

MOUNTAINSIDE



RYAN MULLANEY AND  
LYLE NORDSTROM, DIRECTORS

2023-2024 Series: Seasonal Delights

*June Weekend 2024*

*In Love with the Viola: d'Amore & da Gamba*

**Saturday, June 1, 2024 | 7:30pm**

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



*Vivaldi's Four Seasons: the Venetian Lion*

**Sunday, June 2, 2024 | 4:00pm**

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



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# **In Love with the Viola: d'Amore and da Gamba**

**June 1, 2024 | 7:30 p.m.**

**Daniel McCarthy, Viola d'Amore**

**Arnie Tanimoto, Viola da Gamba**

**Marc Bellassai, keyboards**

***Sonata No. 3 in F major***

Atilio Ariosti (1666-1729)

Untitled

Largo

Allegro

***Sonata No. 1 in D minor***

Ariosti

Largo

Adagio

Tempo di Gavotta

***Sonata No. 1 in G major for Viola da Gamba, BWV 1027***

Johann Sebastian Bach (1685-1750)

Adagio

Allegro ma non tanto

Andante

Allegro moderato

***Sonata No. 4 in A minor***

Ariosti

Pozato

Andante

Corrente

Air en Rondeau

***Sonata No. 6 in C major***

Ariosti

Grave

Non Presto

Ecco



**Atilio Ariosti**



**J. S. Bach**

# Music of Antonio Vivaldi (1678-1741)

June 2, 2024 | 4 p.m.

## Aria from the opera *Dorilla in Tempe*, 1726

*Scene:* A delightful panorama of hills and flowery countryside.

Chorus of Nymphs and Shepherds who acclaim the coming of Spring in various manners.

### *Sinfonia*

#### *Chorus:*

To the whisper of the breeze, to the murmur of the stream, let us joyfully sing amid sweet and fair delights, of the virtues and honor of the new season. And let our song be devoted to Spring, the herald of every pleasure.

#### *Nymph:* (Brooke Evers)

Hear the nightingale on the budding branch, how she is overflowing with joy, how she speaks of love!

#### *Chorus:*

And within us too, may Spring, the cheerful herald of love, kindle new vows.

#### *Shepherd:* (Hannah Baslee)

The hills smile and the meadow smiles too, among violets, lilies and roses, and the amorous breezes shed their fragrance all around. The faithful nightingale, equally joyful, returns to delight us.

#### *Chorus:*

This is the lovely new season, which, as it gives life to the trees and flowers, spreads love in our hearts, and kindly dispels at last the harsh severity of snow and frost.

## *Gloria in D major RV589*

Brooke Evers, Katie Hendrix, soprani

Hannah Baslee, contralto

Sung Lee, oboe

### *Chorus: Gloria in excelsis Deo*

Glory to God in the highest

### *Chorus: Et in terra pax hominibus*

And on earth peace to men.

### *Aria: Two Soprani—Laudamus te*

We praise you, we bless you,  
we adore you, we glorify you.

### *Chorus: Gratias agimus tibi*

We thank you

### *Chorus: Propter magnam gloriam tuam*

for your immense glory.

### *Aria: Soprano and Oboe—Domine Deus*

Lord God, king of heaven, God the Father almighty,

### *Chorus: Domine Fili unigenite Jesu Christe*

God the only begotten Son Jesus Christ,



Singers behind screen at  
Pio Ospedale della Pietà

**Aria: Alto and Chorus—*Domine Deus, Agnus Dei***

Lord God, Lamb of God, Son of the Father, you who take away the sins of the world,  
have mercy on us.

**Chorus: *Qui tollis peccata mundi***

You who take away the sins of the world, have mercy on us, accept our prayers.

**Aria: Alto—*Qui sedes ad dexteram patris***

You who sit on the right hand of the Father, have mercy on us,

**Chorus: *Quoniam tu solu sanctus***

because you only the saint, you only the Lord, you only the most high Jesus Christ

**Chorus: *Cum Sancto Spiritu***

with the Holy Spirit in the glory of God the Father. Amen.

**INTERMISSION**

**Le Quattro Stagioni (“The Four Seasons”)**

*Il Cimento dell’Armenia e dell’invenzione (The trial of harmony and invention), opus 8 (1725)*

Cynthia Roberts – solo violin

**Concerto in E major, *La Primavera* (Spring)**

***Allegro***

Giunt’è la Primavera e festosetti  
La Salutan gauges con lieto canto,  
E i fonti allo spirar de’ zeffiretti  
Con dolce mormorio scorrono intanto:

Vengon’ coprendo l’aer di nero amanto  
E lampi, e tuoni ad annuntiarla eletti  
Indi tacendo questi, gl’augelltti;  
Tornan’ di nuovo al lor canoro incanto:

***Largo***

E quini sul fiorito ameno prato  
Al caro mormorio di fronde e piante  
Dorme ‘l Caprar col fido can’ à lato.

***Allegro***

Di pastoral Zampogna al suon festante  
Danzan ninfe e pastor nel tetto amato  
Di primavera all’apparir brillante.

**Concerto in g minor, *L’Estate* (Summer)**

***Allegro non molto***

Sotto dura Staggion’ dal Sole accesa  
Languè l’huom, languè’l gregge, ed arde il Pino;  
Scioglie il Cucco la Voce, e tosto intesa  
Canta la Tortorella e’l gardelino.

***Allegro***

Springtime has come and the birds celebrate  
her return with festive song,  
and murmuring streams are  
softly caressed by the breezes.

Thunderstorms, those heralds of Spring, roar,  
casting their dark mantle over heaven,  
Then they die away to silence, and the birds take  
up their charming songs once more.

***Largo***

On the flower-strewn meadow, with leafy branches  
rustling overhead, the goat-herd sleeps,  
his faithful dog beside him.

***Allegro***

Led by the festive sound of rustic bagpipes,  
nymphs and shepherds lightly dance  
beneath the brilliant canopy of spring.

***Allegro non molto***

Beneath the blazing sun’s relentless heat  
men and flocks are sweltering, pines are scorched.  
We hear the cuckoo’s voice;  
then sweet songs of the turtle dove and finch are heard.

Zeffiro dolce Spira, mà contesa  
Borea improvviso al Suo vicino;  
E piange il Pastorel, perche sospesa  
Fiera borasca, e 'l suo destino.

***Adagio e piano - Presto e forte***

Toglie alle membra lasse il Suo riposo  
Il timore de' lampi, e tuoni fieri  
E de mosche, e mossoni il Stuol furioso!

***Presto***

Ah, che pur troppo i Suo timor' Son veri  
Tuona e fulmina il Ciel e grandioso  
Tronca il capo alle Spiche e a' grani alteri.

Soft breezes stir the air  
but threatening north wind sweeps them suddenly aside.  
The shepherd trembles,  
fearful of violent storm and what may lie ahead.

***Adagio e piano - Presto e forte***

His limbs are now awakened from their repose  
by fear of lightning's flash and thunder's roar,  
as gnats and flies buzz furiously around.

***Presto***

Alas, his worst fears were justified,  
as the heavens roar and great hailstones  
beat down upon the proudly standing corn and other grains.

**Concerto in F major, L'Autunno (Fall)**

***Allegro molto***

Celebra il vilanel con balli e canti  
Del felice raccolto il bel piacere  
E del liquor de Bacco accesi tanti  
Finiscono col Sonno il lor godere.

***Adagio molto***

Fà ch'ogn'uno tralasci e balli e canti  
L'aria che temperata dà piacere,  
E la Staggion ch'invita tanti e tanti  
D'un dolcissimo Sonno al bel godere.

***Allegro***

I cacciator alla nov'alba à caccia  
Con corni, Schioppi, e canni escono fuore  
Fugge la belua, e seguono la traccia;  
Già Sbigottita, e lassa al gran rumore  
De' Schioppi e canni, ferita minaccia  
Languida di fuggir, mà oppressa, muore.

***Allegro molto***

The peasant celebrates with song and dance  
the harvest safely gathered in.  
Cup of Bacchus flows freely,  
and many find their relief in deep slumber.

***Adagio molto***

The singing and the dancing die away  
as cooling breezes fan the pleasant air,  
inviting all to sleep  
without a care.

***Allegro***

The hunters emerge at dawn,  
ready for the chase,  
with horns and dogs and cries.  
Their quarry flees while they give chase.  
Terrified and wounded,  
the prey struggles on, but, harried, dies.

**Concerto in f minor, L'Inverno (Winter)**

***Allegro non molto***

Aggiacciato tremar trà neri argenti  
Al severo spirar d'orrido vento,  
Correr battendo i piedi ogni momento;  
E pel soverchio gel batter i denti;

***Largo***

Passar al foco i di quieti e contenti  
Mentre la pioggia fuor bagna ben cento.

***Allegro non molto***

Shivering, frozen mid the frosty snow  
in biting, stinging winds;  
running to and fro to stamp one's icy feet,  
teeth chattering in the bitter chill.

***Largo***

To rest contentedly beside the hearth,  
while those outside are drenched by pouring rain.

### *Allegro*

Caminar sopra 'l giaccio, e à passo lento  
Per timor di cader gersene intenti;  
Gir forte sdruzzolar, cader à terra  
Di nuove ir Sopra 'l giaccio e correr forte  
Sin ch'il giaccio si rompe, e si disserra;  
Sentir uscir dalle ferrate porte  
Sirocco borea, e tutti i Venti in Guerra  
Quest' é 'l verno, mà tal, che gioja apporte.

### *Allegro*

We tread the icy path slowly and cautiously,  
for fear of tripping and falling.  
Then turn abruptly, slip, crash on the ground  
and, rising, hasten on across the ice lest it cracks up.  
We feel the chill north winds  
coarse through the home  
despite the locked and bolted doors  
this is winter, which nonetheless brings its own delights.

## FINIS

### The Performers

Baroque Violin: Cynthia Roberts, Janelle Davis, Jeremy Rhizor, Maria Ramos Romero, Caitlin Cribbs  
Baroque Viola: Dan McCarthy  
Baroque Violoncello: Arnie Tanimoto  
Violone: Phil Spray  
Baroque Oboe, Recorder: Sung Lee  
Baroque Trumpet: Nick Harvey  
Harpichord, Organ: Marc Bellasai  
Theorbo, Baroque Guitar: Lyle Nordstrom

### The Scholars of St. Cecilia

Soprano: Shelly Dilks, Brooke Evers, Katie Hendrix, Emily Kenney, Hannah Hieronimus,  
Kate Schram, Katie Zimmerman  
Alto: Hannah Baslee, Edie Elvee, Lindsay Heavner, Martha Macgill, Alison Peters, Tammy Rankin, Jane Rossi  
Tenor: Jaiden Courier, Jeff Dilks, Bryan Kelleher, Drew Mackey, Lyle Nordstrom  
Bass: Ryan Mullaney, David Rankin, Don Robinson, Jon Schadt, Bryan Smyth, Jonathan White

## ABOUT THE MUSIC

**ANTONIO VIVALDI** (b.1678–d.1741) was, and is, one of the most famous composers and virtuosos of the Baroque. In 1693, at the age of 15, he began studying to become a priest and was ordained in 1703, eventually becoming known as the “red priest” because of his red hair. However, probably because of ill health (“tightness of the chest,” likely a form of asthma), he was allowed to step back from his daily priestly duties, while still being held to the requirements of the priesthood, including celibacy.

This relief from his duties was a most opportune occurrence as it allowed his hiring as the *maestro di violino* at the *Pio Ospedale della Pietà* (Devout Hospital of Mercy) in his hometown of Venice. This famous institution was a convent, an orphanage, and a music school, all in one. Babies, often illegitimate, were left at the *scaffetta*, a window only large enough to admit infants, who were consequently trained in various roles within the *Ospedale*, ranging from laundry duty to training in music.

Founded in the 14th century as a charitable hospice for orphans and abandoned girls, it gradually became well-known for its musical performances and music education, probably much enhanced by the presence of Vivaldi. Both vocalists and instrumentalists from *figlie di coro* (daughters of the choir) gave many concerts, especially for select audiences of important visitors (performing behind a metal grill to shield the women from the gaze of the visitors). Often the orchestra personnel in these concerts numbered 30-40, occasionally accompanying other famous Venetian musicians, including Vivaldi. A large portion of Vivaldi's instrumental music, as well as his sacred vocal music was written for the *Pietà*. Some of his pupils became very well-known performers and composers, often outside of Venice. The most celebrated of these were Anna Maria del Violino, Chiara della Pietà, the soprano Fortunata Cantora, as well as others.

A French visitor in 1739, Charles de Brosses, wrote about the attractions of the performers:

*There is nothing so charming as to see a young and pretty nun in her white robe, with a sprig of pomegranate blossoms over her ear, leading the orchestra and beating time with all the grace and precision imaginable.*

(He also claimed to steal glimpses of the girls through the latticework during or after a performance.)

Later, the writer and philosopher Jean-Jacques Rousseau wrote:

*The chapel is always full of music lovers. Even the singers from the Venetian opera come so as to develop genuine taste in singing based on these excellent models. What grieved me was those accursed grills, which allowed only tones to go through and concealed the angels of loveliness of whom they were worthy.*

As his interest in opera grew, Vivaldi explored other opportunities, and in 1717 or 1718, he was offered a new prestigious position as *Maestro di Cappella* at the court of prince Philip of Hesse-Darmstadt, governor of Mantua (Italy). At the same time, his contract required that he was to furnish two concerti a month for the *Ospedale*. His three years in Mantua were especially productive as he wrote three operas (performed in Milan and other cities) and, most importantly, while there he composed the famous work that was eventually published in 1725—“*Il cimento dell’armonia e dell’inventione*” (The contest between harmony and invention).

The first four concerti in this publication were the famous “Seasons,” possibly inspired by the countryside around Mantua. In these works Vivaldi explored musical representations of a variety of natural sounds: flowing creeks, singing birds, barking dogs, buzzing mosquitoes, crying shepherds, storms, drunken dancers, silent nights, hunting parties (from both the hunters’ and the prey’s point of view), frozen landscapes, ice-skating children, and warming winter fires. A sonnet, likely written by Vivaldi, accompanied each concerto and described the scenes depicted in the music.

The famous opening theme from *La Primavera* (Spring) was recycled from an aria found in Act 1 of his earlier 1724 opera, *Il Giustino*, but he used it to much greater effect in the opening of *Dorilla in Tempe*, which opens this concert. After Mantua, Vivaldi moved to Rome to compose and oversee the performance of more operas, and even performed for Pope Benedict XIII. In 1725, he returned to his beloved Venice where he produced another four operas as well as more music for the *Ospedale*.

In total, Vivaldi composed more than 500 concerti (some are still being unearthed), around 46 operas, a large body of sacred works and nearly 100 chamber pieces. He is widely recognized for his codification of the concerto

form. He formalized the three-movement form by eliminating the opening introductory movement found in the earlier concerti of Corelli. Vivaldi’s concerti opened with a fast movement, generally utilizing ritornello form, in which the opening theme was repeated by the orchestra in different keys, leaving the modulatory-transition sections to the soloist. This was followed by a slow movement which was a melodic aria generally for the soloist. The third movement was often a dance, sometimes in rondo form, where the opening theme was repeated in the original key. All of the “Four Seasons” basically follow this three-movement form, and the second movement arias are some of his most beautiful compositions.

Vivaldi faced financial difficulties in his later years. Changing musical tastes quickly made his compositions outmoded, so they were no longer held in such high esteem as they once had been in Venice. In hopes of better prospects elsewhere, Vivaldi chose to sell off sizeable numbers of his manuscripts at paltry prices to finance a move to Vienna. He died there during the night of July 28, 1741, at the age of 63, of “internal infection,” in a house owned by the widow of a Viennese saddle maker. His funeral took place at St. Stephen’s Cathedral with few people attending, and he was buried in a simple grave in a public burial ground.

—*Lyle Nordstrom*

**VIVALDI’S GLORIA.** While Vivaldi has been known for centuries as a famous composer of instrumental music and a gifted violinist, a wealth of his sacred compositions, including this famous *Gloria*, discovered in Turin in the first portion of the twentieth century, changed this perception for future generations. The opening chorus, excerpted and beloved by choirs and ensembles of all levels since this time, has proved one of the most recognized sounds in Baroque music. It might also be indicative of another trend, particularly given the approximate date of its composition and first performance.

The conservatories and musical institutions throughout Italy were the desired destination of many in the north of Europe. We owe much of the Galant style that was taking hold on the continent to the throngs going to study and work in well-known Italian cities, and taking this new more “universal” style of the Enlightenment back to their respective countries. It is interesting to see these trends emerge in the opening chorus, as well as the breadth of different techniques he takes on throughout not only the *Gloria*, but “The Four Seasons” as well. While affect ruled the day, Vivaldi also certainly gets some points for style, if we’re keeping score.

As previously mentioned, Vivaldi's charge at the *Ospedale* was that of *maestro di violino* and later added to those responsibilities was the role of *maestro di concerti*. But for two brief spells from 1713-1717, and again from 1737-1739, we also see him deputized as the *maestro di coro*, presumably during successive vacancies in that post. This is surely the origin of the majority (if not all) of his sacred music. The exact date of the *Gloria*, RV 589, the more famous of a pair of *Glorias*, is unknown. Considering the many similarities, it can safely be included in his first stint. Like his oratorio *Juditha Triumphans*, the *Gloria* could be part of music for a celebration marking of the Republic of Venice's victory over the Ottoman Empire in 1716.

The scoring of the work would certainly suggest attribution to the musicians of the *Ospedale*, with all three solo parts for upper (women's) voices, with a simple compliment of strings and basso continuo. Individual wind parts for trumpet and oboe would be easy enough to procure for the performance, and are used sparingly (mvts. 1, 6, 11, 12). This then begs the question why the now conventional four-part scoring includes tenor and bass voices. These would have been sung by the women as well, with some hardy tenor voices. What may have been lacking in fullness from those singing bass, the sonority was surely enhanced by instruments.

It should be noted to those not wholly familiar with the genre that the *Gloria* itself was just one part of the Mass Ordinary, a portion of the service that did not change from one occasion to the next, though it was not always included in the texts used at every Mass. As was the custom of the time, individual texts within this one prayer have separate and often contrasting affects. In other cases, they complement or help to form the

structure of the work. One example of the latter is the use of similar music in movements 1 & 11, both of which use a monophonic opening texture that also links sections of each movement together. This proves effective in highlighting the "oneness" of both God and the Trinity, though it lends itself to some awkward text setting in the penultimate movement.

In contrast, the second movement (*et in terra pax*) creates a musical dichotomy between earthly and heavenly realms: peaceful enough in its character, but harmonically adventurous enough to remind one of their mortal statures and that there will be trials on this earth. Similarly, *Domine Deus*, with its plaintive use of the oboe and a meter that provides a bit more space than common time, suggests a pastoral and caring Lord, whom earth celebrates and leans on as if a shepherd.

One incredibly creative element that Vivaldi uses, like so many of his generation, is the *Gloria* as a musical depiction of Christ as both human and divine. This manifests itself in *Domine fili unigenite* as a jaunty dotted triple meter, enlivened by regular hemiola groups of three in the space of two. This relationship, at least with regard to meter, is traditionally a representation of that which is imperfect (duple) and that which is perfect (triple). *Qui sedes ad dexteram Patris* keeps the use of hemiola intact, but imposes a minor and ominous sounding sonority that truly paints a "fear of the Lord" for the listener.

Finally, it should also be noted that the final movement, *Cum Sancto Spiritu*, is derived, and more often copied directly, from a fugue written by Giovanni Maria Ruggieri, for which Vivaldi kept the "bones," but added harmonic structure, instrumentation, and text underlay.

—Ryan Mullaney

## THE SOLOISTS

### HANNAH BASLEE

Alto Hannah Baslee has been an active consort singer and soloist residing in the Washington D.C. metropolitan area since 2015. Her local work includes performances with D.C.'s top ensembles, including Washington Bach Consort, The Thirteen, Folger Consort, 21st Century Consort, Washington National Cathedral, and the Schola at the Basilica of the National Shrine of the Immaculate Conception. Recent solo work includes BWV 54 *Widerstehe doch der Sünde* with Bethlehem Bach Society, Purcell's *Now does the glorious day appear* with Harry Bicket and The English Concert, Pergolesi's *Stabat Mater*, Buxtehude's *Membra Jesu Nostri*, and Michael Tippett's *A Child of our Time*. In 2023, Hannah joined Clarion on their Solomon tour with Harry Bicket and The English

Concert. She's toured internationally with Washington National Cathedral down the Camino de Santiago in Spain and with the American Soloists Ensemble in Korea, and she's looking forward to a tour to Rome with The National Shrine next year. Hannah can be heard on several recordings including Clarion's Grammy nominated Rachmaninoff: *All Night Vigil*, The Thirteen's Monteverdi *Vespers of 1610*, The Thirteen's Monteverdi: *The Lost Vespers*, Washington Bach Consort's *Myth's Contested*, and Clarion's upcoming album Rachmaninoff *Liturgy of St. John Chrysostom*.

### MARC BELLASSAI

Keyboard specialist Marc Bellasai 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, Art History, and directs the Early Music Ensemble at Towson University.

### **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.

### **KATIE HENDRIX**

Soprano Katie Hendrix is a graduate of Frostburg State University, and a frequently featured soloist in the tri-state area. Relatively new to the Mountainside Baroque Summer Academy faculty, she is a teacher of music in the Allegany County Schools, and her enthusiasm and teaching skills are a welcome addition to our faculty lineup.

### **DANIEL MCCARTHY**

Violist Dan McCarthy's playing has been described as "virtuosic" by *Seen and Heard International*. He was a part of the first class of baroque violists ever to be accepted into the historical performance program at The Juilliard School, where he was often featured in performances playing violin, viola d'amore, and viola da gamba. Dan has served as section violist with the Trinity Wall Street Baroque Orchestra, concertmaster of the Austin Baroque

Orchestra, and tenor gambist with Parthenia. He has also toured extensively throughout North America, East Asia, and Europe with artists and groups such as Jordi Savall, Masaaki Suzuki, Orchestra of the Age of Enlightenment, Tafelmusik Baroque Orchestra, and American Bach Soloists. Here on the east coast he plays with Bach Vespers at Holy Trinity, Washington Bach Consort, New York State Baroque, Artek, REBEL, Clarion Music Society, Early Music New York, Teatro Nuovo, Queens Consort, Academy of Sacred Drama, Brandywine Baroque, and Tempesta Di Mare.

### **CYNTHIA ROBERTS**

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.

### **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. In addition to maintaining a private studio in New York City, he is on the faculty of Princeton University.

## ABOUT MOUNTAINSIDE BAROQUE

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

Beyond performances and other public events, education has been an important component in our outreach. In addition to our annual Mountainside Baroque Summer Academy designed for middle school, high school and early college student musicians with its local and regional scope, in the past two years Mountainside Baroque has instituted a locally-targeted "Mountainside in the Schools" program. Our professional performers work with Allegany County orchestral students to help them improve their technique and achieve greater success in performance.

These activities demonstrate the premium we place on the local sense of "community" and collaboration within the region, as is shown by the student scholarships provided for choral students from Shepherd University, Susquehanna

University, Indiana University of Pennsylvania, and Frostburg State University, among others.

In addition, over time, we have 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*. 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, especially for our current two-concert "festive" weekend events.

In 2021, a 10-year retrospective, "Great Music, Again: 10 Years of Mountainside Baroque," garnered more than 1,000 views and is still available on our website. Find also clips of live performances, or go to our YouTube channel to enjoy the performance of Handel's *Alexander's Feast*.

Mountainside offers an online box office on its website, providing not only convenience but a FlexSaver Pass 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 or YouTube.



## SPECIAL THANKS TO OUR VOLUNTEERS

- ❁ Our performer hosts: Jim Ballas, Jeff & Shelly Dilks, Nicole Halmos, Rev. Martha Macgill & Bryan Kelleher, Lyle & Pat Nordstrom, Yvonne Perret & Louis Van Hollen, Rev. Alison & Mitch Peters, Debbie & Burt Streicher, Marsha Tarte, and Emmanuel Episcopal
- ❁ All those who helped with publicity materials distribution: Clint & Linda Bradley, Jo Ann Condry, Shelly Dilks, Katie Hendrix, Rev. Matthew Riegel, Alicia Rafter, Jane Rossi, Lyle Nordstrom
- ❁ Rebecca Galliher for helping with online event listings
- ❁ Shelly & Jeff Dilks for providing meals for our performers during rehearsal breaks
- ❁ Janie Nordstrom Griffiths and Shelly Dilks for editing assistance
- ❁ Debbie Symanski of St. Paul's Lutheran for producing our programs
- ❁ Mark Steiner for acting as venue liaison & concert manager
- ❁ Thanks to the staff at the Shrine of Ss. Peter and Paul for providing their support and in offering us their rehearsal and performance space, as well as Emmanuel Episcopal Parish for providing rehearsal space.
- ❁ Jeff & Shelly Dilks, Emily Kenney, Robert Hilderbrand, Rev. Matthew Riegel and Robin Summerfield for acting as hosts and manning the ticket table

## MOUNTAINSIDE BAROQUE

### Board of Directors

Jeffery Dilks (President), Shelly Dilks (Vice President), Emily Kenney (Treasurer), Ryan Mullaney (Temporary Secretary), Robert Hilderbrand, Lyle Nordstrom, Patricia Nordstrom, Rt. Rev. Matthew Riegel, Robin Summerfield  
Artistic Directors: Ryan Mullaney and Lyle Nordstrom  
Mark Steiner: Rehearsal Accompanist | Housing Coordinator & Correspondence: Shelly Dilks  
Program and Publicity: Pat Nordstrom | Video: Lyle Nordstrom, Jeff Dilks, Neil Styliniski

# MOUNTAINSIDE BAROQUE DONORS

JANUARY 2023 TO PRESENT

All elementary & high school tickets have been underwritten for the entire '23-'24 season by anonymous donor.

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## 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. Donations can be made to *sponsor a concert*, in part (\$1000), *sponsor an artist* (\$600), *support artist travel* (\$250+), or *contribute to support other expenses*. Patrons may also choose to support the organization through IRA distributions, stock transfers, or bequests. Whether through regular attendance at our concerts, a financial contribution, or a note of appreciation, your steadfast support is and has been greatly appreciated. A venture such as this could not happen without all three, which have allowed us to mount our exciting 2023-2024 season. We offer our sincere thanks to all of our supporters for making this ongoing series a possibility. You can make your donation online (see QR code) or by check (made out to Mountainside Baroque, Inc. and sent to PO Box 3143, LaVale MD 21504).



## \* An Opportunity for Business Owners and Individuals \*

Mountainside Baroque will include an advertising supplement to the programs for all concerts during the 2024-25 season. With several concerts in the works this would be a great way to support MBQ and advertise your business or organization. For details please contact Shelly Dilks at [dilksclan@gmail.com](mailto:dilksclan@gmail.com) or (515) 450-8772. We're excited to start this new part of our program and look forward to working with you.

## COMING IN 2024-2024 "NEW HORIZONS: Mountainside Branches Out"

Handel! Music of the Founders!  
Renaissance Kings! Benjamin Britten!  
+ Annual traditions like Lessons and Carols  
(Get updates at [www.mountainsidebaroque.org](http://www.mountainsidebaroque.org))

## MOUNTAINSIDE BAROQUE SUMMER ACADEMY

For Middle School, High School, and Early College Music Students

**JUNE 17-24, 2024**

ACCEPTING APPLICATIONS

[HTTPS://WWW.MOUNTAINSIDEBAROQUE.ORG/ACADEMY](https://www.mountainsidebaroque.org/academy)

Scholarships & tuition reduction available

QUESTIONS? Email [mountainside@mountainsidebaroque.org](mailto:mountainside@mountainsidebaroque.org)



## *Interested in the Future of Mountainside Baroque?*

Ask about participating on the MBQ Board of Directors. We are looking for energetic, future-thinking folks to help the organization move ahead. We have exciting ideas and would appreciate your time and insights!

You can also support the organization in any number of other ways.

For more details, contact Shelly at (515) 450-8772.

- Make an Annual Donation
- Make a Monthly Donation
- Make a Multi-Year Pledge
- Sponsor a Concert
- Underwrite Artist Fees
- Underwrite Artist Travel Expenses
- Advertise in the Program
- Create a Community Trust Foundation Fund
- Avoid taxes: Direct your 401K distribution to Mountainside Baroque
- Volunteer, provide home stays for performers, help with publicity

