



Music for Doubles

with

The Mountainside Baroque Orchestra
and
The Scholars of St. Cecilia

and soloists

Cynthia Roberts, Brandi Berry Benson – Baroque violins
Allen Whear – Baroque violoncello
Sarah Lynn – Recorder
Arnie Tanimoto – Bass viola da gamba

Sunday, October 6, 2019 • 4 p.m.
The Shrine of Ss. Peter and Paul
125 Fayette Street, Cumberland, Maryland
www.mountainsidebaroque.org



MUSIC FOR DOUBLES

Program

Concerto Grosso in D major Op. 6 No. 7

Arcangelo Corelli (1653-1713)

Cynthia Roberts, Brandi Berry Benson, violins; Allen Whear, cello

Vivace-Allegro-Adagio

Allegro

Andante Largo

Allegro

Vivace

Concerto in a for recorder and viola da gamba (Twv 52:a1)

Georg Philipp Telemann (1681-1767)

Sarah Lynn, recorder; Arnie Tanimoto, viola da gamba

Grave

Allegro

Dolce

Allegro

Intermission

Concerto in F major for Violin and Violoncello (RV 544) “Il Protea o sia il mondo al rovescio”

Antonio Vivaldi (1675-1741)

Cynthia Roberts, violin; Allen Whear, violoncello

Allegro

Largo

(Allegro)

Agnus Dei from *Messa Concertata* (1656)

Francesco Cavalli (1602-1676)

Double Chorus and Orchestra

Agnus Dei, qui tollis peccata mundi,
miserere nobis,

Agnus Dei, qui tollis peccata mundi,
miserere nobis,

Agnus Dei, qui tollis peccata mundi,
dona nobis pacem.

Lamb of God, who takes away the sins of the
world, have mercy on us,

Lamb of God, who takes away the sins of the
world, have mercy on us.

Lamb of God, who takes away the sins of the
world, grant us thy peace.

Tu es Petrus

Giovanni Pierluigi da Palestrina (1525-1594)

Chorus

Tu es Petrus et super hanc petram
aedificabo ecclesiam meam
et portae inferi non praevallebunt adversus eam.
Et tibi dabo claves regni caelorum.

You are Peter, And upon this Rock
I will build My Church:
and the gates of Hell shall not overcome it.
And I will give you the keys to the kingdom of
Heaven.

Lauda Jerusalem

Johann Rosenmüller (1619-1684)

Chorus and Orchestra

Lauda, Jerusalem, Dominum;
 lauda Deum tuum, Sion.
Quoniam confortavit seras portarum tuarum;
 benedixit filiis tuis in te.
Qui posuit fines tuos pacem,
 et adipe frumenti satiat te.
Qui emittit eloquium suum terræ:
 velociter currit sermo ejus.
Qui dat nivem sicut lanam;
 nebulam sicut cinerem spargit.
Mittit crystallum suum sicut buccellas:
 ante faciem frigoris ejus quis sustinebit?
Emittet verbum suum, et liquefaciet ea;
 flabit spiritus ejus, et fluent aquæ.
Qui annuntiat verbum suum Jacob,
 justitias et judicia sua Israël.
Non fecit taliter omni nationi,
 et judicia sua non manifestavit eis.
Gloria Patri, et Filio et Spiritui Sancto
Sicut erat in principio et nunc et semper
Et in saecula saeculorum. Amen.
-Psalm 147

Praise the Lord, O Jerusalem:
 praise thy God, O Sion.
For he hath made fast the bars of thy gates:
 and hath blessed thy children within thee.
He maketh peace in thy borders:
 and filleth thee with the flour of wheat.
He sendeth forth his commandment upon earth: and
 his word runneth very swiftly.
He giveth snow like wool:
 and scattereth the hoar-frost like ashes.
He casteth forth his ice like morsels:
 who is able to abide his frost?
He sendeth out his word, and melteth them:
 he bloweth with his wind, and the waters flow
He sheweth his word unto Jacob: his statutes
 and ordinances unto Israel.
He hath not dealt so with any nation: neither have the
 heathen knowledge of his laws.
Glory be to the Father, Son and Holy Ghost.
As it was in the beginning is now and ever shall be
World without end. Amen.

finis

TODAY'S PERFORMERS

Mountainside Baroque Orchestra

Violins: Cynthia Roberts (concertmaster), Brandi Berry Benson,
 Edmond Chan, Caitlin Cribbs, Jeremy Rhizor
Violas: Melissa Brewer, Caitlin Cribbs
Violoncello: Allen Whear, Arnie Tanimoto
Viola da gamba: Arnie Tanimoto
Harpsichord: Marc Bellasai

The Scholars of St. Cecilia

Soprano: Shelly Dilks, Elisabeth Fisher, Grace Guiney,+
 Kerry Holahan, Sarah Lynn, Kyleigh Kutz*
Alto: Sally Boniece, Edie Elvee, Rebecca Galliher,
 Donna Hunt, Tammy Rankin, Sophia Walthers*
Tenor: Bill Anderson, Jeff Avey, Jeff Dilks, Lyle Nordstrom, Mark Steiner
Bass: Ryan Mullaney, David Rankin, Don Robinson, Jon Schadt

*2020 Scholars College Scholarship
+ Scholars College Scholarship Alumna

ABOUT TODAY'S MUSIC

Contrast & Dualism

Contrast and dualism were hallmarks of the late Renaissance and Baroque music. These take many forms on today's program, which has been chosen to highlight different manifestations of this dramatic feature.

The opening number, a concerto grosso by Arcangelo Corelli (1653-1713), contrasts a trio sonata group of two violins, cello and harpsichord (the "little" concerto) with the larger orchestra (the "big" concerto). While we tend to think of a concerto in terms of a virtuoso soloist—and there is some of this—the primary focus of a concerto grosso is really just the aural contrast between solo ensemble and the orchestra. As a violin virtuoso and composer, Corelli wielded an unparalleled influence on musical composition during his lifetime and for a long time afterwards. He is sometimes referred to as the "father of the orchestra," due in large part to these concerti, which tended to standardize the concept of the orchestra as both an independent entity and an accompanying ensemble. Beyond these concerti, he also produced many solo sonatas and trio sonatas for the violin. All were studied long after their idiom had become outmoded.

Antonio Vivaldi (1675-1741), the most original and influential Italian composer of his generation, laid the foundations for the mature Baroque concerto. Building on the existing concerto format developed by Corelli (four or more movements) he generally eliminated the characteristic slow first movement, leaving only three: a fast first movement, a slow "aria" movement and a third fast movement (often a gigue as in today's concerto). Reflecting the aural contrast heard in Corelli's works, a single violin and cello take the solo portions in today's concerto, with the contrast being provided by the larger "concerto grosso" ensemble as before. Tonight's concerto has an interesting twist. The name contains the words, "Il Protea o sia il mondo al rovescio" ("Proteus, or The World Turned Upside-Down"). He wrote the

solo parts on a single page, so that each instrument can play from the same part and could play each other's part if desired.

Vivaldi left us an amazing number of concerti—over 300 for solo instrument and strings and another couple of hundred for two or more instruments. No brief description can do justice to the varieties of form, scoring, and imaginative conception of these 500-odd concerti. Many were composed for his students at the *Ospedale della Pietà*, one of four Venetian institutions devoted to the care of orphaned, abandoned, and indigent children. They especially specialized in the musical training of girls who showed notable aptitude. Services with music—one might almost call them concerts—at the *Pietà* were a focal point in the social calendar of the Venetian nobility and foreign visitors. Vivaldi was employed there on and off from 1703 until 1716. During and after these years he also traveled extensively throughout Europe and composed for some of the most prestigious courts of Europe, especially Dresden, Vienna and Rome.

Georg Philipp Telemann (1681-1767) followed in the footsteps of these Italians. Though Corelli and Vivaldi specialized in works for string instruments, especially sonatas and concerti, Telemann's much more universal output included multiple works that featured voices, such as cantatas, oratorios, and operas. He produced over 1000 works, but only about 125 concerti (still a monumental number!). Today's concerto for recorder and viola da gamba by Telemann presents two instruments that were gradually moving out of favor at that time. The baroque flute (traverso) became much more common in orchestras, gradually replacing the recorder, while the violoncello generally took most of the orchestral bass lines, leaving the viola da gamba to add a special tone color to the inner parts with contrapuntal melodic accompaniments. This concerto employs one of Corelli's favorite

(Notes continued)

formats—the *concerto da chiesa* (concerto for the church), a form that has four movements, including the slower introductory first movement often missing in the compositions of Vivaldi.

The use of elements of contrast was not limited to instrumental music. In the last part of the sixteenth century, compositions for two or more separate choirs became common, especially in large cathedrals like the famous Basilica del San Marco in Venice. Composer Francesco Cavalli (1602-1676) was hired as second organist there, and composed a number of works for that institution. The “Agnus Dei” from one of his *Missa Concertati* heard today was probably one of these. In this composition there are two choirs that are heard both separately and together, accompanied by a small string ensemble. Though Cavalli wrote many pieces for the church, his main passion was opera and he became the most performed, and perhaps the most representative, composer of opera in the third quarter-century, leaving us nearly thirty pieces in that genre.

Giovanni Luigi da Palestrina (1525-1594) was one of the most important choral composers in the late sixteenth century. Although he wrote some

madrigals, the majority of his output was for the church, especially the Sistine Chapel, St. Peters, and several other Roman institutions where he was employed. “Tu es Petrus” is one of his six-part motets, written on a text that was very important to the Catholic hierarchy in Rome. The text denotes the founding of the Papal Episcopate by Peter. Though not technically a “double choir” composition, he constantly contrasts different three and four-part groupings of singers, thereby creating the effect of a multiple choir composition.

Johann Rosenmüller (1619-1684) received his early musical training in the Saxon towns of Oelsnitz and, notably, Leipzig, where he was appointed to several prominent musical positions. Leaving Germany, he was hired as a trombonist at San Marco in 1658, where he remained for many years, returning to his homeland only towards the end of his life, where he served as Kapellmeister at the court at Wolfenbüttel. The “Lauda Jerusalem” on this program probably comes from his earlier time in Leipzig. In this work, two contrasting ensembles represent the double choir principle: a choir of voices and a choir of strings. It is a rousing setting of Psalm 147.

Notes by Lyle & Patricia Nordstrom

SAVE THE DATE

Sunday, November 10 • “Voices and Viols”

English music from the time of Elizabeth I and Shakespeare performed with soloists and a full viola da gamba consort, along with lute

June 18 – June 21, 2020 • “Music in the Mountains” Summer Festival

Mountainside Baroque’s 2nd biennial celebration of music written from the 1400s through the 1700s—Medieval through early Classic

ABOUT TODAY'S SOLOISTS

BRANDI BERRY BENSON, Baroque violin

Violinist and 3Arts awardee Brandi Berry Benson, whose “four-string acrobatics” and “indispensable skill” (TimeOut Chicago) have been praised as “alert [and] outstanding” (Chicago Classical Review), as her “riffs...powered by a flashing blur of bow arm, [as they] rolled out with irresistible glee” (Washington Post). She has appeared with numerous ensembles including but not limited to Newberry Consort, Kings Noyse, Ars Lyrica Houston, Ensemble Phoenix Munich, Apollo’s Fire, Indianapolis Baroque Orchestra; and as soloist/concertmaster Chicago Arts Orchestra, Soli Deo Gloria Orchestra (viola d’amore), Mountainside Baroque, Bloomington Early Music Festival Opera Orchestra, and St. Louis’s Kingsbury Ensemble. Mrs. Berry Benson has also performed throughout North America including at the Library of Congress, Festival de Musica Virreinal de Durango, Mexico City’s UNAM, the Boston, Berkeley, Indianapolis, and Madison Early Music Festivals, Early Music Now, and others. On air, she has appeared on WFMT, WGN-AM, WNUR, and Wisconsin Public Radio.

Brandi serves on the faculty of DePaul University where she teaches Baroque Ensembles and Ornamentation, as faculty for the Madison Early Music Festival, and as a guest coach for Baroque Music Ensemble at Northwestern University. Brandi is Artistic Director of the Bach & Beethoven Experience (bbexperience.org).

SARAH LYNN, recorder

Sarah Lynn is a Baroque flutist who devotes her time to the historical performance practice of Baroque and Renaissance music. A graduate of the Peabody Institute of Johns Hopkins University, Lynn has performed with groups in the region, such as the Baltimore Symphony Orchestra, Peabody Consort, Baltimore Baroque Band, and the Washington Bach Consort. During her time in Baltimore, Lynn was chosen to be the Musician in Residence at a local retirement home, providing daily music for the residents as well as doing

monthly outreach concerts. She has performed as soloist with many groups, including Mountainside Baroque, Apollo’s Fire; The Cleveland Baroque Orchestra and The Michigan Bach Collective. Her robust musical instruction began in high school, when she became the recipient of the Young Artist Scholarship at Oberlin Conservatory. Every June, Lynn teaches at the Mountainside Baroque Academy, a summer program for high school and early college students to introduce them to Baroque performance practice and style. Lynn has completed BM and GPD degrees in Baroque flute in the studio of Gwyn Roberts. As well as playing the Baroque flute, Lynn also plays Baroque and Renaissance recorders, the Renaissance flute, and enjoys singing in choirs.

CYNTHIA ROBERTS, Baroque violin

Cynthia Roberts is one of America’s leading period instrument violinists, appearing as soloist, concertmaster, and recitalist throughout North America, Europe, and Asia. She is a faculty member of the Juilliard School. She appears regularly with the Trinity Baroque Orchestra, Boston Early Music Festival, Smithsonian Chamber Players, and Tafelmusik. She has performed as concertmaster of Les Arts Florissants with William Christie and appeared with Orchester Wiener Akademie, the London Classical Players, and the Bach Collegium Japan. She was featured as soloist and concertmaster on the soundtrack of the Touchstone Pictures film *Casanova*, and accompanied soprano Renée Fleming on Late Night with David Letterman.

Ms. Roberts also teaches at the University of North Texas, the Curtis Institute of Music, and the Oberlin Baroque Performance Institute. She has given master classes at the University of Music and Performing Arts Vienna, New World Symphony, Indiana University, Eastman School of Music, the Cleveland Institute of Music, Cornell University, Rutgers University, Temple University, Minsk Conservatory, Leopold-Mozart-Zentrum Augsburg, Shanghai Conservatory Middle School,

Vietnam National Academy of Music, and the Jeune Orchestre Atlantique in France.

Ms Roberts made her solo debut at age 12 playing the Mendelssohn Violin Concerto with the Grant Park Symphony of Chicago. Her recording credits include Sony, CPO, and Deutsche Harmonia Mundi.

ARNIE TANIMOTO, bass viola da 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. 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.

ALLEN WHEAR, Baroque cello

Allen Whear is Associate Principal Cellist of Tafelmusik Baroque Orchestra and Artistic Director of Baltimore’s Pro Musica Rara. He is Principal Cellist and Recital Director of the Carmel Bach Festival and has been a guest of the Smithsonian Chamber Players, Musica Antiqua Köln, Music in Context Houston, Vienna Boys Choir, Concert Royal, Mozartean Players, Washington Bach Consort, and Aradia Ensemble. He teaches Baroque cello at the University of North Texas in Denton and has given master classes at universities across North America, China, and Vietnam.

A graduate of Interlochen Arts Academy, New England Conservatory and the Juilliard School, he studied with Anner Bylsma in Amsterdam and holds a doctorate from Rutgers University. His orchestral composition *Short Story* was commissioned and premiered by Tafelmusik. His recording credits include Sony, Virgin, Musical Heritage, Naxos, and Deutsche Harmonia Mundi.



MOUNTAINSIDE BAROQUE CO-DIRECTORS

Ryan Mullaney

Conductor and artistic co-director 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). In his immediate past position as Graduate Teaching Associate at the University of Washington, Mullaney served as associate conductor of the UW Chamber Singers and also led the Campus Philharmonia Chamber Orchestra, Men's Glee Club, and the World Voices Ensemble. Additionally, while there he taught courses in music history and music in culture in the Music History Department.

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. In addition to leading all choral ensembles over a two-year period, Mullaney maintained a professional singing career with the renowned choir of St. Clement's Church.

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 in Maryland.

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 a number of 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 and in 2009 the Paul Riedo Award by Dallas Bach Society for his contributions to early music in the Dallas-Fort Worth Area.

Nordstrom was recently 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.

He is co-founder of The Musicians of Swanne 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.

He has been a major researcher in the area of lute duets and the consort lesson; many are recorded on CDs by the Musicians of Swanne Alley and are heard in the movie "Rob Roy." A DMA graduate of Stanford University, he is known for his scholarly contributions to various early music journals as well as a book on the wire-strung bandora and articles in the *New Grove Dictionary of Music & Musicians*.

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 the 2018 feature article in Early Music America Magazine. The organization is still relishing the successes of our first biennial "Music in the Mountains" festival. By any measure, the response to our first biennial festival 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.

As we launch our ninth annual series – "Two x 2 • Music in Contrast" – we encourage you to begin to mark your calendars for all of our 9th season concerts, as well as our **Valentine's Day fundraiser**, our June 2020 **Summer Music Academy**, and our 2nd biennial "**Music in the Mountains**" **Summer Festival** in June. (Consult the back of the program and our website for more details.)

Mountainside offers an online box office on its website, providing not only convenience and reduced fees, but also new discounted ticket options for the 2019-2020 season. 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 at <https://www.facebook.com/pages/Mountainside-Baroque>)

MOUNTAINSIDE BAROQUE BOARD OF DIRECTORS

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SPECIAL THANKS TO OUR VOLUNTEERS & HELPERS

- Neil Stylinski for marketing, online promotion, social media oversight & video/photo work
- All those who distributed posters, including Jim Ballas, JoAnn Condry, Carolyn Forrester, Jean Myers and, in Garrett County, Linda & Clint Bradley
- Carolyn Forrester for arranging and organizing housing for our guest musicians
- Vic Rezendes & John Minnich, Jim Ballas, Marcy Brack, Marsha & Cecil Bell, Lynne Dale, Carolyn & Jim Forrester, Martha Macgill & Bryan Kelleher and Emmanuel Parish for hosting our performers
- Mark Steiner (lead) & David Rankin for acting as Venue Liaison and Concert Manager
- Bryan Kelleher, Robin Summerfield (lead) & Cecil Bell for handling the ticketing areas
- Marsha Bell for organizing our donor reception
- Patricia Nordstrom for press materials, editing and program design & layout
- Jennifer Nordstrom for her wonderful designs and for often working at night and on weekends to help launch the many website changes and publications undertaken this fall
- An extra special thanks to our hard-working Board of Directors

*We especially want to thank Our Lady of the Mountains Parish
for providing this space for our use for this concert and
Debbie Symanski of St. Paul's Lutheran for her help with printing the program.*

SUPPORTING MOUNTAINSIDE BAROQUE

Beyond income from gate receipts, Mountainside Baroque runs 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 an affordable ticket price for our concerts. 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 to Mountainside Baroque. Donations made be made online or by mail to Mountainside Baroque, Inc., PO Box 3143, Cumberland, Maryland 21504.

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 2019-2020 season while building a store of adequate resources for the next installment of our biennial “Music in the Mountains” Music Festival in 2020! For more information, consult our web page at www.mountainsidebaroque.org, e-mail info@mountainsidebaroque.org or call 301-338-2940. We offer our sincere thanks to all of our supporters for making this ongoing series a possibility.



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Two x 2

Music in *Contrast*

Sunday, November 10 "Voices & Viols"

Soprano Julie Bosworth and mezzo soprano Janna Critz will be joined by a full complement of violas da gamba, and lute, to explore English music from the Elizabethan and Jacobean eras. Music of William Byrd, John Dowland and others. St. Paul's Lutheran Church.

Sunday, December 22 "Lessons & Carols"

In this traditional holiday performance, The Scholars of St. Cecilia, Mountainside Baroque's resident chamber choir, will sing the annual Festival of Lessons & Carols at Emmanuel Episcopal. (The program is free and open to the public, though a free-will offering will be received.) A community favorite. **5pm**

Sunday, March 29 "Venice & Rome"

In the 17th century, the vibrant cities of Venice and Rome shared a love of musical variety—from the sensuous, earthy, and boisterous, to the passionate, devout, and steadfast. The Allegany Museum.



Join supporters of Mountainside Baroque on Valentine's Day for a rollicking evening of Renaissance music and entertainments, food and beverage tastings, a multi-course dinner and your best chance to play the courtier. That's right, this is a costume-optional party where every guest has a seat at the palace. Some notable features: feast of suckling pig, turkey, "fruity beef," all the trimmings and more; fine libations of mead, ale and wine; Renaissance music, dance and setting. This festive event will be held Friday evening, **February 14th, 2020** at the Cumberland Masonic Center. All proceeds benefit Mountainside Baroque, a volunteer-run 501© (3) nonprofit organization. Find tickets, the menu, costume ideas and other details at www.mountainsidebaroque.org.



The fifth installment of Mountainside's Summer Academy is scheduled for June 15-19, 2020. The Academy offers individualized and group instruction from nationally recognized musicians and scholars to middle school, high school, and early college students. Days are rounded out with social events. A supervised residential option is available for students from outside the area. This year the Academy will run concurrently with the Music in the Mountains Festival, providing a chance to rub elbows with some of early music's finest performers. It is enormously popular with students and parents alike, moving one 2019 parent to say: "..."(she) truly enjoyed the music played and the company of the students. Individual attention to each student is the key!"



The second biennial Music in the Mountains Festival will run from June 18 to June 21, 2020. In its inaugural year in 2018, the four-day festival attracted over 200 attendees from seven states with varied featured performances, talks, tours, and "pop-up" concerts. In 2020, the music will range across the centuries—from Medieval through Mozart—with the Alba Consort, Grammy-nominated ACRONYM and the Fortepiano Trio. In addition, Mountainside Baroque will reenact a 17th century vespers service from Venice's San Marco. The culminating performance will highlight J. S. Bach, with a concert titled "The Heavens Laugh: Festive Bach." Festival passes are available online and also today at one of the ticket tables, including as a part of special combination offers.

www.mountainsidebaroque.org