

MOUNTAINSIDE



RYAN MULLANEY AND  
LYLE NORDSTROM, DIRECTORS

*Around the Horn*  
*the French Horn through the Ages*

**Saturday, September 24, 2022**

**7:30 PM**

The Allegany Arts Council  
9 N. Centre St. | Cumberland, Maryland

*Gems from Baroque Dresden*  
*Florence on the Elbe*

**Sunday, September 25, 2022**

**4:00 PM**

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



**Tonal Symbol of Nature and the Hero's Journey:  
A Discussion and Performance introducing  
the Horn, its History and Unlikely Path to the Orchestra**

*Rachel Niketopoulos and Christopher Caudill, horns*

**Fanfares on**

Conch

Shofars

Baroque Horns

**Excerpts from**

Handel's Water Music,

J.S. Bach Brandenburg Concerto No.1

Vivaldi Concerto for Two Horns RV 539

**Duets and orchestral excerpts for Classical Natural Horns**

by Mozart, Duvernoy, and others

**Modern valved horn duets and excerpts**

**ABOUT THE HORN IN HISTORY**

“Only with its horns and trumpets at last made fully chromatic could ‘high Romanticism’ reach its highest peak of sound. Without this, the masterworks of Wagner, the symphonies of Bruckner and Mahler, or the tone poems of Richard Strauss, would be inconceivable.”

But are modern instruments always better? Maybe; maybe not:

“On Dec. 24th, 1779, Mlle. Beate Pokorny of Regensburg entertained both critics and audience in a well-filled auditorium most delightfully with an extremely praiseworthy performance of the difficult Horn Concerto in D by Giovanni Punto.”

“Diana is the Roman goddess whom the Greeks called Artemis, daughter of Zeus and Leto, twin sister of Apollo, and deity of the Moon. She was also protectress and mistress of the animals and

eternally virgin goddess of the hunt. Over the centuries she was represented symbolically by artists adorned with the sign of the half moon, with quiver and bow or hunting spear, and frequently with a hunting horn.”

In the history of European music the Hunting Horn occupies a special place as the primary tonal symbol of the Natural World. The Horn was part of the accoutrement of every knight riding out to adventure, and of every nobleman pursuing the wolves, boars, and stags that roamed the wilderness of Europe's ancient forests. By the reign of Louis XIV of France (1643-1715) the Horn and its hunting music had become firmly associated with the pomp and ceremony of the great Sun King, and other monarchs and noblemen across Europe looked to emulate him with hunting establishments

of their own, replete with horn players, stables, and packs of hounds.

The tradition of hunting music is alive and well today in France, Germany, and Austria. The blasts of the “Trompe de Chasse” can be heard in churches across France every November 3rd, the feast day of the patron saint of the Hunt, St. Hubert. Because the Hunting Horn is a simple tube without valves, it is limited to the notes of the harmonic series in only one key, making the music written for it harmonically unsophisticated. An “elegantly rough” style of using a wide vibrato and very loud volume makes for an aggressive, even thrilling, listening experience (although Erasmus of Rotterdam complained of the “dreadful tooting of the hunting horns”)!  
It was this outdoor signaling instrument, with its somewhat limited capabilities, that first entered orchestral music in the early 18th century. In the lands of the Holy Roman Empire in central Europe, horn players began to develop and refine the technique of the Horn beyond the calls and fanfares of hunting music, attempting to mimic great singers and string players. This meant practicing diligently in the instrument’s top octave to take advantage of

the closer notes of the harmonic series in the high range, where a rather out-of-tune scale is available for playing melodies.



As word spread from Bohemia, Saxony, and Austria of hornplayers’ new abilities, all the leading composers of the era began to use the Horn in concert music (Handel’s Water Music 1717; J.S. Bach Brandenburg Concerto No.1 1721/22; Vivaldi Concerto RV 539 c. 1720; etc.). Bringing the Horn indoors was the perfect device to evoke an outdoor atmosphere and an aura of nobility. Mountainside Baroque’s performance of the Fasch Suite in D is exemplary

of this moment in musical history, bringing the “bling” of the Hunting Horn indoors. The Horn’s orchestral journey had begun.

*“Mirth, admit me of thy crew,  
To listen how the hounds and horn  
Cheerly rouse the slumb’ring morn,  
From the side of some hoar hill,  
Through the high wood echoing shrill.”*

John Milton, L’Allegro (1645)

– Rachel Niketopoulos & Christopher Caudill



# Gems from Baroque Dresden | Florence on the Elbe

## Concerto in e for Traverso and Violin (TWV52e3) Georg Philippe Telemann (1681-1767)

Cynthia Roberts, violin, Rodrigo Tarazza, traverso

*Allegro Assai*

*Adagio*

*Presto*

*Adagio*

*Allegro*

## Sinfonia Funebre

**Pietro Antonio Locatelli (1695-1764)**

(Arranged by Melchior Hoffmann?)

“Composta per l'esequie della sua Donna che si celebrarono in Roma”

*Largo*

*Alla Breve*

*La Consolazione*

## Concerto in g minor for violin

**Johann Georg Pisendel (1688-1755)**

Cynthia Roberts, violin

*Largo e staccato – Andante*

*Allegro*

*Largo*

*Allegro*

## *Intermission*

## Pastorale (per la Notte di Natale)

**John David Heinichen (1683-1729)**

Rodrigo Tarazza and Jeff Dilks, traversi

## Suite in D major

Johann Frederich Fasch (1688-1758)

Rachel Niketopoulos and Christopher Caudill, natural horns

Cynthia Roberts, violin

*Ouverture*

*Rejouissance*

*March*

*Andante*

*[without title. Minuet?]*

*Allegro*

## Finis

Program, direction and editions of all music from original manuscript sources by Lyle Nordstrom

### THE ORCHESTRA

Violin I: Cynthia Roberts, Jeremy Rhizor, Annie Loud

Violin II: Janelle Davis, Tatiana Chulochnikova, Edmond Chan

Viola: Dan McCarthy

Violoncello: Arnie Tanimoto

Violone: Phil Spray

Baroque Oboes: Sung Lee, David Dickey

Baroque bassoon: Zach Coronado

Traversi: Rodrigo Tarraza, Jeff Dilks

Natural Horns: Rachel Niketopoulos, Christopher Caudill

Harpichord: Marc Bellasai

Theorbo: Lyle Nordstrom

### ABOUT THE MUSIC

Located in the far eastern part of Germany, only a few miles from the present borders of Poland and the Czech Republic, Dresden had been the capital of Saxony for several centuries. Under Frederick Augustus I (1670-1733) and his son, Frederick Augustus II (1696-1763), the city achieved its greatest renown. The elder Frederick Augustus I, known as “Augustus the Strong,” eventually became August II of Poland, and when succeeded by his son was promoted to Augustus III; both of them became Electors of Saxony and Kings of Poland.

On the death of his older brother in 1694,

Frederick Augustus the Strong unexpectedly became Elector of Saxony. In the years leading up to his elevation, he had traveled to Spain, Paris and Venice. These tours had had such an impact on him that he became determined to create a court equaling both the splendor of Louis XIV’s (the Sun King) court and the beauty of Venice with its historic canals. Over time, with characteristic ambition and dynamic energy, father and son set about transforming Dresden into a center of artistic and architectural excellence rivaling Versailles. Venice was evoked by the conversion of the river Elbe to a “Grand Canal” that saw the royal

family traveling in their golden gondola to a summer castle further down the Elbe (see picture below).

Saxony was a stronghold of Lutheranism when Frederick Augustus I became one of eighteen candidates for the (Roman Catholic) Polish throne in 1696. To further his chances of being chosen he converted to Catholicism, thereby alienating his Lutheran Saxon subjects and causing his wife, a Hohenzollern princess, to leave him. She refused to convert to Catholicism and essentially lived in self-imposed exile with her own court (Hartenfels Castle in Torgau in winters and in her castle at Pretzsch an der Elbe in the summers.) Not once throughout the whole of her thirty-year “queenship” did she set foot in Poland. Her Protestant subjects called her Sachsens Betsäule, “Saxony's pillar of prayer,” for her refusal to convert to Catholicism. This marital discord did not stop Augustus’ artistic ambitions.

The growing splendor of Augustus’ court attracted not only admirers, but also a distinguished succession of musicians who joined the rapidly expanding Kapelle, ultimately forming a team of musicians the like of which has rarely been equaled. In 1709, when J. B. Volumier was brought in to lead the orchestra, he proceeded to develop it following French practices (five-part strings along with the newly introduced flutes and oboes). Such a model reflected the Elector’s personal taste that had been fashioned in Versailles. Under Volumier, the Dresden orchestra achieved an exceptional level of precision, doubtless helped by the arrival of Jan Dismas Zelenka as a bass player about 1710 and, two years later, the arrival of Johann Georg Pisendel, an outstanding violinist who in 1728 succeeded Volumier as concert master.

One of Augustus’ practices was to send the principal musicians to other leading European centers in order to study the latest musical developments, an idea that also served the purpose of publicizing the excellence of music at the Dresden court. It was a trip to Venice, with a party that included Zelenka and Pisendel, which would prove to have most lasting impact. During this stay Pisendel met Vivaldi, from whom he received violin lessons, and in the process became a fervent admirer of the Venetian master’s music. Vivaldi’s music not only had a profound effect on Pisendel’s compositions, but the introduction of Vivaldi’s music to Dresden would also have an influence on many German composers, most notably Bach. Many concertos composed by Vivaldi for the Dresden court orchestra are now contained in the orchestra archives. The concerto by Pisendel in this concert shows many elements similar to Vivaldi, such as the slow introduction to the first movement.

In 1716 the nineteen-year-old oboist and flautist Johann Joachim Quantz arrived in Dresden. This account in his autobiography provides a vivid picture of the remarkable level of attainment the Kapelle had reached by then:

*In March of the year 1716 I went to Dresden... It [the orchestra] distinguished itself from many other orchestras by its French evenness of performance, introduced by the concert master at that time, Volumier. Under the next concert master, Herr Pisendel, who introduced a mixed style, [Italian] it achieved a finesse of performance that I never heard surpassed in all my later travels [...] I was greatly amazed...*



In 1717, Antonio Lotti and John David Heinichen were brought into the court, mainly to establish the increasingly important opera form as another musical display for the court. Other opera composers, such as Johann Hasse, followed later. A number of prominent operas were performed there, especially in the newly opened Opernhaus in the Zwinger, a palatial complex that has become one of the most famous examples of Baroque architecture.

Both August II and III showcased their musicians whenever possible. For example, on 18 May 1733, thirty musicians travelled to the hilltop town of Bautzen in eastern Saxony for a performance of Zelenka's *Te Deum*. This group of instrumentalists

comprised six violinists (including concertmaster Pisendel), two viola players, two cellists, one contra bass player, two oboists, two bassoonists, two horn players (the Schindler brothers), two flautists (Buffardin and Quantz), an organist, and a theorbo player (Sylvius Leopold Weiß). These instrumentalists accompanied a vocal ensemble of two male sopranos, three male altos (including four young castrati who had arrived in Dresden in 1730 from Italy where they had been trained at the expense of the Dresden court), two tenors, and two bass singers. Zelenka himself sang, and he almost certainly would have directed the performance from that position.

In 1733, on the death of Frederick Augustus the Strong, his son, Friedrich August II, became the new elector of Saxony as well as the King of Poland (becoming August III). He further developed Dresden's cultural standing by acquiring important artworks like the Raphael's "Sistine Madonna" and by building a world-famous art gallery in the Zwinger Palace. He also expanded the Hofkapelle with more musicians and important opera works. At the time of his death in 1756, the orchestra boasted 29 string players, numbering nineteen violins, four violas, three

cellos, one viola da gamba and two double basses, to which were added three flutes, five oboes, six bassoons, three horns, two trumpets and timpani as well as two harpsichords. There were also nineteen solo singers, some internationally famous, on the payroll of the court, which in total employed one hundred forty-six musicians. The annual cost of this huge body was a substantial 100,000 thaler (about \$600,000 in modern currency).

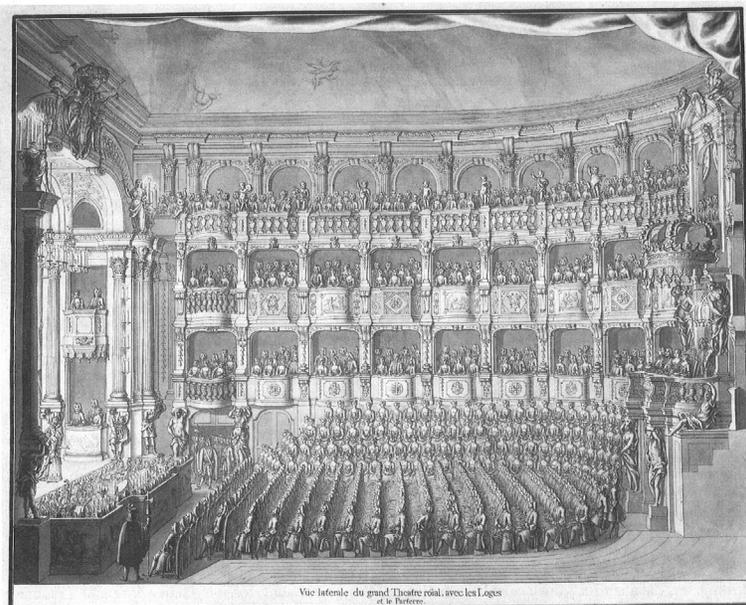
Johan Pisendel, the later concertmaster and leader of the orchestra, left an indelible mark on the music of this time. Under him, the orchestra was so famous that it set the standard for the rest of Europe. J. S. Bach became friends with Pisendel and other

musicians at the court, visiting there several times with an aim of potential employment. In fact, he personally presented the Kyrie and Gloria from his *b minor mass* to August III, hoping to gain the title of "Electoral Saxon Court Composer." Three years later the title was given to him.

Upon Pisendel's death in 1755, the music of the orchestra was stored in a

"Kabinet" in the basement of the Hofkirche. It lay there unnoticed for over a century. The composer, conductor and cellist Julius Rietz (1812-1877), who at that time held the position of musical director of the city of Dresden, rediscovered the collection, which contains nearly 1800 compositions by not only the composers at the court, such as Zelenka, Heinichen, Hasse, Pisendel and Quantz, but large numbers of compositions by other famous names such as Telemann, Vivaldi, Fasch, Handel and others. This musical gold mine is now one of the centerpieces of the large Saxon State and University Library and is the source for most of the pieces on this concert. This is but a very small percentage of the total repertoire in the collection—hopefully providing material for more concerts in the future.

—Lyle and Pat Nordstrom



## ABOUT THE SOLOISTS

**CHRISTOPHER CAUDILL** began playing the horn at age ten while living in London, England, with his family. Piano and violin lessons had failed to do the trick, but a London Symphony concert at the Barbican with famous soloist Barry Tuckwell made him fall in love with the horn. He is a graduate of Northwestern University, where he earned a B.A. in European History before studying horn with the Chicago Symphony's former Principal Horn, Dale Clevenger. He was a member of the Civic Orchestra of Chicago, and the New World Symphony in Miami where he met his horn duet partner, Rachel Niketopoulos. Together they have gone back in musical time to recreate what the horn used to sound like before the invention of the valve by attending intensive Natural Horn workshops at Indiana University for many summers. He has performed on Baroque and Classical Horns with Atlanta Baroque, Indianapolis Baroque, North Carolina Baroque, Apollo's Fire, Brussels Chamber Orchestra, North Carolina Symphony, and Bach Akademie Charlotte. His love of European history and his love of music have found a perfect synergy in learning and playing music on copies of historical horns from 1700, 1760, and 1800.

**JEFFREY DILKS** grew up in rural Illinois and earned a BA in Liberal Arts from the University of Illinois and an MA in the History of Technology and Science from Iowa State University. Much of his working career was spent teaching high school physics and leading professional development for secondary school science teachers. Jeff was a long-time member of Iowa State University's Musica Antiqua, specializing on the Renaissance flute. He has sung with Arlington Virginia's Collegium Cantorum in performances of 15th century English polyphony and has performed on Baroque flute alongside Igor Kipnis and with Washington, DC area ensembles such as the Friends of Fasch, Ensemble Gaudior and the Voce Chamber Singers.

**RACHEL NIKETOPOULOS** has been playing the horn since she was 12 years old. Her family in Iowa all joined the band as kids, and she chose the horn because her band director said there were too many flute players! She studied horn performance and received her undergraduate degree from the University of Iowa in Iowa City, and her master's degree at the University of Missouri in Kansas City. She is grateful for her liberal arts education because it sparked her curiosity of the wider world. Her first job in a full-time orchestra was in the Virginia Symphony where she played until moving to Raleigh. In 2002, she trained as an instructor of the Alexander Technique which is a helpful method for anyone who lives in a body and has been teaching private and group lessons ever since. She has been a certified yoga instructor since 2010, and has pursued further study in mindfulness by completing the Mindfulness-Based Stress Reduction program at Duke, and by attending many meditation retreats. Rachel is interested in helping artists experience their highest potential through releasing obstacles and simplifying the mind-body approach to performance. With her husband and favorite horn player, Christopher, she has fallen in love with exploring early music and early versions of the horn from the hunting horn to the Classical horn. They have performed together with NC Baroque, Indianapolis Baroque, Atlanta Baroque, Apollo's Fire, and the NC Symphony on their Baroque and Classical horns.

**CYNTHIA ROBERTS** is one of America's leading Baroque violinists, appearing as soloist, concertmaster, and recitalist throughout the US, Europe, and Asia. She is a faculty member of The Juilliard School and also teaches at the Curtis Institute, University of North Texas, and the Oberlin Baroque Performance Institute. She has given master classes at the University of Music and Performing Arts Vienna, Indiana University, Eastman, the Cleveland Institute, Cornell, Rutgers, Minsk Conservatory, Leopold-Mozart-Zentrum Augsburg, Shanghai Conservatory,

Vietnam National Academy of Music, and for the Jeune Orchestre Atlantique in France. She performs regularly with the Trinity Baroque Orchestra, Smithsonian Chamber Players, Tafelmusik, and the Boston Early Music Festival. She has performed as concertmaster of Les Arts Florissants and appeared with Bach Collegium Japan, Orchester Wiener Akademie, the London Classical Players, and the Taverner Players. She was featured as soloist and concertmaster on the soundtrack of the Touchtone Pictures film *Casanova*. Her recording credits include Sony, CPO, and Deutsche Harmonia Mundi.

**RODRIGO TARRAZA** studied Baroque flute with Barthold Kuijken at the Royal Conservatory in The Hague, Netherlands. He has toured widely as a soloist and chamber musician in Europe and both North and South America. He has also recorded and toured with La Petite Bande, Les Inegales and other prominent period-instrument groups. Currently he is a member of the Folger Consort (Washington, DC) and performs frequently with the Crescendo Orchestra, CT and the Washington Bach Consort. He is also a member of the North Carolina Baroque Orchestra. (NCBO).

## “Chapels and Courts”

5 concerts remaining in our '22-'23 musical tour of Baroque Europe!

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



**Sunday, November 13, 2022**

Gather ye Rosebuds | Music from the Chapel Royal

4:00 PM | The Allegany Museum

*17th century vocal and instrumental English music by the great Carolinian and Jacobean Composers*



**Sunday, December 18, 2022**

Lessons and Carols | Favorites Old and New

5:00 PM | Emmanuel Episcopal Church

*Six centuries of Christmas music!*



**Sunday, March 26, 2023**

Carissimi's Rome | Music from the Eternal City

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

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

### APRIL FESTIVE CONCERT WEEKEND



**Saturday, April 22, 2023**

Purcell's Pub |

Catch of the Day

7:30 PM | Clatter Café, Frostburg

*Rowdy songs from Purcell & his friends*

**SEATING IS LIMITED.**



**Sunday, April 23, 2023**

Hark how the Songsters | Purcell's Brilliant Gems

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

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

## ABOUT MOUNTAINSIDE BAROQUE

Now entering its twelfth th year, Mountainside Baroque, Cumberland’s early music collective, has firmly established itself as a staple of the cultural scene in the Mid-Atlantic region, providing top-notch performances of early repertoire on period and reproduction instruments. Established in 2011 by co-directors Ryan Mullaney and Lyle Nordstrom, Mountainside Baroque performances feature some of the finest professional musicians and specialists from across the country, coming together in Cumberland, for camaraderie, a love of the music, and the beauty of the region. Performances take place in Allegany County, Maryland, in churches and institutions that have links to the rich heritage of the region.

Beyond the music, Mountainside Baroque places a premium on the local sense of “community” and collaboration within the region. By fostering partnerships with WFWM radio, the Allegany Museum, Shepherd University, Susquehanna University, Indiana University of Pennsylvania, and Frostburg State University, among others, Mountainside is able to present additional educational opportunities and programs to area residents.

We’ve also expanded our reach throughout a broad region, attracting new patrons from the surrounding metropolitan areas and establishing a nationwide reputation, as evidenced by a 2018 feature article in *Early*

*Music America Magazine*. By any measure, the response to our first biennial festival in 2018 was overwhelmingly enthusiastic. From attendees to visiting musicians alike, Cumberland, with its combination of walkability, interesting venues and historical interest, was identified as the “perfect” place for a music festival.

We are very happy to launch our eleventh season of live concerts with our 2022-2023 season, “Chapels and Courts.” In 2021, the organization introduced three streaming videos to make programming available during the pandemic. Garnering more than 1,000 views, two of these programs, including the hour-long retrospective “Great Music, Again: 10 Years of Mountainside Baroque,” are still available on our website (<https://www.mountainsidebaroque.org/copy-of-media>).

Mountainside offers an online box office on its website, providing not only convenience but a FlexSaver option. Tickets are available in advance via credit card at [www.mountainsidebaroque.org](http://www.mountainsidebaroque.org), as well as at the door on the day of the concert.

(“Like” Mountainside Baroque on Facebook. Follow us on Instagram.)



## SPECIAL THANKS TO OUR VOLUNTEERS

- Shelly Dilks for taking on the complex task of organizing housing for our guest musicians
- We are especially grateful to our performer hosts: Jim Ballas, Marcy Brack, Lynne Dale and Dirk Bruehl, Shelly and Jeff Dilks, Terri Michels, Yvonne Perret and Louis Van Hollen, Vic Rezendes and John Minnich, and Emmanuel Episcopal Parish!
- All those who distributed publicity postcards and posters, including Jim Ballas, Marcy Brack, Jo Ann Condry, Shelly Dilks, Pat Nordstrom, and, in Garrett County, Linda and Clint Bradley
- Pat Nordstrom for publicity, signage and program, poster & ticket design
- Rebecca Galliher for publicity assistance
- Debbie Symanski for producing our programs
- Mark Steiner, Bob Hilderbrand and Marcy Brack for acting as Venue Liaison & Concert Managers

*A special thanks to the Allegany Arts Council for hosting the “Around the Horn” performance, and especially for helping to make the opening of our season more festive by offering wine and light refreshments. Thanks also as always to the staff at the Shrine of Ss Peter and Paul for providing their support and in offering us their rehearsal and performance space.*

## MOUNTAINSIDE BAROQUE BOARD OF DIRECTORS

Jeffery Dilks (President), Shelly Dilks (Vice President), Bryan Kelleher (Treasurer),  
Robert Hilderbrand, Emily Kenny, Ryan Mullaney, Lyle Nordstrom,  
Rt. Rev. Matthew Riegel, Nicole Wigfield

## RECENT DONORS

*All student tickets for these two concerts have been underwritten by an 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. You can support this excellent addition to the cultural life in our community and foster quality music in our area by making a generous, tax-deductible contribution.

Whether through regular attendance at our concerts, a financial contribution, or a note of appreciation, your steadfast support of this organization is and has been greatly appreciated. A venture such as this could not happen without all three, which has allowed us to mount our exciting 2022-2023 season. We offer our sincere thanks to all of our supporters for making this ongoing series a possibility. You can make your tax-deductible donation online or by check, made out to Mountainside Baroque, Inc.



## **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.

- ◆ 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

Email with questions or for more info to [dilksclan@gmail.com](mailto:dilksclan@gmail.com)