



Voices & Viols

with

Julie Bosworth, soprano
Janna Critz, mezzo-soprano
Christel Thielmann, treble viol
Lucine Musaelian, tenor & treble viols
Rebecca Landell Reed, bass viol
Patricia Adams Nordstrom, bass viol
Arnie Tanimoto, bass & consort bass viols
Lyle Nordstrom, lute

November 10, 2019
St. Paul's Lutheran Church
15 Smallwood Street, Cumberland, Maryland
www.mountainsidebaroque.org



THE PROGRAM

Dances

Anthony Holborne (c.1545-1602)

(from *Pavans, Galliards, Almains and other short Aeirs*, 1599)

Consort of Viols

The night watch

Widowes myte

Music of John Dowland (1563-1626)

Time stands still (*Third booke of Songs or Aires*, 1603)

Julie Bosworth with lute

Go nightly cares (*A Pilgrimes Solace*...1612)

Janna Critz with lute and viols

Mr. John Langtons Pavan (*Lachrimae or Seaven Tears*...1604)

The King of Denmarhs Galliard (*Lachrimae or Seaven Tears*...1604)

Viols with lute

Music from the Queen's Progress at the estate of Edward Seymour, Earl of Hertford, Elvetham in Hampshire

Narrator: Ryan Mullaney

The First Day: Monday, September 20, 1591

With fragrant flowers

Frances Pilkington (ca.1565-1638)

Julie and Janna with instruments

Southerne's pavan

Thomas Morley (1557-1602)

Viols

The Second Day: Tuesday, September 21, 1591

How haps it now

Anonymous/Thomas Campion (1567-1620)

Julie and Janna with lute (Echo: Katie Wilson)

The Third Day: Wednesday, September 22, 1591

This sweet merry month of May

William Byrd (c.1540-1623)

Julie and Janna with viols

The Fourth Day (The Departure): Thursday , September 23, 1591

Eliza is the fairest Queene

Edward Johnson (active during 1572-1601)

Janna with viols

Come again, come again, fair nature's treasure

Johnson

Julie and Janna with instruments

INTERMISSION

Consorts for viols

Browning
Fantasia á 4 for the great dooble bass

Elway Bevin (c.1554-1638)
Orlando Gibbons (1583-1625)

Songs from Shakespeare's troupe at Blackfriars and/or the Globe Theatre

Willow song (Sung by Desmonda in Shakespeare's *Othello*, 1603) Anonymous
Julie and lute

Away delights (Sung at beginning of Act III in the *Captain* by Beaumont & Fletcher (c.1609-12)
Music by Robert Johnson (c.1583-c.1633)
Janna and lute

Hark, hark ye lark (From Shakespeare's *Cymbeline*, 1611) Music by Robert Johnson
Julie and lute

Suite for two bass viols

Matthew Locke (c.1621-1677)
Arnie and Rebecca

Fantasie
Fantasie
Saraband

Popular Tunes

A toy Anonymous
Of all jolly pastimes Anonymous
My Robbin is to the greenwood gone Anonymous
Smiths are good fellows William Wigthorpe (c.1579-c.1609)

FINIS

ABOUT THE MUSIC

About the Instruments and the Music

The viola da gamba, or "viol," is a bowed string instrument with frets (classified as a bowed lute). It is usually played held downwards on the lap or between the legs (hence the name "viola da gamba," literally "leg viol"). It appeared in Europe towards the end of the fifteenth century and subsequently became one of the most popular of all Renaissance and Baroque instruments and was frequently used in ensemble music, especially in the British Isles.

1540 saw the appointment of Henry VIII's "newe vialles," a group comprising a complete consort of Italian string players from Venice, Milan, and Cremona. This action provided a strong impetus to the growth of the viol's popularity in England, as is reflected in a contemporary inventory of Henry's large collection of instruments (compiled at the end of his reign in 1547). The list includes this item: "xix Vialles greate and small with iii cases of woodde covered with blacke leather to the same."

The “consort” of viols became especially prominent around the turn of the sixteenth century. Numerous manuscripts were found in many noble houses throughout England—pieces to be played by both amateurs and professionals. The consorts of Orlando Gibbons, heard in the second half of today’s program, were highly prized. The next couple of generations brought a new wealth of music, especially for the bass viol, the instrument of the family that stayed in use the longest. One major proponent was Matthew Locke (“Suite for two Bass viols”) whose final position was as “Composer in Ordinary to His Majesty, and organist of her Majesty’s chapel” (the monarchs Charles II and Catherine of Brangaza during the Restoration).

Consorts of viols continued to be popular in England longer than on the Continent. As Roger North observed in the early eighteenth century, “the use of chests of violls, which supplied all instrumental consorts, kept back the English from falling soon into the modes of forrein countrys, where the violin and not the treble viol was in use.”

Changes in publishing were also occurring at the end of the sixteenth century. The exclusive printing privilege that had been given to William Byrd and Thomas Tallis expired, thus opening the way to a wider variety of publications, including those of instrumental music. One of the first of these was Holborne’s 1599 publication of *Pavans, Galliards, Almains and other short Aeirs* that contained five-part settings of his most popular tunes. Though John Dowland was primarily known for his solo lute music and “aires to the lute” (“Time stands still” and “Go nightly cares”), his 1604 publication of *Lachrimae or Seaven Tears* was a monumental collection five-part music for viols and lute.

There can be little doubt that viols were often used in the performance of vocal music, both with voices and alone as an instrumental group. Directions such as “Apt for Viols and Voyces” or “to be played on Muscull Instruments” are frequently found on the title pages of late sixteenth- and early seventeenth-century madrigal and ballet publications. Two basic forms derived from this, both of which combined voices and viols, are the secular consort song (the

basis of today’s program) and the sacred verse anthem.

Queen Elizabeth I and the “Progress”

A “progress” was an annual summer event that took the entire court to outlying noble houses in order to escape the London heat. One of the more spectacular events during Queen Elizabeth’s reign was her “progress” in 1591 to the estate of Edward Seymour, Earl of Hertford, at Elvetham in Hampshire. The Earl hoped to capitalize on this opportunity to rise at last into the royal favor by outdoing all previous entertainments in extravagance and splendor. No effort and no expense were to be spared. There were vast spectacles and pageantry, games, fireworks, dancing, acting, and singing. Above all, there was music of many kinds in great profusion, used for a large variety of purposes and effects.

The physical preparations were awesome. Two wings and a large, low gallery had been added to the house itself. An upper gallery had been lavishly refurnished as the Queen’s private apartment, with tapestries not only on the walls but also on the floor. Beyond the house a huge pond had been constructed in the shape of a half-moon and equipped with a “snail mount,” a raft for artillery, a castle, and a model man-of-war. Some two hundred yards beyond this artificial lake, at the base of a wooded hill, more than twenty temporary structures had been built. The largest of these was a “room of estate” for the nobles, the outside covered with boughs and clusters of ripe hazel nuts, the roof with ivy vines, the floor with herbs and fresh rushes. Nearby was a large hall of cruder construction for the lodging of knights, ladies, and gentlemen. Partly hidden by shrubbery was a group of utility houses, all neatly tiled within: a pantry, an ewery for dishes and table linen, a wine cellar, a chaundry for the thousands of candles that would be needed, a larder, and a spicery.

Besides fireworks and other fantastic events, on each day there was special music written for the

Queen by some of the finest composers of the era: William Byrd, Frances Pilkington, Thomas Morley and others. The Earl spared no expense to bring in some of the best. Our program presents some of the music that has been left to us, a bare sampling of the musical splendor of those four days of extravagance.

Music in Shakespeare's Plays

The "King's Men" was the acting company to which William Shakespeare belonged for most of his career. Known as the "Lord Chamberlain's Men" during the reign of Elizabeth, they became the "King's Men" in 1603 when King James I ascended the throne and became the company's patron. This troupe performed plays, not only by Shakespeare but also Ben Johnson, Beaumont and Fletcher, Thomas Heywood, and others. Though much of the music is lost, among the finest of the era are several extant songs by Robert Johnson found in works of notable playwrights. Johnson was appointed "musician to the Kinge" in 1603 and kept that title until his death in 1633.

In Shakespeare's *Cymbeline*, Cloten uses lewd language to talk about Cymbeline. In an attempt to

use musicians to court her, he calls on them to play "a wonderful sweet air." "Hark, hark, ye lark!" appears chosen to represent sweetness and refinement, as a counterpoint to the previous crudeness.

One of the Shakespeare's saddest songs has to be the "Willow Song," from *Othello*, Act 4 Scene 3. Desdemona is preparing for bed, afraid that Othello is wrongly angry with her for being unfaithful. She sings the "Willow Song," a mournful folk ballad, in which a lady laments her lost love. Desdemona only has time to sing two verses before she breaks off to talk to her maid Emilia. But Shakespeare's audience would have been familiar with the ending of the original ballad, and they would have known that it foretold tragedy.

William Wigthorpe ("Of all jolly pastimes" and "Smiths are good fellows") was a chorister at Winchester Cathedral and later an organist at New College in Oxford. His consort songs were some of his best output and the two ballad arrangements ("A Toy [Wilson's Wilde]" and "My Robbin is to the greenwood gone") are taken from a set of part books that were apparently compiled by him.

Lyle & Patricia Nordstrom

The "Lake" at the Elvetham Festivities



ABOUT TODAY'S PERFORMERS

Julie Bosworth

From medieval cantigas to newly composed works, Julie Bosworth revels in versatile performance practice. Recognized for her “penetrating lyrical agility, exquisitely phrased” (Jay Harvey Upstage), this “notably stylish and expressive” singer finds joy and fulfillment in collaborating with artists across a vast array of musical genres. This season, Julie is excited for the release of The Broken Consort’s album *Isle of Majesty*, and to perform Kate Soper’s opera *HERE BE SIRENS* with The INSERIES. She also looks forward to making her first appearances with Chantry, Kinnara, and Istanpitta, and to once again join Grammy-nominated True Concord, The Thirteen, Mountainside Baroque, The Bach Choir of Bethlehem, The Broken Consort, hexaCollective, and her group, co-founded with mezzo-soprano Janna Critz: *Vivi Cantando*. On the operatic stage, Julie has performed with American Opera Theater, Raylynmor Opera, Opera AACC, and Peabody Opera Theater, singing such roles as Queen of the Night (*The Magic Flute*), Cleopatra (*Giulio Cesare*), Belinda (*Dido and Aeneas*), Blanche de la Force (*Dialogues of the Carmelites*), and the title role in *L’incoronazione di Poppea*. Equally at home on the concert stage, she has appeared as a soloist with American Bach Soloists, Tempesta di Mare, the Baltimore Symphony Orchestra, the Indianapolis Early Music Festival, Mountainside Baroque, the Tucson Desert Song Festival, Baltimore Choral Arts Society, and The Bach Choir of Bethlehem. Julie is a core member of the critically acclaimed chamber group The Broken Consort, an exuberant and experimental medieval and new music ensemble. She resides in Baltimore with her husband, baritone Corbin Phillips, and their two dogs.

Janna Critz

Acclaimed for her refined singing (Schmopera) and “proved a wizard of Handel’s ornamentation” (DC Theater Scene), mezzo-soprano Janna Critz is a rising solo performing artist in the early music, chamber music, and opera arena. Miss Critz appears regularly with groups like Tempesta di Mare, American Baroque Opera Co., Mountainside Baroque, The Bach Choir of Bethlehem, and The

Thirteen. Recent performances include Handel’s *Serse*, Vivaldi’s *Montezuma*, and Johann Sebastian Bach’s *Was mein Gott will, das g’scheh allzeit*, BWV 111. In 2015 Critz was awarded The Virginia Best Adams Fellowship by The Carmel Bach Festival, and was a joint recipient of the 2015 American Prize in Chamber Music with the vocal ensemble, New Consort. Janna was also the first-place recipient of The 8th Biennial Bach Vocal Competition sponsored by The American Bach Society and The Bach Choir of Bethlehem. Other solo debuts include Handel’s *Messiah* with Tempesta di Mare, Johann Sebastian Bach’s *Ein feste Burg ist unser Gott* with The Virginia Symphony Orchestra, Mozart’s *Requiem* with The Richmond Symphony Orchestra, and Richard Einhorn’s *Voices of Light*, a modern oratorio, with The Baltimore Symphony Orchestra. Her opera roles have included Ottavia from Monteverdi’s *L’incoronazione di Poppea*, Cornelia from Handel’s *Giulio Cesare*, Zerlina from Mozart’s *Don Giovanni*, and Mallika from Delibes’s *Lakmé*. Future performances include Handel’s *Rinaldo* with American Baroque Opera Co. and solo performances of sacred cantatas with Bach Festival Leipzig. Janna holds degrees in voice and early music from Furman University and The Peabody Conservatory of Music, and currently resides in Baltimore, Maryland.

Ryan Mullaney

Mountainside Artistic Co-Director

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). 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.

Lucine Musaelian

Lucine Musaelian is a senior music major at Yale. She studies viola da gamba with Paolo Pandolfo, and voice with Janna Baty. At Yale, she performs on the viol regularly with the Yale Collegium Music and Elm City Consort. Lucine was a soprano in the Yale Schola Cantorum for two years and participated in several recording projects, one of which was Heinrich Schütz's *Weihnactshistorie* on which she sang and played tenor viol. Lucine music directed an Opera Theatre of Yale College (OTYC) production of John Blow's *Venus and Adonis* in 2018, and Jean-Philippe Rameau's *Pigmalion* this past October. In January, she will perform with the Smithsonian Consort of Viols for a third time, and will play and sing in a new concert series at the Beinecke Library at Yale. Next semester, Lucine will sing a leading role in the Yale Baroque Opera Project's production of in Francesco Cavalli's *Doriclea* and also perform her senior recital.

Lyle Nordstrom

Mountainside Artistic Co-Director

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. 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*.

Patricia Adams Nordstrom

Patricia Adams Nordstrom, an original member of The Musicians of Swanne Alley, has performed in tours across Europe, and North America, and has appeared on American, Canadian, German, French, English, and Danish radio and television. With Swanne Alley, she has recorded for Harmonia Mundi, Focus and Virgin Classics. Trained on historical bowed-string and wind instruments at Stanford University, Pat was on staff at Oakland University in Michigan for fifteen years until her 1992 move to Atlanta. While there, she performed regularly, notably with the Merry Band and Muses Gardin, taught at early music workshops, and also led in the launch of the Atlanta Early Music

ABOUT TODAY'S PERFORMERS (CONT'D)

Alliance. She also has long enjoyed collecting texts and tunes in the English and American ballad tradition. In Texas, she performed with the Atlanta Baroque Orchestra, the Dallas Bach Society, Fort Worth Early Music and the Denton Bach Society, and taught and coached viola da gamba at the University of North Texas College of Music until her retirement in 2010. Since moving to Maryland, in addition to enjoying the many outdoor activities available nearby, she has begun to pursue a long-delayed interest in weaving, as well as continuing her musical activities with Mountainside Baroque.

Rebecca Landell Reed

Cellist and gambist Rebecca Landell Reed's "luminous" (Cleveland.com) and "notable" (The New York Times) sound elicits a range of expression "from classically evocative to Hitchcock horrifying" (Washingtonian). Her solo appearances include performances with Apollo's Fire, Atlanta Baroque Orchestra, Vermont Symphony Orchestra, Three Notch'd Road, and Batzdorfer Hofkapelle. Rebecca pursues a diverse professional career, including performing and acting in Studio Theatre's *An Iliad*, working with composer Eric Shimelonis on the NPR children's show Circle Round, and developing educational programs with the Crumhorn Collective. She can be heard on recordings with Three Notch'd Road and Apollo's Fire, including the 2019 Grammy award-winning recording *Songs of Orpheus*. She is currently based in Oberlin, Ohio, where she teaches cello and viola da gamba and performs regularly with Apollo's Fire, Akron Symphony, and Ashland Symphony. She enjoys experimenting with bread baking and spending time outdoors with her rescue dog Pippin.

Christel Thielmann

As viola da gambist, renaissance flutist, and recorder player, Christel Thielmann has toured extensively as a member of The Musicians of Swanee Alley and the Boston Early Music Festival Chamber Ensemble, and has appeared with Fretwork, The Parley of Instruments, The Hilliard Ensemble, Tafelmusik, the Toronto Consort, and Newberry Consort. She has performed at many of the

leading North American and European early music festivals. She has recorded for Virgin Classics, harmonia mundi, Erato, and Hyperion as well as in broadcasts for ARTE, BBC, Westdeutscher Rundfunk, Radio Bremen, NPR, CBC, and Radio France, and performs on BEMF's Grammy-winning CD, Charpentier's *Descente D'Orphée aux Enfers* on the CPO label. She has also produced several award-winning CDs for harmonia mundi usa, and is currently writing a book about teaching the art of music-making, emphasizing the universal relevance and application of historical musical principles and techniques. She is a recipient of the Thomas Binkley Collegium Directors Award and teaches at the Eastman School of Music where she directs the Eastman Collegium Baroque Orchestra and Viol Consort, and at the Corso di Musica Antica di Urbino.

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.

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, the 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>)

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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
- Marsha & Cecil Bell, Lynne Dale & Dirk Brühl, and John Hart & Bill Davis for hosting our performers
- Mark Steiner (lead) & David Rankin for acting as Venue Liaison and Concert Manager
- Robin Summerfield, Bryan Kelleher, and Cecil Bell for handling the ticketing areas
- Shelly & Jeff Dilks for helping with mailings, and Jeff for helping out in many diverse ways
- Janie Nordstrom Griffiths for help with online publicity and program proofing
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- An extra special thanks to our hard-working Board of Directors and community members of our Music in the Mountains Festival Committee

Our thanks to St. Paul's Lutheran Church for providing this space for our use for this concert and Debbie Symanski for her help with scheduling and 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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	Magno P. Roque, M.D.	

Two x 2

Music in *Contrast*

Sunday, December 22, 2019 • 5pm *"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.*

Sunday, March 29, 2020 • 4pm *"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. A raucous concert from the Italian Renaissance and Early Baroque featuring voices and the Washington Sackbut and Cornet Ensemble. The Allegany Museum.

Sunday, June 21, 2020 • *"The Heavens Laugh: Festive Bach"*

The capstone performance of the 2nd biennial "Music in the Mountains" Summer Festival.



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 the ticket tables.

www.mountainsidebaroque.org