

MOUNTAINSIDE



RYAN MULLANEY AND
LYLE NORDSTROM, DIRECTORS

'23-'24 Series: Seasonal Delights

September Weekend 2023



The Thistle and Rose

Sunday, October 1, 2023 | 4:00pm

Cumberland Masonic Temple, 15 Greene St., Cumberland, Maryland

PO BOX 3143 | LAVALE MD 21504 | WWW.MOUNTAINSIDEBAROQUE.ORG

Fiddling with Stef & Sarah

Saturday, September 30, 2023 | 7:30 p.m.

Clatter Café | Frostburg, Maryland

This early-music-inspired repertory of Texas and Scottish fiddling is led by Stephanie Noori and Sarah Lynn, accompanied by Ryan Mullaney (bodhran) and Lyle Nordstrom (guitar & lute).

STEPHANIE NOORI (violin)

Praised for her “tonal subtlety and sure-fire intonation” (*Dallas Morning News*), Stephanie Noori is known for her versatility as a multi-instrumentalist, fluent in a variety of musical styles. Although known primarily for historically-informed performances on the violin, being a Texas native, playing the fiddle has pride of place in Stephanie’s professional bag of tricks. She has performed throughout the United States and Europe as both chamber musician and soloist, featured on violin, viola, and viola da gamba. Stephanie is the concertmaster for Austin Baroque Orchestra and a founding member of Les Touches and multimedia performing arts organization Lumedia Musicworks. She appears regularly with some of the leading early music ensembles in the nation.

SARAH LYNN (flute, recorder, fiddle)

A multi-instrumentalist and composer hailing from Austin, TX, Sarah is also the current US National Scottish Fiddle Champion (2022 and 2023) and mentee of 10-time champion Dr. John Turner. She graduated with two Baroque flute performance degrees from the Peabody Institute of Johns Hopkins University and was the recipient of the “Excellency in Early Music” award. During her time in college, she was the Musician-in-Residence for a local retirement home, while also performing with orchestras around the Midwest and East Coast, including Mountainside Baroque, The Washington Bach Consort, and The Baltimore Symphony Orchestra. As well as playing the violin and Baroque flute, Lynn also plays Baroque and Renaissance recorders and the Renaissance flute, and enjoys singing in choirs.

The Thistle and the Rose

Sunday October 1, 2023 | 4:00 p.m.

Cumberland Masonic Temple | Cumberland, Maryland

PRELUDE

The Thistle and the Rose

John Turnbull (1804-1844)

Katie Hendrix with Ensemble

There grew in bonnie Scotland a thistle and a brier;
And aye they twined and clasped like sisters kind and dear.
The rose it was sae bonnie, it could ilk bosom charm;
the thistle spread its thorny leaf to keep the rose from harm.

A bonnie laddie tended the rose baith aire and late,
He watered it, and fanned it, and wove it wi’ his fate;
And the leal hearts of Scot-land prayed it might never fa’,
the thistle was sae bonnie green, the rose sae like the snaw.

But the weird sisters sat where hope’s fair emblems grew,
They drapt a drap upon the rose o’ bitter blasting dew;
And aye they twined the systic thread, but ere their task was done,
The snaw white rose it disappeared, it withered in the sun.

A Bonnie laddie tended the rose baith aire and late,
He watered it, and fanned it, and wove it wi’ his fate;
But the thistle tap it withered, winds bore it fa awa’
And Scotland’s heart was broken for the rose sae like the snaw. –*Robert Allan*

ENGLAND

Green Garters

John Johnson (1540-1594)

Ensemble

Shall a smile

William Corkine (fl. 1610 - 1617)

Katie Hendrix with Arnie Tanimoto

Shall a smile, or guilefull glance,
Or a sigh, that is but feined,
Shall but tears that come by chance,
Make me doubt that was disdained?
No, I will no more be chained.

Shall I sell my freedom so,
Being now from Love remised?
Shall I learn (what I do know
To my cost) that Love's disguised?
No, I will be more advised.

Must she fall and I must stand?
Must she fly and I pursue her?
Must I give her heart, and land,
And, for naught; with them endue her?
No, first I will find her truer.

The Scotch Humor

Nicola Matteis (fl. c. 1650 – after 1713)

Stephanie Noori with instruments

Gather ye Rosebuds while you may

William Lawes (1602-1645)

Katie Hendrix with Lyle Nordstrom

Gather ye rosebuds while ye may,
Old Time is still a-flying;
And this same flower that smiles today
Tomorrow will be dying.

The glorious lap of heaven, the sun,
The higher he's a-getting,
The sooner will his race be run,
And nearer he's to set

That age is best which is the first,
When youth and blood are warmer;
But being spent, the worse, and worst
Times still succeed the former.

Then be not coy, but use your time,
And while ye may, go marry;
For having lost but once your prime,
You may forever tarry. –Robert Herrick

Stay, Stay a while

John Wilson (1595 – 1674)

Katie Hendrix with Marc Bellassai

Stay, oh stay, why dost thou fly me?
Turn again and lay thee by me.
I am neither snake nor adder,
I'll not hurt thee, come and try me,
None shall of they sight be gladder.

Yet not drown nor hurt them sweetest
If for fear of that thou fleetest,
They'll be dry if thou but eye them
Or if thou shalt think it mettest,
With my sighs I'll fan and dry them.

Come and rest thee on my bosom,
I'll but braid they locks and loose'em.
Dew and drench them with the showering
Of mine eyes that hither woos them
With a fragrant steam down pouring.

Come and thou shalt taste of twenty
Sort of fruit that here in plenty
Lie I'll invite they, blue dew berries,
Freapes and damsons to content thee
Strawberries, green figs and Cherries.

Lachrimae pavan**John Dowland (ca. 1563-1626)***Lyle Nordstrom, lute***Touch me Lightly
Loves Farewell****Tobias Hume (1579 –1645)***Arnie Tanimoto, lyra viol***Lochbar no more****Set by William McGibbon (1690-1756)***Ensemble*

Farewell to Lochaber! and farewell, my Jean,
 Where heartsome with thee I hae mony day been;
 For Lochaber no more, Lochaber no more,
 We'll maybe return to Lochaber no more!
 These tears that I shed they are a' for my dear,
 And no for the dangers attending on wear,
 Though borne on rough seas to a far bloody shore,
 Maybe to return to Lochaber no more.

Hornpipe**Hugh Aston***Marc Bellassai, harpsichord***The Battle of Chevy Chase****Anonymous**

The extensive text refers to the famous 1388 Battle of Otterburn. Henry Percy, Earl of Northumberland, leads a large hunting party on the land of Scottish nobleman James Douglas. A bloody battle ensues. Greatly outnumbered Scottish forces ultimately prevails but only 110 people survive. The two leaders earn each other's respect, but in the end, both die.

Much of this text comes from the traditional songs of Martha Davis' (Harrisonburg, Virginia). To maintain the story continuity, additional verses have been inserted from other ballad sources.

1. God prosper long our noble king,
 our lives and safties all,
 A woeful hunting once there did
 in Chevy Chase befall.

2. Earl Percy of Northumberland
 a vow to God did make
 His pleasure in the Scottish woods
 three summer days to take.

3. To chase the deer with hound and horn
 Earl Percy took his way;
 Like tidings to Earl Douglas came
 in Scotland, where he lay.

4. Who sent Earl Percy present word
 he would prevent his sport;
 The English Earl, not fearing this,
 did to the woods resort.

Telling about the men who were his (Percy's) followers. Douglas and his clansmen come into view.

5. And long before the noon they had
 a hundred fat bucks slain,
 And having dined, the drovers went
 to rouse them up again.

6. Earl Percy to the quarry went
 to view the nimble deer,
 He says, "Earl Douglas promised
 this day to meet me here..."

7. 'Loe, yonder doth Earl Douglas come,
 his men in armor bright
 Full twenty thousand Scottish speares
 all marching in our sight.

Hot words and a challenge from Douglas that they two fight it out, while the men looked on. They fought with swords. At last Douglas saw that Percy was weakening.

8. Show me,' said hee, "whose men you bee
that hunt so boldly here,
That without my consent doe chase
and kill my fallow deere.'

10. 'Nay, nay, Earl Douglas,' Percy said,
'Thy profer do I scorn,
I would not yield to any Scot
that ever yet was born.'

12. At last these two stout earles meet
like captaines of great might;
Like lyons wood they layd on lode,
they made a cruell fight.

9. 'Yield, yield, Earl Percy,' Douglas said,
for faith I will thee bring,
And thou shalt hugh renowned be
by James our Scottish King.'

11. Let thou and I the battell trye,
and set our men aside:'
'Accurst bee [he]' Erle Pearceye said,
by whom it is denied.'

13. With such vehement force and might
it did his body gore,
The spear went through the other side
a good cloth yard or more.

They fought on until Percy fell dead. After an arrow from an English bow struck Douglas, the fighting became hand-to-hand. Neither side would yield until night came, when there were only a few left. The deeds of valor of the men, along with their names, were given in many versions of the song, but are not included here. [Both Scottish and English kings vowed vengeance.]

14. Thus did both nobles dye,
whose courage none cold staine;
An English archer then perceived
the noble else was slain.

15. And of the rest, of small account,
did many hundreds die:
Thus endeth the hunting in Chevy Chase,
made by the Earl Percy.

SCOTLAND

The lass of Paties mill

Caledonian Pocket Companion (1745)

Sarah Lynn, flute, with Lyle Nordstrom

Hit her on the bum

Curious Collection of Scot's Tunes (William Bremner?)

Ensemble

Songs for the Seasons

James Oswald (1710–1769)

The Poppy (Summer)

Andante, Gavotta

The Marvel of Peru (Autumn)

Scocese, Comic, Musette

The Snow Drop (Winter)

Affetuossimo, Gavotta

The Broom of Cowdenknowes

Anonymous

Katie Hendrix and Lyle Nordstrom

How blythe, ilk morn, was I to see
My swain come o'er the hill!
He skipt the burn, and flew to me;
I met him wi' good will.
O the broom, the bonny, bonny broom,
The broom o' Cowdenknows;
I wish I were wi' my dear swain,
Wi' his pipe and my ewes.
O the broom...
While thus we spent our time, by turns
Betwixt our flocks and play,
I envy'd not the fairest dame,
Tho' ne'er so rich and gay.
O the broom...

I neither wanted ewe nor lamb,
While his flock nearer me lay;
He gather'd in my sheep at night,
And chear'd me a' the day.
O the broom...
Hard fate! that I shou'd banish'd be,
Gang heavily and mourn,
Because I lov'd the kindest swain
That ever yet was born!
O the broom...
Adieu, ye Cowdenknows, adieu,
Farewell a' pleasures there;
Ye gods, restore me to my swain,
Is a' I crave, or care.
O the broom...

From *A Sonata of Scots Tunes*

Oswald

**O Mother, what shall I do
Polwart on the Green**

The Modern Heritage

Traditional, arranged by Sarah Lynn

**Da Slookit Light
Jig of Slurs
Mairi's Wedding**

Step we gaily, on we go
Heel for heel and toe for toe
Arm in arm and row on row
All for Mairi's wedding...
Red her cheeks as rowans are
Bright her eyes as any star
Fairest of them all by far
Is our darling Mairi.
Step we gaily, on we go...

Over hillways up and down
Myrtle green and bracken brown
Past the shielings through the town
All for sake of Mairi.
Step we gaily, on we go...
Oh plenty herring, plenty meal
Plenty peat to fill her creel
Plenty bonny bairns as well
That's the toast for Mairi.
[ALL] Step we gaily, on we go...
La la la... Step we gaily, on we
go...

ABOUT THE MUSIC

The fraught saga of the relations between Scotland and England, by turns cordial and divisive, has played out over many centuries. As similar and yet diverse nationalities joined on a single island, disputes between the two have centered around competing royal political authorities as well as religious differences (the Scots were largely Calvinist, or Presbyterian and the English Anglican, or Church of England].

The question of whether or not England rules Scotland dates from medieval times, when, for example, battles were fought where the Scots routed the English, causing the English to finally sign a treaty accepting Scottish independence. This period also saw the establishment of the rival Stewart and Tudor dynasties.

During the tumultuous 15th and 16th centuries, Scotland was ruled successively by the Stewarts James I, II, III, IV and, finally, James V. With his death in 1542, Mary I (Bloody Mary) stood in line for the throne under the regency of James V's widow. The only surviving child of Henry VIII by his first wife, Catherine of Aragon, Mary eventually ruled from 1553-1558, but found herself unable to govern Scotland in face of the surliness of the aristocracy and the intransigence of the population, who favored Calvinism and disapproved of her Catholicism. She fled to England where she hoped that her cousin Elizabeth Tudor, the daughter of Henry the VIII by Anne Boleyn, would welcome her. Unfortunately, that was not true. After a period of de facto imprisonment, Mary was found guilty of plotting to assassinate Elizabeth and was beheaded in 1587.

Elizabeth I, sometimes referred to as the "Virgin Queen," was Queen of England and Ireland from 1558 until she died in 1603, becoming the last monarch of the Tudor line. Following her death, James VI (Stewart), son of Mary, became King of England and Ireland as James I. Thereafter, although the two crowns of England and Scotland remained distinct, the monarchy was based chiefly in England. With advent of the 8-year Civil War, Charles I, James's son, was eventually executed, and the English Parliament voted to decree their monarchy to be at an end. The Scots Parliament, after some deliberation, broke their links with England and declared that

Charles II, son and heir of Charles I, would become King. He ruled until 1651 when the armies of Oliver Cromwell occupied Scotland and drove him into exile. (After the Restoration, however, he became King of England and Ireland as well as Scotland.)

Although the British Isles (including Wales and Ireland) were seemingly always in turmoil, music—and the melodies of the various traditions—helped to maintain a common link among the various groups. Music flourished under Elizabeth. Her reign was also called "the golden age of the lute," and a wealth of music for that instrument and keyboard was composed by John Dowland, John Johnson and William Byrd. Much of this music followed the styles of the dances of the time (pavan, galliard, corant and almain), or built on the wealth of the popular folk tunes of the era, often with variations on repeated sections ("Lachrimae Pavan,"). This style was also the basis for the music in Scotland with its abundance of wonderful tunes, many of which are still popular today ("Bonnie Banks o' Loch Lomond," "Auld Lang Syne," etc.)

By the end of the 17th century and during the 18th century, a plethora of these tunes were published, some of them in five volumes or more, assembling hundreds of tunes representing the Scottish heritage. Many of them found their way into England and even appeared in John Gay's 18th century "Beggars Opera" (performed by MBQ in 2016). As was also the English tradition, the Scottish fiddlers, especially William McGibbon and Neil Gow, published books of these tunes set with their variations. Books for flute, harp and keyboard followed, all built on the wonderful Scottish tune resource. Several of these famous tunes are heard in our concert today: ("Lochaber no more," "The Lass of Paties Mill," "The Broom of Cowdenwoldes"). They also found their way onto the continent and composers such as Francesco Geminiani and Josef Haydn wrote compositions and arrangements based on Scottish tunes.

Perhaps the most famous of the Scottish composers during the early 18th century was James Oswald. Born in 1710 in Crail, Scotland, Oswald spent his early career as cellist and dancing master in Dunfermline and Edinburgh. He eloped to London in

ABOUT (CON'T)

1741 with Mary Ann Melvill and eventually set up his own publishing house where he championed the Scottish music tradition. One publication was the 12-volume *Caledonian Pocket Companion*. Many of those were published with his own set of variations, including some heard on the concert today. His “Sonata of Scots Tunes,” for instance, became a very well-known trio sonata with a Baroque figured bass, showing that his immersion in the tradition carried over to his more formal works. This is also reflected in his two sets of *Airs for the Seasons*—some 96 compositions in all—each named for a different flower

or shrub, and attributed to their appropriate season of the year. Although they were newly composed, they have the folk-tune quality which permeated his musical life.

It is interesting that the current style of performance of a tune followed by variations (often improvised) is the common performance style of the Scottish fiddlers of today. A tradition born in the Baroque still lives.

Lyle Nordstrom/Pat Nordstrom

THE PERFORMERS

MARC BELLASSAI (harpsichord, virginals)

Marc 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. He currently performs with several Baltimore groups including Vivicantando, Charm City Baroque, Tazzina Dramatica, and as well as Mountainside Baroque. His interests include early keyboard performance practice, basso continuo, organology, art history, and the music and literature of the Italian seicento/settecento. He currently teaches Harpsichord, Art History, and directs the Early Music Ensemble at Towson University. His opening lecture on the relationship with Baroque Art and Music is one of the highlights of the Academy.

KATIE HENDRIX (voice)

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 was 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.

ARNIE TANIMOTO (cello, viola de gamba)

Gold medalist of the 7th International Bach-Abel

Competition, Arnie Tanimoto is equally at home on the viola da gamba and Baroque cello. He was the first-ever viola da gamba major at The Juilliard School, where he soloed on both instruments, a first at Juilliard. Described by The New York Times as a “fine instrumental soloist,” Arnie performs in venues across the United States, Europe, and Japan. The recipient of a 2017 Frank Huntington Beebe Fund Fellowship, he has also performed and recorded with Barthold Kuijken, the Boston Early Music Festival Ensemble, and the Smithsonian Consort of Viols. Arnie is an advocate for the viola da gamba, and can be found giving lecture demonstrations and premieres of new works for the instrument around the country. As a teacher, he serves on faculty at the Mountainside Baroque Summer Academy as well as maintaining a private studio. He holds degrees and certificates from the Oberlin Conservatory, the Eastman School of Music, The Juilliard School, and the Schola Cantorum Basiliensis. Outside the realm of historical performance, Arnie has collaborated with artists ranging from Stevie Wonder to Joyce DiDonato, with whom he has recorded an NPR Music Field Recording. He has recently been appointed to the Performance Faculty at Princeton University in Viola da gamba and Baroque cello,

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. 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 in its twelfth season, 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 present our twelfth season of live concerts in 2023-2024, "Seasonal Delights." 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>), along with other live performance clips.

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, 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, Marsha Bell, and Jeff & Shelly Dilks. All those who helped with publicity materials distribution: Katie Hendrix, Clint & Linda Bradley, Jane Rossi, Shelly Dilks, Jim Ballas, Pat & Lyle Nordstrom
- 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
- Jeff & Shelly Dilks for manning the ticket table.
- Our performance and rehearsal hosts: the Clatter Café (especially Jon Walters) and the Cumberland Masonic Temple (Robin Summerfield)

MOUNTAINSIDE BAROQUE Board of Directors

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MOUNTAINSIDE BAROQUE DONORS JANUARY 2022-PRESENT

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

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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. 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 2022-2023 season. We offer our sincere thanks to all of our supporters for making this ongoing series a possibility. You can make your donation online or by check—made out to Mountainside Baroque, Inc.



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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.

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Seasonal Delights

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SATURDAY, NOV. 11

****Interactive Workshop****

Gregorian Chant-Along

St. Paul's Lutheran | TBA



SUNDAY, DECEMBER 17

Lessons and Carols

Emmanuel Episcopal | 5pm



SATURDAY, FEB. 17

****Interactive Workshop****

Early American Singing

Emmanuel Episcopal | TBA



SUNDAY, MARCH 8

About the Maypole

St. Paul's Lutheran | 4pm



SATURDAY, JUNE 1

In Love with Viola

Shrine Ss. Peter & Paul | 7:30pm



SUNDAY, JUNE 2

Vivaldi's 4 Seasons

Shrine Ss. Peter & Paul | 4pm