

MOUNTAINSIDE



RYAN MULLANEY AND
LYLE NORDSTROM, DIRECTORS

**2024-2025 Series:
THE GREATS! HANDEL TO BACH**

*George Frideric Handel:
A Musical Portrait*



**TODAY'S PERFORMANCE IS SPONSORED IN PART BY
JEAN HELZ AND WAYNE ZIMMERMAN.**

**SUNDAY OCTOBER 6, 2024
4:00pm | The Shrine of Ss. Peter and Paul
Cumberland, Maryland**

George Frideric Handel (1685-1759)
A Musical Portrait

From the opera *Alcina*, London, 1735

Overture

Allegro

Musette

Aria "Tornami a vagheggiar"

Julie Bosworth, soprano

Tornami a vagheggiar,
te solo vuoi amar
quest'anima fedel,
caro mio bene.

Turn to me fond desire,
You alone doth wish
to love this faithful soul,
My dear one.

Già ti donai il mio cor;
fido sarà il mio amor;
mai ti sarò crudel,
cara mia speme.

I have already given you my heart,
Faithful will be my love
I will never betray you,
It is your love I long for.

Tornami a vagheggiar,

Turn to me fond desire...

Concerto per organo, Op.4, No.5, London, 1738

Marc Bellassai, organ solo

Larghetto

Allegro

Alla Siciliana

Presto

Concerto Grosso in G, Op. 6, No. 1, London, 1739

Concertino:

Cynthia Roberts, Maria Romero, violins

Arnie Tanimoto, cello

Marc Bellassai, harpsichord

A tempo giusto

Allegro

Adagio

Allegro

Allegro

Intermission

Dixit Dominus, Psalm 116, Rome, 1707

Julie Bosworth, Brooke Evers–sopranos
Janna Critz–mezzo soprano
Aaron Cates–tenor, Corbin Phillips–baritone

Chorus

Dixit Dominus Domino meo:	The Lord said unto my Lord:
Sede a dextris meis, donec ponam inimicos tuos scabellum pedum tuorum.	Sit thou on my right hand, until I make thine enemies thy foot stool.

Aria (alto solo)

Virgam virtutis tuae emittet Dominus ex Sion:	The Lord shall send the rod of thy power out of Sion:
dominare in medio inimicorum tuorum.	be thou ruler, even in the midst among thine enemies.

Aria (soprano solo)

Tecum principium in die virtutis tuae splendoribus sanctorum.	In the day of thy power shall the people offer thee free-will offerings with an holy worship.
Ex utero ante luciferum genui te.	From the womb before the morning star have I begotten thee.

Chorus

Juravit Dominus et non poenitebit eum:	The Lord swore, and will not repent:
--	--------------------------------------

Chorus

Tu es sacerdos in aeternum secundum ordinem Melchisedech.	Thou art a priest for ever after the order of Melchisedech.
--	--

Soloists and Chorus

Dominus a dextris tuis, confregit in die irae suae reges	The Lord upon thy right hand, shall wound even kings in the day of his wrath.
---	--

Chorus

Judicabit in nationibus, Implebit ruinas,	He shall judge the nations, fill the places with destruction,
--	--

Chorus

Conquassabit capita in terra multorum. and shatter the skulls in the land of the
many.

Soprano Duet and Chorus

De torrente in via bibet, He shall drink of the brook in the way,
propterea exaltabit caput. therefore shall he lift up his head.

Chorus

Gloria Patri et Filio, et Spiritui Sancto, Glory be to the Father, and to the Son, and
to the Holy Spirit.
Sicut erat in principio, et nunc, et As it was in the beginning, is now; and ever
semper, et in saecula saeculorum. Amen. shall be, world without end. Amen.

THE PERFORMERS

Orchestra

Baroque Violin: Cynthia Roberts, Jeremy Rhizor, Adam Murphy, Maria Romero, Caitlin Cribbs
Baroque Viola: Dan McCarthy, Caitlin Cribbs
Baroque Violoncello: Arnie Tanimoto
Violone: Jessica Powell Eig
Theorbo, Lute: Lyle Nordstrom

The Scholars of St. Cecilia

Soprano: Julie Bosworth, Shelly Dilks, Katie Hendrix, Emily Kenney,
Brooke Evers, Lindsay Heavner, Kate Schram, Edie Elvee,
Alto: Janna Critz, Martha Macgill, Alison Peters, Tammy Rankin, Jane Rossi
Tenor: Adam Cates, Jeff Dilks, Bryan Kelleher, Lyle Nordstrom
Bass: Corbin Phillips, David Rankin, Don Robinson, Jon Schadt, Bryan Smyth

ABOUT THE MUSIC

George Frideric Handel was born in 1685 in Halle, Germany, the son of Georg Händel, a barber-surgeon in the service of the Duke of Saxe-Weissenfels, and his second wife Dorothea Taust, daughter of a pastor. Handel's interest in music was at first frowned upon by his father; he was denied access to musical instruments and encouraged to study for the law instead. (Apparently, he practiced secretly on a clavichord in the attic.) The Duke of Saxe-Weissenfels, having heard him playing the organ when he was about nine, persuaded his father to give him a musical education,

studying under Friedrich Zachow, organist at the Liebfrauenkirche, who gave him excellent lessons on both on organ and harpsichord, as well as in composition.

His father died in 1697 when George was only 12 years old. Only five years later, in 1702, he was appointed organist at the Calvinist Cathedral in Halle. His interest in the potentials of opera had perhaps been stimulated by a visit to Berlin, where opera flourished, and where he met both Giovanni Bononcini and Attilio Ariosti, the primary opera composers in Berlin. Subsequently,

he left Halle for Hamburg, where he was employed as a violinist and harpsichordist in the Hamburg Opera Orchestra, and where he could study opera composition.

Once located in Hamburg, Handel was able to have brief appointments at opera houses in Keiser and Weissenfels, where he composed his first opera, *Der in Krohnen erlangte Glücks-Wechsel, oder Almira, Königin von Castilien*, which was performed in 1704. Visiting dignitaries advised him that to progress further, he needed to travel to Italy to “reconcile him to the style and taste which prevailed there.”

By January 1707, he arrived in Rome where the cardinals Carlo Colonna and Benedetto Pamphili became his primary patrons. In response to this patronage, Handel’s major compositions during this time were for the church. Most notable was the psalm setting, *Dixit Dominus*, which happens to be Handel’s earliest surviving choral work in his own hand. It was first performed in July of 1707, with two other Vesper psalms, *Laudate Pueri* and *Nisi Dominus*. His undeveloped choral style is evident in this piece. While the work is still reflective of his genius, the choral parts are almost instrumental in character. (The members of today’s choir, The Scholars of St. Cecilia, relate that this is the most difficult choral piece they have ever been asked to perform!)

While in Italy, Handel also composed two oratorios and several cantatas, as well as a bit of chamber music. However, his most important compositions were in opera. *Rodrigo*, his first all-Italian language opera, was produced in Florence in 1707. *Agrippina* was later produced in Venice in 1709 where it ran for twenty-seven nights. The audience loved it and nicknamed him “Il caro Sassone” (“The dear Saxon,” reflecting his German heritage).

In 1710, Handel became Kapellmeister to German prince George, the Elector of Hanover, who in 1714 would become King George I of Great Britain and Ireland, a happenstance that had a great influence on Handel’s later life. With that knowledge, and heeding the advice of others, Handel visited England in 1710, where he composed and produced *Rinaldo*, the first “all Italian” opera in England, which was acclaimed as a huge success. He was only twenty-seven years old, and had already had enjoyed a ten-year musical career. (He did return to Germany for family reasons, but eventually decided to move permanently to England.)

In 1719, with extra financial support from King George, a group of English aristocrats founded the Royal Academy of Music, whose goal was to secure a constant supply of Italian opera. (Besides Handel, Attilio Ariosti and Giovanni Bononcini also produced several operas for the company.) In furtherance of this goal, Handel was ordered to travel to the continent to acquire new singers, enticing them by offering extravagant fees. The list includes the castrato Senesino, the soprano Francesca Cuzzoni, and the bass Giuseppe Bosci, as well as others. With these stars, his operas met with great success. (In fact, a comment from the time mentions “three hundred turn’d away for want of room.”) The international opera star Faustina Bordoni joined later, giving the Academy two “prima donnas.” Having two such stars led to a bit of rivalry which finally came to onstage blows during a performance of Bononcini’s *Astianatte*. (Mountainside Baroque celebrated the music of these two stars in the “Dueling Divas” concert in 2016.)

In 1728, John Gay’s work, *The Beggar’s Opera*, (another 2016 Mountainside presentation) was performed in London. Gay’s work satirized this famous duel, and Italian opera in general, contributing, in part, to much reduced opera attendance and the eventual

collapse of the Academy in 1728 (also due in part to the extravagant salaries given to the singers).

Handel immediately launched a "New" or "Second Academy of Music" centered in the King's Theatre, which eventually moved to the Royal Opera House at Covent Garden. He composed several operas for the new undertaking, including two of his finest operas, *Ariodante* and *Alcina*. After several squabbles with the singers and directors, the New Academy only survived until 1734. It was a great musical success, but a financial disaster.

Since opera performances were banned during Lent, the performance of these two opera masterpieces were separated by Handel's performances of oratorios in English. To enhance the attractiveness of these programs, during intermission he added performances of his **organ concerti** (a rare new form of composition highlighting the organ as the solo instrument). Handel himself was the organist, displaying his brilliant keyboard skills. The concerto that we are performing today was performed in the intermission of the 1735 performance of his oratorio, *Deborah*. (It was a rewrite of his earlier sonata for recorder and continuo.)



Covent Garden in 1732)

Although Handel still produced more Italian operas, including a revival of *Alcina*, other musical forms became much more common and important and his efforts at opera composition were abandoned.

From 1739, the composition and performance of oratorios, composed in English and performed with English singers, became his mainstay. Following the success of his organ concerti, he also composed a set of *concerti grossi* that followed the basic form devised by Archangelo Corelli, which contrasted a small group of soloists with the larger orchestra. Like the organ concerti, these were also meant to be performed during the intermission of oratorios. Handel was revered in England, so much so that he is one of the few musicians buried in Westminster Abby. In the words of the historian David Borrow:

Handel's music forms one of the peaks of the "high Baroque" style, bringing Italian opera to its highest development, creating the genres of English oratorio and organ concerto, and introducing a new style into English church music. He is consistently recognized as one of the greatest composers of his age.

Lyle and Patricia Nordstrom

FEATURED PERFORMERS

MARC BELLASSAI, organ and harpsichord

Keyboard specialist 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.

JULIE BOSWORTH, soprano

With a voice like "a long, unbroken beam of light" (*San Francisco Classical Voice*), soprano Julie Bosworth has captivated audiences from coast to coast. From medieval music to world premieres, she finds purpose in collaborating with artists across a vast array of musical genres. This season, in addition to returning to sing with her beloved MBQ, Julie looks forward to performances with the Academy of Sacred Drama, Washington Bach Consort, Seraphic Fire, Bach in Baltimore, True Concord Voices and Orchestra, Apollo's Fire, the Raleigh Camerata, Staunton Music Festival, and more. Equally at home as a concert soloist, on the operatic stage, or in an ensemble, Julie has sung with American Bach, Tempesta di Mare, the Baltimore Symphony Orchestra, The Bach Choir of Bethlehem, In Series Opera, Staunton Music Festival, Early Music Access Project, the Handel Choir of Baltimore, True Concord, Washington Bach Consort, Apollo's Fire, The Broken Consort, Seraphic Fire, The Thirteen, Kinnara, Hesperus, Raylynmor Opera, Les Canards Chantants, the 21st Century Consort, Musica Spira, and The New Consort. Julie can be heard on "Isle of Majesty," an album of original works by Emily Lau, and two recordings with The Thirteen, "The

Outer Edge of Youth" and "Truth and Fable," both produced by Acis. She resides in Baltimore with husband Corbin Phillips and their dog, Penny.

AARON CATES, tenor

Aaron Cates, tenor, enjoys pursuing performance opportunities both as a soloist and professional choral ensemble member. He is especially passionate about collaborative ensemble singing, and has recently appeared with groups including Seraphic Fire, Transept, True Concord Voices & Orchestra, Servire Chorus, Harmonia Stellarum Houston, The Thirteen, and Company of Singers. Aaron has received vocal fellowships for his participation in the Charlotte Bach Akademie, the Illinois Bach Academy, the VOCES8 US Scholars Program, the Quintessence Summer Choral Festival, and the Baylor International Choral Conducting Masterclass & Young Artist Program. Aaron holds music degrees in Vocal Performance from the University of South Carolina and Baylor University, and is a native of Charleston, SC.

JANNA CRITZ, mezzo soprano

Janna Critz, mezzo-soprano, "a wizard of Handel's ornamentation" (*DC Theater Scene*) and acclaimed for her "refined singing" (*Schmopera*), is a passionate artist in the early music community. Following her postgraduate training at The Peabody Conservatory of Music, Critz now appears across the US and internationally in the opera and oratorio world, frequently in "pants" roles. This season Janna is performing solo roles in Monteverdi's *Return of Ulysses* with In Series in Washington, DC, and BWV 96, BWV 5, and BWV 180 with The Bach Choir of Bethlehem at Bach Festival Leipzig, Germany. She regularly performs with the American Baroque Opera Company and Mountainside Baroque, and has also performed Bach's *Ein feste Burg ist unser Gott* (Virginia Symphony Orchestra), Mozart's *Requiem* (Richmond Symphony Orchestra), and Richard Einhorn's *Voices of Light*, a modern oratorio (Baltimore Symphony Orchestra). Some of her opera roles include Serse from Handel's *Serse*, Ramiro from Vivaldi's *Montezuma*, Geoffredo from

FEATURED PERFORMERS (CON'T)

Handel's *Rinaldo*, and Ottavia from Monteverdi's *L'incoronazione di Poppea*. Janna won first-place in the Biennial Bach Vocal Competition (The American Bach Society), is a recipient of The Virginia Best Adams Fellowship (Carmel Bach Festival), and was jointly awarded the American Prize in Chamber Music.

BROOKE EVERS, soprano

Brooke Evers studied as a Fulbright Scholar in Austria, performing in Vienna, Berlin, and Milan before returning to her native Washington, D.C. region where she has appeared as a soloist at the Kennedy Center, the Embassy of Austria, the National Cathedral, the National Shrine, Strathmore, and the Schlesinger Center. A winner of the Vocal Arts Discovery Competition, Brooke has performed on numerous concert series and with many professional ensembles, including the Maryland Symphony Orchestra, the New Dominion Chorale, the Washington Bach Consort, the Folger Consort, and Opera Lafayette. Brooke received her Master of Music degree from the University of Maryland, performing leading roles as a member of the Maryland Opera Studio. She received her Bachelor's degrees in Voice and German from Indiana University. An esteemed teacher, Brooke served on faculty at Shepherd University for fifteen years before transitioning to Choral Director at Hedgesville High School. In 2020, Brooke received the honor of an Independent Artist Award by the state of Maryland.

CORBIN PHILLIPS, bass-baritone

Labeled a "standout baritone" by the *SF Gate*, Corbin Phillips is a Baltimore-based singer who specializes in the Baroque vocal repertoire. His most recent appearances have included Handel's Dublin *Messiah* with Tempesta di Mare, and Sarah Kirkland Snider's *Mass for the Endangered* with Gallicantus. Additionally, he has performed with The Thirteen, Opera Lafayette, Mountainside Baroque, and the Peabody Consort. When not singing, Corbin enjoys spending time as an amateur photographer and organist. He holds a master's degree in Early Music from the Peabody Conservatory where he studied with baritone William Sharp.

CYNTHIA ROBERTS, violin

Cynthia Roberts is one of America's leading Baroque violinists and has appeared as soloist, leader, and recitalist throughout North America, Europe, and Asia. She has served as concertmaster of the New York Collegium, Clarion Music Society, and Les Arts Florissants. She performs regularly with Trinity Baroque Orchestra, Tafelmusik, and the Carmel Bach Festival. She has appeared with the London Classical Players, Taverner Players, American Bach Soloists, and Smithsonian Chamber Players, and was featured on the soundtrack of the film *Casanova*. She toured as concertmaster of Musica Angelica with John Malkovich in *The Infernal Comedy: Confessions of a Serial Killer* and appeared as soloist with the New World Symphony and Michael Tilson Thomas. Ms. Roberts teaches at the Juilliard School, the University of North Texas, and the Oberlin Baroque Performance Institute. She has given master classes at Eastman, Indiana University, the Cleveland Institute, Cornell, Rutgers, the Minsk Conservatory, the Leopold Mozart Zentrum in Augsburg, the Utrecht Early Music Festival, the Shanghai Conservatory, and the Jeune Orchestre Atlantique in Santes, France. Her recording credits include Sony, Analekta, and BMG/Deutsche Harmonia Mundi.

MARIA ROMERO, violin

Maria Romero is Assistant Professor of the Practice in Violin and Baroque Violin and Director of Historical Performance at Vanderbilt University's Blair School of Music. Maria is Concertmaster and Artistic Director of the Nashville-based period ensemble Music City Baroque. She has collaborated with period ensembles including the Orchester Wiener Akademie, Musica Angelica Baroque Orchestra, Bourbon Baroque, Michigan Bach Collective, Open Gates Project, Les Delices's SalonEra, Princeton Festival Baroque Orchestra, Alchemy Viols, and Indianapolis Baroque Orchestra, among others. Her most recent collaborations include performances with Philharmonie Austin, Mountainside Baroque, Atlanta Baroque Orchestra, Bach Akademie Charlotte, and

Nashville Opera Orchestra. Maria is a graduate of Venezuela's *El Sistema* music program and has since been passionate about music education as a tool for social empowerment and transformation. She holds Master and Doctor of Music degrees from Indiana University, where she studied violin with Kevork Mardirossian, Baroque and Classical violin and viola with Stanley Ritchie, and violin pedagogy with Mimi Zweig. Maria holds a B.M. degree and Graduate Artist Certificate from the University of North Texas, where she studied violin with Julia Bushkova and Baroque violin with Cynthia Roberts. Other significant mentors include her former teachers Stephen Redfield, Jorge Orozco, and Lyle Nordstrom.

ARNIE TANIMOTO, violoncello

Gold medalist of the 7th International Bach-Abel Competition, Arnie Tanimoto is equally at home on the viola da gamba and Baroque cello. He was the first-ever viola da gamba major at The Juilliard School, where he soloed on both instruments, a first at Juilliard. Described by The New York Times as a "fine instrumental soloist,"

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

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
- ◆ 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

ABOUT MOUNTAINSIDE BAROQUE

Now in its thirteenth season of live concerts, 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 performances and other public events, education has had important underpinnings in our outreach efforts. In addition to the Mountainside Baroque Summer Academy, designed for middle school, high school and early college student musicians, with its local and regional scope, Mountainside Baroque worked to support the strings programs in the Allegany Public Schools, by bringing in professional performers to work with the orchestral students to help them improve their technique and achieve greater success in performance. These various activities, along with college student scholarships, demonstrate the premium

we place on the local sense of "community" and collaboration.

In addition, over time, we have 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*. The response to our 2018 festival was overwhelmingly enthusiastic, showing that Cumberland, with its combination of walkability, interesting venues and historical interest is the "perfect" place for visiting patrons, especially for the two-concert "festive" weekend events that have been programmed.

Use our online box office, which provides not only convenience but a FlexSaver Pass option, or buy tickets at the door on the day of the concert.

Various video and audio clips of live performances are available via our website, or go to our YouTube channel (<https://www.youtube.com/@mountainsidebaroque4336>) for performance excerpts from last June's Vivaldi *Gloria* and the virtuoso performances of the *Four Seasons*. "Like" Mountainside Baroque on Facebook, and follow us on Instagram.



SPECIAL THANKS TO OUR VOLUNTEERS

- ◆ Our performer hosts: Jim Ballas, Lynne Dale, Jeff & Shelly Dilks, Caitlin Hudgins, Lyle & Pat Nordstrom, Neil Stylinski, and Marsha Tarte
- ◆ To all those who helped with publicity materials distribution, a special thanks: Clint Bradley, Shelly Dilks, Carolyn Forrester, Jean Helz, Rev. Matthew Riegel, Jane Rossi, and Robin Summerfield
- ◆ Rebecca Galliher for helping with online event listings
- ◆ Shelly & Jeff Dilks for providing meals for our performers during rehearsal breaks
- ◆ Janie Nordstrom Griffiths and Shelly Dilks for editing assistance
- ◆ Debbie Symanski of St. Paul's Lutheran for producing our programs
- ◆ Mark Steiner for acting as venue liaison & concert manager
- ◆ Thanks to the staff at the Shrine of Ss. Peter and Paul for providing their support and in offering us their rehearsal and performance space, as well as at Emmanuel Episcopal Parish for providing rehearsal space.

MOUNTAINSIDE BAROQUE BOARD

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Program and Publicity: Pat Nordstrom | Video: Lyle Nordstrom, Jeff Dilks, Neil Stylinski

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Beyond income from ticket sales, Mountainside Baroque relies on financial support received through grants, contributions from businesses, and especially donations from individuals and families. It is only through your generosity that we are able to bring in top-quality performers from throughout the nation while maintaining affordable ticket prices. Donations can be made to *sponsor a concert*, in part (\$1000), *sponsor an artist* (\$600), *support artist travel* (\$250+), or *contribute to support other expenses*. Patrons may also choose to support the organization through IRA distributions, stock transfers, or bequests. Whether through regular attendance at our concerts, a financial contribution, or a note of appreciation, your steadfast support is and has been greatly appreciated. A venture such as this could not happen without all three, which have allowed us to mount our exciting 2024-2025 season. We offer our sincere thanks to all of our supporters for making this ongoing series a possibility. You can make your donation online (see QR code) or by check (made out to Mountainside Baroque, Inc. and sent to PO Box 3143, LaVale, MD)





2024-2025 SEASON

The Greats! Handel to Bach



George Frideric Handel A Musical Portrait

October 6, 2024 | 4pm

The Shrine of Ss. Peter and Paul
125 Fayette Street, Cumberland



Includes Dixit Dominus, an early masterpiece for choir, soloists and orchestra; a concerto grosso featuring Cynthia Roberts, Maria Romero & Arnie Tanimoto. Also highlighted is our new digital chamber organ, with Marc Bellassai soloing at the keyboard, in an organ concerto originally performed by Maestro Handel himself.

Thomas Jefferson: Violinist, & Musician

November 15, 2024 | 7:30pm

Allegany Museum, Cumberland

November 16, 2024 | 7:30pm

St. John's Episcopal, Frostburg



Mountainside Baroque is excited to coordinate with the gala weekend "Rediscover Cumberland" celebration with a concert of music from Thomas Jefferson's time, much of which is taken from his own personal music library. Come early to enjoy the Museum's excellent exhibits of the area's early history.



A Festival of Lessons & Carols for Christmas

December 17, 2024 | 5pm

Emmanuel Episcopal Parish
16 Washington Street, Cumberland

In the eleventh year of this popular event, Mountainside Baroque's ecumenical annual gift to the community, the Scholars of St. Cecilia are featured in a celebration that includes seasonal music, traditional carols, and readings by local clergy and officials. Not a ticketed event, but donations will be welcomed! The church is handicapped accessible.

Back to Back | Bach to Bach

March 23, 2025 | 4pm

The Pealer Recital Hall
Frostburg State University Campus



Featuring the unforgettable sound of J. S. Bach's rarely-heard Concerto for three harpsichords in C major, spotlighting three of the best keyboard artists on the East Coast, as well as Cantata 147, and "The Seasonings," a tongue-in-cheek work by the oddest of Bach's twenty-odd children, P. D. Q. Bach. A concert to be experienced in person!



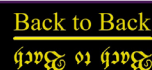
MBQ INTERACTIVE!

Chant-Along 2

February 8, 2025 | 3pm

St. Paul's Lutheran Church
15 N Smallwood St, Cumberland

This season we're delighted that MBQ board member, Bishop Matthew Rigel, will again lead participants in an engaging experience learning to read and sing Gregorian chant. [Snow date is February 22, 2025, also at St. Paul's.]



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