

MOUNTAINSIDE



RYAN MULLANEY AND
LYLE NORDSTROM, DIRECTORS

A Festive Weekend of North German Music

Fond Farewells

March 19, 2022 | 8pm

Night Music of the North

March 20, 2022 | 4pm

Nathan Medley, countertenor
Jeremy Rhizor, Baroque violin
Arnie Tanimoto, viola da gamba
Timothy Murphy, organ
Marc Bellassai, harpsichord, virginals, organ
Lyle Nordstrom, lute, theorbo

St. Paul's Lutheran Church
15 Fayette Street, Cumberland, Maryland
www.mountainsidebaroque.org

MBQ. Great Music. Again.

Fond Farewells

“Abscheid”

Abschied, m. 1) von einem Ort, the Parting, Going away; aus diesem Leben, the Departure, Issue out of this Life; 2) Beurlaubung, the Taking Leave, Valediction, Farewell; nehmen, to take Leave, bid Farewell, shake Hands with your Friends;

Marc Bellasai, harpsichord, virginals

From the Fitzwilliam Virginal Book:

Præambulum

[Antiphon] - In Nomine

John Bull (1562-1628)



**Loth to Depart
Fantasia**

Giles Farnaby (ca. 1563-1640)



From My Ladye Nevells Booke:

The Battell:

William Byrd (ca. 1539-1643)

The souldiers sommons – The marche of footemen – The marche of horsmen – The Irishe marche –

The bagpipe and the drone – the battels be joined...

The retreat/The burying of the dead

Brief Intermission

Suite in c minor

Johann Jakob Froberger (1616-1667)

Allemande – Gigue – Courante – Sarabande



Capriccio B-dur sopra la lontananza del fratello diletissimo [BWV 992]

J. S. Bach (1685-1750)

‘Capriccio on the Departure of his beloved Brother’

1. *Arioso: Adagio – Ist eine Schmeichelung der Freunde, um denselben von seiner Reise abzuhalten*

‘the Flattery of his Friends, who wish to stop him from leaving’

2. *Ist eine Vorstellung unterschiedlich Casuum, die ihm in der Fremde könnten vorfallen*

‘a Description of the various Disasters that might befall him Overseas’

3. *Adagiosissimo – Ist ein allgemeines Lamento der Freunde*

‘a general Lamentation of his Friends’

4. *Allhier kommen die Freunde (weil sie doch sehen, daß es anders nicht sein kann) und nehmen Abschied*

‘his Friends join together (seeing that it cannot be Otherwise) and take their Farewells’

5. *Aria di Postiglione (Allegro poco)*

Aria of the Post-Coach Driver

6. *Fuga all’imitazione della Cornetta di Postiglione*

Fugue in imitation of the Post-Coach Horn

Night Music of the North

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Tim Murphy, organ
Marc Bellassai, harpsichord, organ
Lyle Nordstrom, lute, theorbo

Was betrübst du dich

Christoph Bernhard (1628-1692)

Nathan Medley with, violin, viola da gamba and basso continuo

| | |
|--|---|
| Was betrübst du dich, meine Seele, und bist so unruhig in mir? Harre auf Gott; denn ich werde ihm noch danken, daß er meines Angesichts Hilfe und mein Gott ist was betrübst du dich, meine Seele. | Why art thou cast down, O my soul? and why art thou disquieted within me? Hope thou in God: for I shall yet praise him, who is the health of my countenance, and my God. Why art thou cast down, O my soul? |
|--|---|

Prelude and Chaconne VIII

Johann Caspar Fischer (c.1656 –1746)

Marc Bellassai, harpsichord

Sonata Ondecima à doi. (Op. 2 no. 11)

Johann Philipp Krieger (1649-1725)

Jeremy Rhizor, violin, Arnie Tanimoto, viola da gamba
Marc Bellassai, organ, Lyle Nordstrom, theorbo

Grave-Andante
Largo-Allegro-Largo-Allegro
Adagio-Presto-Adagio-Vivace

Jetztund kömpt die Nacht herbey

Johann Nauwach (ca.1595-1630)

Nathan Medley, countertenor, Lyle Nordstrom, lute

| | |
|---|---|
| Jetztund kömpt die Nacht herbey Vieh und Menschen werden frey, Die genütschte Ruh geh an Meine Sorge kömpt heran Schöne glänzt der Monderschein; Und die güldnen Sternelein; Froh is alles weit und breit, Ich nur bin in Trawrigkeit Zweene mangeln uberall An der schönen Sternen Zahl Diese Sternen Wdie ich meyn Ist der Liebsten Angenschein. | Now the night is closing in, Beasts and men release from toil Longed for rest is nigh; My woe now falls upon me How fair the moonlight shines, And the little golden stars; All are merry far and wide, I alone languish in sadness Two are lacking where'er I look, Amidst the myriad of lovely stars; By these starts I mean The light of my beloved's eyes. |
|---|---|

Noch dem Monden frag'ich nicht,
Tunckel ist der Sternen Liecht;
Weil sich von mir weggewendt
Asteris, mein Firmament.

I do not seek the moon,
Dark is the light of the stars,
For she has turned away from me,
Asteris, my firmament.

Kunst des Küssen (The Art of Kissing)

Andreas Hammerschmidt (ca. 1611-1675)

Nathan Medley, countertenor, Lyle Nordstrom, lute

Nirgends hin, als auff den Mund,
da sinckts in deß Herten grund.
Nicht zu frey, nicht zu gezwungen,
nicht mit gar zu fauler Zungen.
Nicht zu wenig nicht zu viel.
Beydes wird sonst Kinderspiel.
Nicht zu laut, und nicht zu leise
Bey der Maß' ist rechte weise.

Nowhere but on the mouth,
Then it sinks to the bottom of the heart.
Not too free, not to pressing
Not with too indolent with tongue.
Not too little, not too much
For either makes it into a childish game.
Not too loudly, not to softly,
In moderation lies the better part.

Nicht zu nahe, nicht zu weit.
Diß macht Kummer, jenes Leid.
Nicht zu langsam, nicht zu schnelle.
Nicht ohn Unterscheid der Stelle.
Nicht zu harte, nicht zu weich.
Bald zugleich, bald nicht zugleich.
Nicht zu trocken, nicht zu feuchte,
wie Adonis Venus reichte.

Not too near, not too far.
Now all together, now separately
Not too slow, not too fast.
Not always on the same place.
Not too hard, not too soft.
The one troubles, the other dismays
Not too drunken, not too moist
But like Adonis kissed his Venus.

Halb gebissen, halb gehaucht.
Halb die Lippen eingetaucht.
Nicht ohn Unterscheid der Zeiten.
Mehr alleine, denn bey Leuten.
Küsse nun ein ledermann
wie er weiß, will, soll und kan.
Ich nur, und die Leibste wissen,
wie wir uns recht sollen küssen.

Half biting, half panting,
Half plunged between the lips.
Not all the same time,
More often alone than in company.
Now everyone kisses
As well as he knows, wants, wills and can.
But I and my beloved rightly know
How to kiss each other.

Canzona in G

Franz Tunder (1614-1667)

Marc Bellasai, chamber organ

Jubilate Domino

Dieterick Buxtehude (ca. 1637-1707)

Nathan Medley, countertenor, Arnie Tanimoto, viola da gamba
Marc Bellasai, organ, Lyle Nordstrom, theorbo

Jubilate Domino, omnis terra.
Cantate et exultate et psallite,
Psallite Domino in cithara,
Cithara et voci psalmi,
In buccinis et voce tubae.
Jubilate in conspectu
Regis Domini.

Rejoice in the Lord, all the earth!
Sing, exult, and strike up!
Strike up to the Lord with the lyre
The lyre, and the sound of psalms,
With horns and the sound of the sackbut!
Rejoice before
the King, the Lord!

Intermission

“Großes” Praeludium in e-Moll

Nicholaus Bruhns (1665-1697)

Tim Murphy, organ

Aria X. Herr Jesu Christ, du höchstes Gut

August Kühnel (1645-ca.1700)

Arnie Tanimoto, viola da gamba, Marc Bellassai, organ

Prelude

Thomas Baltzar (1630-1663)

Jeremy Rhizor, violin

Der Rheinsche Wein

Adam Krieger (1634-1666)

Nathan Medley with ensemble

Seht doch! wie der Rein-Wein tanzt
in dem schönen Glase!
Wie er hin und wieder ranzt
und freuche in die Nase
das man vom Geruche bald
dumm und dansch muß werden
mein was hat er vor Gewalt
über uns auff Erden?

Lieber Rein-Wein küsse mich,
mit verliebten Schertzen
Ich hingegen werde dich
weidlich wieder herzen
drücke doch die beste Krafft
von der Berge Klippen
nemlich deinen Reben-Safft
dicht an meine Lippen.

Nun, so tanzt mein lieber Wein
Tantz in deinen Glase,
Tantze weil wir lustig seyn,
Tantz auch in die Nase,
Durch die Natze tantze fort,
Wo du hin kanst kommen,
Und so wird uns auff dein Wohl
Alles Leid entnommen.

Just see, how the Rheine wine dances
In the pretty glass!
And how from time to time it tingles
And creeps into the November
So that from its fragrance one soon
Becomes quite silly and tipsy.
What is then the power it has
Over us here on earth?

Dear Rhine wine, kiss me
With loving joviality
And I for my part, shall
Lustily quaff you again,
And press the sweetest strength
From the mountain slopes,
That is the juice of your vine,
Close upon my lips.

Now, then, dance my beloved wine,
And through the nose as well,
Wherever you can reach,
And so, here's to your health,
Dance in your goblet,
Dance, for we will be merry,
Dance in the nose, too,
All our cares you will dispel.

Alleluia. De funere ad vitam

Christian Geist (c. 1650-1711)

Ensemble

Alleluia!
De funere ad vitam,
de morte ad triumphum exurgis, resurges,
dulcissime Jesu.
En caro mortalis fit panis vitalis.
Mors ipsa frumenti dat vitam edenti.
Alleluia!
Resurgis, dulcissime Jesu.
De funere ad vitam,
De morte ad triumphum,
De monumento in sacramentum surgis.
Exulta, laetare.
De tumulo surge, consurge, resurge.
Tam caro mortalis dat vitam edenti.
Mors dura frumenti fit panis vitalis.
Alleluia.

Alleluia.
From death unto life thou risest,
From death thou risest again unto triumph,
O sweetest Jesu.
Lo, mortal flesh becometh the bread of life.
The very death of the grain giveth life to the eater.
Alleluia.
Thou risest again, sweetest Jesu,
From death unto life,
From death unto triumph,
Thou risest from the tomb into the sacrament.
Exult, rejoice!
Rise from the grave, arise, and rise again.
So doth his body give life to him who eats.
The harsh death of the grain becometh the bread of life.
Alleluia.

finis

ABOUT NIGHT MUSIC OF THE NORTH

Historically, Lübeck has been an important German port city. Located on the Baltic Sea, it was a ferry ride away from Northern Denmark and Sweden. The German cities of Hamburg and Berlin were not too far away, as was Poland. This luck of geography allowed it to occupy a central position in this German/Scandinavian area during the 17th century. This was especially true in the field of organ music. **Franz Tunder** (1614-1667), the main organist at the Marienkirche, Lübeck's central church, led this North German organ school. His successor, **Dietrich Buxtehude** (1637-1707), was even more famous, and married one of Tunder's daughters, Anna Margherite, in 1668.

In 1646, Tunder launched "Abendmusiken," or "Evening Music(s)," a series of free concerts in the Marienkirche that became a lasting tradition. The initial Thursday noon organ performances were intended for businessmen of the city, who then financed the series, making it open to the public. (Of course, donors were rewarded with better seating and printed librettos.) Upon Tunder's death, Buxtehude continued this tradition and many of the performances were moved to Sunday evening, featuring much more elaborate concerts, often with orchestra and choir (the most festive were presented in conjunction with Christmas.)

A visit from **J. S. Bach** became one of the most famous occasions in the Abendmusik series. Bach's son, Carl Philipp Emanuel, wrote this in his father's obituary:

In the art of the organ he (Bach) took the works of Bruhns, Reinken, Buxtehude and several good French organists as models. Here in Arnstadt he was once moved by an especially strong desire to hear as many good organists as possible, so he undertook a journey to Lübeck, indeed by foot, in order to listen to the famous organist of St. Mary's Church there, Diederich Buxtehude. He remained there, not without profit, for almost a quarter of a year, and then returned to Arnstadt. (Note: Bach's employer had only given him 4 weeks for this journey. He ended up taking 3 months).

Though organ was the primary instrument for these musicians, like most other organists of the time, they composed a large number of vocal sacred cantatas as part of their work, with Buxtehude especially active in this area. Interestingly, the largest remaining collection of Buxtehude's music is in Sweden (for example, his famous "Jubilate Domino," performed on this concert).

It is likely that this collection represents what remains of the music library from the Swedish Royal Court during the reign of Queen Christina (1644-54) and later. The collection contains vocal and instrumental

works by more than 300 composers from Germany, Italy, France, Poland, England, the Baltic countries and Sweden, as well as a large number of anonymous works. The music from this library has been the basis for the composers and music chosen for this concert.

Though organ and choral music remained the main output of this Northern area, there also arose a burgeoning violin school, led by Johann Schop. Schop began his career at the court of Christian IV in Copenhagen but spent most of his professional life in Hamburg. His student, **Thomas Baltzar**, came from a family of Lübeck musicians and served for a while in the Swedish court of Queen Christina. Afterwards, he returned to Lübeck for a short time, ultimately immigrating to England where he became quite famous as a virtuoso violinist, called the "incomparable Lübecker."

*Mar: 4: This night I was invited by Mr. Rog:
L'Estrange to heare the incomparable Lubicer on the Violin, his variety upon a few notes [& plaine ground] with that wonderfull dexterity, as was admirable, & though a very young man, yet so perfect & skillfull as there was nothing so crosse & perplext, which being by our Artists, brough[t] to him, which he did not at first sight, with ravishing sweetnesse, & improvements, play off, to the astonishment of our best Masters: In Summ, he plaid on that single Instrument a full Consort, so as the rest, flung-downe their Instruments, as acknowledging a victory: As to my owne particular, I stand to this houre amaz'd that God should give so greate perfection to so young a person:*

The viola da gamba was also a favorite instrument of the time, noted for its solo music as well as ensemble and orchestral work. In Lübeck, it was known more in an ensemble context. There are numerous examples of the viol with one or two violins as well as in combination with voices. Several of these pieces are on the program, including: Bernhard's "Was betrübst du dich," Kreiger's "Trio," Buxtehude's "Jubilate Deo," and Christian Geist's "Alleluia, De Funere."

Today, we have also included a work written by the viola da gamba virtuoso, **August Kühnel**. Though not from the North, Kühnel was one of the most important German composers for viol, bringing his works to various German courts, and even London. His interesting "Aria X" is a series of variations on the chorale tune "Herr Jesu Christ, du höchstes Gut," highlighting the tradition of Lutheran chorale as an important source of inspiration, especially for organ. This is one of the few examples of this practice for a string instrument.

The solo *Lied* was an important form throughout

German musical history, beginning in the 17th and 18th centuries. Composers such as Gabriel Voigtländer, Thomas Selle, Adam Krieger, Heinrich Albert, Andreas Hammerschmidt wrote hundreds of these songs, marking the beginning of this form of Lieder in Germany. Well-suited to the rising middle class, the repertoire features tuneful, strophic music that is relatively easy for voice and basso continuo. Many of these Lieder also survive as Lutheran hymn tunes.

Johann Phillip Krieger was one of the most respected German composers of his time, especially of church cantatas, of which he wrote over 2000. At the age of around 14, Krieger went to Copenhagen to study organ playing with the royal Danish organist Johannes Schröder and composition with Kaspar Förster. He was employed in Copenhagen, Nuremberg and the court at Bayreuth.

At an early age, **Nicolaus Bruhns** could play the organ and write quite well for both keyboard and voice. When he was 16 his father sent him and his brother to live at Lübeck with their uncle Peter, where he became proficient on the violin and bass viol. His organ and composition study came from Buxtehude, who regarded him as a favorite pupil and who sent him out into the world with the highest recommendation. Most of his adult life was spent near Copenhagen in the village of Husum, however, both his performance on and compositions for organ traveled throughout Germany. The Prelude in e minor has remained one of his most famous pieces.

At age 20, **Christoph Bernhard** was a singer under Heinrich Schütz in Dresden. Later he spent a year in Copenhagen to study singing with Agostino Fontana. When he was 35, he moved to Hamburg to work as the director of music for the Johanneum and for civic musical events. The next ten years were a golden age in the musical tradition of nearby Hamburg, where Bernhard and his good friend Matthias Weckmann performed together and directed the latest compositions from Italy and Vienna.

Johann Kaspar Fischer is almost unknown today, mainly due to the rarity of surviving copies of his music. Early 19th century musicologist Johann Nikolaus Forkel ranked Fischer as one of the best composers for keyboard of his day. Bach and Handel both knew his music and borrowed from it.

Christian Geist was a bass singer at the Danish court music ensemble in Copenhagen in 1669. In June 1670, he moved to the Swedish court orchestra under Gustaf Düben the Elder, and in 1684 went to Copenhagen, where he succeeded J.M. Radeck as organist of the Helligaandskirke, a post he held to his death. Most of his music resides in the Düben collection at the University of Uppsala.

ABOUT TODAY'S PERFORMERS

MARC BELLASSAI

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, Art History, and directs the Early Music Ensemble at Towson University. Available on Facebook or Email: mbellassai@towson.edu

NATHAN MEDLEY

Returnin Artist, Nathan Medley has emerged in recent years as one of the leading younger-generation countertenors, with notable success internationally in concert and opera. Highlights include debuts with the Berlin Philharmonic under Sir Simon Rattle; St. Cecilia Orchestra; National Symphony Orchestra; San Francisco Symphony; London Symphony; Carnegie Hall; Los Angeles Philharmonic; English National Opera; Barbican, London; the Lucerne Festival; St. Louis Symphony; Pacific Musicworks; Miami Bach Society; Opera Omaha; and the Concertgebouw, Amsterdam.

In May 2012 he made his professional debut premiering John Adams' *Gospel According to the Other Mary* which he has subsequently recorded with both the Los Angeles and Berlin Philharmonics. He can also be heard on the Boston Early Music Festival's 'St. Matthew Passion' by Johann Sebastian Bach.

He performs throughout the US with his early music ensemble, Echoing Air, and his Lute Duo collaborator, Brandon Acker. Mr. Medley has worked with Peter Sellars, Catherine Turocy, Gilbert Blin, Ellen Hargis, Gustavo Dudamel, David Robertson, John Harbison, James Darrah, Markus Stenz, John Adams, Stephen Stubbs, and Webb Wiggins since graduating from Oberlin Conservatory.

TIM MURPHY

Tim Murphy received his MM and BM degrees from the Peabody Conservatory where he studied organ with Arthur Rhea, Donald Sutherland and Cherry Rhodes. He pursued further studies in composition and the music of Olivier Messiaen with Robert Twynham.

Tim has been organist at St. Ignatius church since 1983 and is an active recitalist and continuo player in the Baltimore area specializing in improvisation. He was formerly on the

faculty of Towson University where he taught jazz piano, jazz arranging and composition, and Latin jazz ensemble as well as organ and harpsichord. He was also on the jazz faculty of the Peabody Conservatory where he taught jazz piano and jazz theory.

In addition to playing organ and teaching, Mr. Murphy maintains an active career as a jazz pianist and has recorded and toured extensively throughout Europe and Asia.

LYLE NORDSTROM

Mountainside Co-Director and lutenist and conductor 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 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. In 2019 he was honored by Early Music America with its Lifetime Achievement Award.

He is co-founder of The Musicians of Swanney 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 on Focus, Harmonia Mundi and Virgin Classics. In 1997, Lyle also founded the Atlanta Baroque Orchestra and is now the Director Emeritus. He has been a major researcher in the area of lute duets and the consort lesson; many are recorded on CDs by the Musicians and Swanney Alley, and are heard in the movie "Rob Roy."

JEREMY RHIZOR

Jeremy Rhizor plays the Baroque violin and founded the Academy of Sacred Drama, an organization inspired by Baroque academies that champions the performance and research of sacred drama. Noted for playing "virtuosically but with fluid grace" by *The New York Times*, Rhizor performs with early music organizations throughout North America such as Aureas Voces in Nova Scotia, Alchymy Viols in Indiana, Ensemble VIII in Texas, Mountainside Baroque in Maryland, the Washington Bach Consort in Washington, DC, and Bach Vespers and the American Classical Orchestra in New York. He is currently exploring the relationship between music and prayer and is learning about user interface design. He lives in North Salem, NY.

ARNIE TANIMOTO

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.

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 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.

IN MEMORY OF ALLEN WHEAR

Baroque cellist and viola da gamba specialist
Allen Whear died February 10, 2022.

Allen was a beloved friend of Mountainside Baroque and the whole of the early music world. He was an extraordinarily kind, unassuming, and talented fellow and was set to join us again in Cumberland this May. We regret that we will not have the opportunity to work with him on that occasion, as well as the many others that were sure to follow. He will be missed, and the entire MBQ family grieves his loss.

For more information on Allen and his career as a valued colleague of so many, go to the Mountainside Baroque website.

There you can also see an excerpt of his beautiful September 2019 performance, along with his wife, violinist Cynthia Roberts, of the middle movement of the Vivaldi Double Concerto in B flat.



ABOUT MOUNTAINSIDE BAROQUE

In only a few short years, Mountainside Baroque, Cumberland's early music collective, has established itself as a staple of the cultural scene in the mid-Atlantic region, known for its excellent 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 to play for the camaraderie, a love of the music, and for the beauty of the region. Typically, all 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 expanded our reach throughout the region, attracting new patrons from the surrounding metropolitan areas and growing 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, who identified Cumberland, with its combination of walkability and interesting venues, as the "perfect" place for a music festival.

We are very happy to return to live performance with the 2021-2022 season, "A Joyous Reunion: A Year of Festive Weekends." In addition to the popular annual "Lessons and Carols" service in December, Mountainside has expanded their offerings to include six concerts over three "Festival" weekends in, respectively, October, March and May. Patrons are encouraged to come for the entire weekend, taking in the concerts as well as the many other activities available in the tri-state area.

In 2021, the organization rounded off the partially canceled 2019-2020 season with three streaming videos accessed via their website (www.mountainsidebaroque.org). The videos were viewed a total of over 1,000 times, and two of them, including the hour-long retrospective "Great Music, Again: 10 Years of Mountainside Baroque," are still available.

Mountainside offers an online box office on its website, providing not only convenience and reduced fees, but the 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.

SPECIAL THANKS TO OUR VOLUNTEERS

- All those who distributed posters, including Jim Ballas, Barbara Crane, Carolyn Forrester, Jeff & Shelly Dilks, Lyle Nordstrom, and, in Garrett County, Linda & Clint Bradley
- Shelly Dilks for arranging and organizing housing for our guest musicians
- Pat Nordstrom for publicity, signage and program design
- Shelly & Jeff Dilks, Marcy Brack, Michael Garrett, Mark Steiner, and Emmanuel Episcopal Parish for hosting our performers
- Mark Steiner & Bob Hilderbrand for acting as Venue Liaison and Concert Manager
- Bryan Kelleher and team for handling the ticketing areas

We especially want to thank St. Paul's Lutheran Church for providing this space for these concerts and Debbie Symanski for her help coordinating facilities use and printing the program.

MOUNTAINSIDE BAROQUE BOARD OF DIRECTORS

Jeffery Dilks (President), Shelly Dilks (Vice President)
Bryan Kelleher (Treasurer), Patricia Adams Nordstrom (Secretary),
Robert Hilderbrand, Ryan Mullaney, Lyle Nordstrom

OPPORTUNITIES WITH MOUNTAINSIDE BAROQUE

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. Just to name a few:

- ◆ Make an Annual Donation
- ◆ Make a Monthly Donation
- ◆ Make a Multi-Year Pledge
- ◆ Sponsor a Concert
- ◆ Underwrite Artist Fees
- ◆ Underwrite Artist Travel Expenses
- ◆ Donate to the Organ Fund
- ◆ Advertise in the Program
- ◆ Create a Community Trust Foundation Fund
- ◆ Avoid taxes: Direct your 401K distribution to Mountainside Baroque
- ◆ Volunteer

OTHER MBQ OPPORTUNITIES

VOLUNTEER HOSTS NEEDED!

MBQ is looking to for people willing to serve as host homes for our visiting musicians. We have several musicians coming to Cumberland for the festive May 14-15 weekend concerts. Please let us know if you would be interested in this fun opportunity. It is a wonderful opportunity to get to know our musicians and provide support to Mountainside Baroque.

VOLUNTEER PROMOTION ASSISTANCE NEEDED

MBQ is looking for a volunteer to assist with concert promotion by taking on the task of entering our concert information on media websites, thus expanding our reach.

Email with questions or for more info to dilksclan@gmail.com



You can make your tax-deductible donation online or by check, made out to Mountainside Baroque, Inc.

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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. 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 2021-2022 season. We offer our sincere thanks to all of our supporters for making this ongoing series a possibility.



A Joyous Reunion!

MAY FESTIVE WEEKEND 2022

Saturday, May 14, 2022 | 8:00 p.m. | Emmanuel Episcopal Church | Cumberland



"Mozart to Beethoven"

The Fortepiano Duo will perform in the round in the Parish Hall at Emmanuel Episcopal Church (built on the site of George Washington's 18th century fort).

Sunday, May 15, 2022 | 4:00 p.m. | Shrine of Ss. Peter and Paul | Cumberland



"The Heavens Laugh: Festive Bach"

Each work in this performance features Baroque trumpets and tympani. It is J. S. Bach at his most festive, including the familiar Air "on the G String."

Looking Toward the 2022-2023 Season: "Chapels and Courts"

OCTOBER: "The Famed Dresden Orchestra" **MARCH:** "Jonah and the Whale"

NOVEMBER: "Music from the Chapel Royal" **MAY:** "Hark, How the Songsters"

JUNE: MBQ Summer Academy

PURCHASE TICKETS AT THE DOOR OR SHOP AND SAVE AT OUR WEBSITE.

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*The FROSTBURG STATE UNIVERSITY CHAMBER SINGERS present:
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Pealer Recital Hall, FSU

- **Friday, May 6** (7:30 PM)
- **Saturday, May 7** (3:00 PM)

St. Ignatius Catholic Church, Baltimore

- **Sunday, May 8** (3:00 PM)

*For tickets and more
information, visit:
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Matthew Shepard