Mountainside Baroque, where she is a frequently featured soloist. She currently teaches music in the Allegany County Schools but has maintained her interest in early music singing style which has been facilitated by her lovely clear, flexible voice. She has been a featured soloist with the Cumberland Choral Society since 2022.

JOHN MULLAN, tenor

Tenor John Mullan has an active career as a member of numerous Washington-area performing arts ensembles. This is his first appearance with Mountainside Baroque. John serves as a staff singer at the Basilica of the National Shrine of the Immaculate Conception and performs regularly with Ars Gratia Populi, Chantry, the DC Singer Collective, and the Washington National Cathedral Choir. He received his Bachelor of Arts from the University of Pennsylvania in 2020 and currently studies with soprano Elizabeth Daniels.

CYNTHIA ROBERTS, violin

Cynthia Roberts is one of America's leading Baroque violinists and has appeared as soloist, leader, and recitalist throughout North America, Europe, and Asia. She has served as concertmaster of the New York Collegium, Clarion Music Society, and Les Arts Florissants. She performs regularly with Trinity Baroque Orchestra, Tafelmusik, and the Carmel Bach Festival. She has appeared with the London Classical Players, Taverner Players, American Bach Soloists, and Smithsonian Chamber Players, and was featured on the soundtrack of the film *Casanova*. She toured as concertmaster of Musica Angelica with John Malkovich in *The Infernal Comedy: Confessions of*

a Serial Killer and appeared as soloist with the New World Symphony and Michael Tilson Thomas. Ms. Roberts teaches at the Juilliard School, the University of North Texas, and the Oberlin Baroque Performance Institute. She has given master classes at Eastman, Indiana University, the Cleveland Institute, Cornell, Rutgers, the Minsk Conservatory, the Leopold Mozart Zentrum in Augsburg, the Utrecht Early Music Festival, the Shanghai Conservatory, and the Jeune Orchestre Atlantique in Santes, France. Her recording credits include Sony, Analekta, and BMG/Deutsche Harmonia Mundi.

THOMAS RUST, bass

Thomas Rust is a classical singer with a passion for solo-ensemble music making. His most recent solo appearances include the role of 'Mother' in Kurt Weill's *Seven Deadly Sins* with The Post Classical Ensemble and baritone soloist for Duruflé's *Requiem* with The Choir of St. John's Lafayette Square. In addition to solo singing and even more so, Thomas enjoys performing as an ensemble musician. Notable recent appearances include Tallis Through the Looking-Glass with The Thirteen and Palestrina, Peter and Paul, Papae Marcelli with Chantry. He is a staff singer in the choir of the Basilica of the National Shrine of the Immaculate Conception, the largest Roman Catholic church in North America. He is a founding member and current Associate Director of Lux, a D.C. based professional chamber choir, where he regularly joins and leads the ensemble in concert programs and educational endeavors.

JOSEPH YUNGEN

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

ABOUT MOUNTAINSIDE BAROQUE

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

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

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

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



SPECIAL THANKS TO OUR VOLUNTEERS

- ♦ Our performer hosts: Jim Ballas, Marcy Brack, Lynne Dale, Shelly & Jeff Dilks, Carolyn Forrester, Caitlin Hudgins, Pat & Lyle Nordstrom, Yvonne Perret & Lou Van Hollen, Alison & Mitch Peters, Debbie & Gary Roper, and Jane & Armond Rossi
- ♦ To all those who helped distribute publicity materials this fall, especially Carolyn Forrester. Also Shelly Dilks, Jean Helz, Clint Bradley and Pat & Lyle Nordstrom
- ♦ Rebecca Galliher for help with listing events online
- ♦ Shelly & Jeff Dilks for providing meals for our performers
- ♦ Janie Nordstrom Griffiths and Shelly Dilks for editing assistance
- ♦ Debbie Symanski of St. Paul's Lutheran for producing our program materials
- ♦ Jeff Dilks for being the resident keyboard "doctor" and providing instruments for this concert
- ♦ Stage Logistics: Mark Steiner and crew, Jeff Dilks, Matthew Riegel and Robin Summerfield
- ♦ Marsha Bell for general help and Mountainside Board Members for running the show on concert days

MOUNTAINSIDE BAROQUE BOARD

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Program, Media & Publicity: Pat Nordstrom | Video: Neil Styliniski, Jeff Dilks

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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 and has been greatly appreciated!



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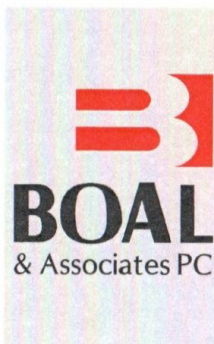
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contact us at gilchristgalleryandmuseum@gmail.com

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- * Make an Annual Donation
- * Make a Multi-Year Pledge
- * Underwrite Artist Fees
- * Advertise in the Program
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- * Create a Community Trust Foundation Fund
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Email with questions or for more info to dilksclan@gmail.com