

MOUNTAINSIDE



RYAN MULLANEY AND  
LYLE NORDSTROM, DIRECTORS

## *Mozart and More*

**May 14, 2022 | 8pm**

Emmanuel Episcopal Church Parish Hall  
16 Washington St. | Cumberland, Maryland

## *The Heavens Laugh: Festive Bach*

**Ryan Mullaney, conductor**

**May 15, 2022 | 4pm**

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

**These Performances are Dedicated to the Memory of our Friend**

**ALLEN WHEAR (1957–2022)**

Baroque cellist and viola da gamba specialist Allen Whear died February 10, 2022. He was a beloved friend of Mountainside Baroque and the whole of the early music world. He was an extraordinarily kind, unassuming, and talented fellow and was set to join us again in Cumberland this May. We regret that we will not have the opportunity to work with him on this occasion, as well as the many others that were sure to follow. He will be missed, and the entire MBQ family grieves his loss. (For more information on Allen and his career as a valued colleague of so many, go to [www.mountainsidebaroque.org](http://www.mountainsidebaroque.org).)

# Mozart and More

## Saturday, May 14

### Emmanuel Episcopal Parish Hall

Cynthia Roberts, violin  
Yi-heng Yang, fortepiano

**Sonata for violin and piano in e minor (K. 301)**

*Allegro*

*Tempo di Menuetto*

**Wolfgang Amadeus Mozart (1756-1791)**

**Sonatina for violin and piano in D major (D. 384)**

*Allegro molto*

*Andante*

*Allegro vivace*

**Franz Schubert (1797-1828)**

**Haydn Variations in f minor for piano (Hob XVII:6)**

**Franz Joseph Haydn (1732-1809)**

**Sonata for violin and piano in Bb major (K. 454)**

*Largo-Allegro*

*Andante*

*Allegretto*

**Mozart**

**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.

Pianist and fortepianist **Yi-heng Yang** has been described as an "exquisite collaborator (*Opera News*)", "suberbly adept (*Gramophone*)" and noted for her "remarkable expressivity and technique (*Early Music Magazine*)."

Her work spans from collaborations on period instruments with visionary artists such as the Grammy award-winning tenor Karim Sulayman, in their acclaimed and timely album, "Where Only Stars Can Hear Us (*Avie Records*)," to groundbreaking explorations into performance practice with cellist Kate Bennett Wadsworth (Brahms Cello Sonatas, *Deux-Elles*), baroque violinist Abby Karr (Mendelssohn Violin Sonatas, *Olde Focus*), and harpsichordist Rebecca Cypess ("Sisters Face-to-Face" *Acis*). She has appeared at Carnegie Hall, The Boston Early Music Festival, The New York Philharmonic Ensembles, The Serenata of Santa Fe, The Finchcocks Collection, The Cobbe Collection, The Metropolitan Museum of Art and The Apple Hill Chamber Music Festival. She is on the faculty at The Juilliard School.

# The Heavens Laugh: Festive Bach

Sunday, May 15

Shrine of Ss. Peter and Paul

Ryan Mullaney, conductor

Rebecca Myers, Soprano  
Janna Critz, Alto

Brian Thorsett, Tenor  
David Grogan, Bass

Music of Johann Sebastian Bach (1685-1750)

## Der Himmel lacht! Die Erde jubilieret (BWV31. Cantata for the first Sunday in Easter)

### Chorus

*Der Himmel lacht! Die Erde jubilieret  
Und was sie trägt in ihrem Schoß;  
Der Schöpfer lebt! Der Höchste triumphieret  
Und ist von Todesbanden los.  
Der sich das Grab zur Ruh erlesen,  
Der Heiligste kann nicht verwesen.*

Heaven laughs! Earth exults  
and all she bears in her lap;  
the Creator lives! The Highest triumphs  
and is freed from the bonds of death.  
He who has selected the grave for rest,  
the Holy One, cannot be corrupted.

### Recitative: Bass

*Erwünschter Tag! Sei, Seele, wieder froh!  
Das A und O,  
Der erst und auch der letzte,  
Den unsre schwere Schuld in Todeskerker setzte,  
Ist nun gerissen aus der Not!  
der Herr war tot,  
Und sieh, er lebet wieder;  
Lebt unser Haupt, so leben auch die Glieder.  
Der Herr hat in der Hand  
Des Todes und der Höllen Schlüssel!  
Der sein Gewand  
Blutrot bespritzt in seinem bitterm Leiden,  
Will heute sich mit Schmuck und Ehren kleiden.*

Longed-for day! O soul, be happy again!  
The A and O,  
the first and also the last,  
who placed our heavy guilt in the prison of death,  
is now wrested from danger!  
The Lord was dead,  
and behold, He lives again;  
if our Head lives, so also the limbs live.  
The Lord has in His hand  
the key to death and hell!  
He whose garment  
was sprinkled blood red in his bitter suffering,  
will robe Himself today with adornment and honor.

### Aria: Bass

*Fürst des Lebens, starker Streiter,  
Hochgelobter Gottessohn!  
Hebet dich des Kreuzes Leiter  
Auf den höchsten Ehrenthron?  
Wird, was dich zuvor gebunden,  
Nun dein Schmuck und Edelstein?  
Müssen deine Purpurwunden  
Deiner Klarheit Strahlen sein?*

Prince of life, strong fighter,  
highly-praised Son of God!  
Does the ladder of the Cross raise You  
up to the highest throne of honor?  
Does that which previously bound You  
now become Your adornment and jewel?  
Shall Your purple wounds  
be now the rays of Your brilliance?

### Recitative: Tenor

*So stehe dann, du gottergebne Seele,  
Mit Christo geistlich auf!  
Tritt an den neuen Lebenslauf!  
Auf! von des Todes Werken!  
Laß, daß dein Heiland in der Welt,  
An deinem Leben merken!  
Der Weinstock, der jetzt blüht,  
Trägt keine tote Reben!*

So rise up then, you God-given soul,  
with Christ in spirit!  
Step onto the new course of life!  
Up! Away from the works of death!  
Let your Savior take notice  
of your life in the world!  
The vine, that now blooms,  
bears no dead fruit!

*Der Lebensbaum läßt seine Zweige leben!  
Ein Christe flieht  
Ganz eilend von dem Grabe!  
Er läßt den Stein,  
Er läßt das Tuch der Sünden*

The tree of life lets its branches live!  
A Christian flees  
with great haste from the grave!  
He leaves the stone,  
he leaves the cloth of sin

**Aria: Tenor**

*Adam muß in uns verwesen,  
Soll der neue Mensch genesen,  
Der nach Gott geschaff'n ist.  
Du mußt geistlich auferstehen  
Und aus Sündengräbern gehen,  
Wenn du Christi Gliedmaß bist.*

Adam must decay in us,  
so the new person can be born,  
who is created in God's image.  
You must be resurrected spiritually  
and go forth from the tombs of sin,  
if you are one of Christ's members.

**Recitative: Soprano**

*Weil dann das Haupt sein Glied  
Natürlich nach sich zieht,  
So kann mich nichts von Jesu scheiden.  
Muß ich mit Christo leiden,  
So werd ich auch nach dieser Zeit  
Mit Christo wieder auferstehen  
Zur Ehr und Herrlichkeit  
Und Gott in meinem Fleische sehen.*

Because the head naturally  
draws the limbs after it,  
so I cannot part myself from Jesus.  
If I must suffer with Christ,  
so also hereafter I will  
be resurrected again with Christ  
to honor and glory  
and see God in my own flesh.

**Aria: Soprano**

*Letzte Stunde, brich herein,  
Mir die Augen zuzudrücken!  
Laß mich Jesu Freudenschein  
Und sein helles Licht erblicken,  
Laß mich Engeln ähnlich sein!  
Letzte Stunde, brich herein!*

Last hour, break forth,  
to press closed my eyes!  
Let me gaze upon Jesus' joyous glow  
and His bright light,  
let me be like the angels!  
Last hour, break forth!

(Violin and viola in the background perform the melody of the chorale: *Weil du vom Tod erstanden bist*, "Since you have arisen from death, I will not stay in the grave.")

**Chorale**

*So fahr ich hin zu Jesu Christ,  
Mein' Arm tu ich ausstrecken;  
So schlaf ich ein und ruhe fein,  
Kein Mensch kann mich aufwecken,  
Denn Jesus Christus, Gottes Sohn,  
Der wird die Himmelstür aufthun,  
Mich führn zum ewgen Leben.*

Thus I go away to Jesus Christ,  
stretching out my arm;  
thus I fall asleep and rest sweetly,  
no one can awaken me,  
for Jesus Christ, the Son of God,  
will open the gate of heaven,  
leading me to eternal life.

## **Orchestra Suite #3 in D major (BWV1068)**

*Ouverture  
Air  
Gavotte I and II  
Bourrée  
Gigue*

# Lobet Gott in seinen Reichen (BWV 11. Oratorio for Ascension)

## Chorus:

*Lobet Gott in seinen Reichen,  
Preiset ihn in seinen Ehren,  
Rühmet ihn in seiner Pracht;  
Sucht sein Lob recht zu vergleichen,a  
Wenn ihr mit gesamten Chören  
Ihm ein Lied zu Ehren macht!*

Praise God in His realms,  
Praise Him in His honor,  
Extol Him in His splendor;  
Seek to rightly imitate His praise  
When with full chorus  
You make a song in His honor!

## Recitative: Tenor

*Der Herr Jesus hub seine Hände auf  
und segnete seine Jünger; und es geschah,  
da er sie segnete, schied er von ihnen.  
(Luke 24:50-51)*

The Lord Jesus lifted up His hands  
and blessed His disciples, and it so happened,  
that as He blessed them, He departed from them.

## Recitative: Bass

*Ach, Jesu, ist dein Abschied schon so nah?  
Ach, ist denn schon die Stunde da,  
Da wir dich von uns lassen sollen?  
Ach, siehe, wie die heißen Tränen  
Von unsern blassen Wangen rollen,  
Wie wir uns nach dir sehnen,  
Wie uns fast aller Trost gebricht.  
Ach, weiche doch noch nicht!*

Ah, Jesus, is Your departure already so near?  
Ah, is the hour then already there  
When we must let You leave us?  
Ah, behold, how hot tears  
Roll down our pale cheeks,  
How we yearn after You,  
How all our consolation is nearly destroyed.  
Ah, do not withdraw from us yet!

## Aria: Alto

*Ach, bleibe doch, mein liebstes Leben,  
Ach, fliehe nicht so bald von mir!  
Dein Abschied und dein frühes Scheiden  
Bringt mir das allergrößte Leiden,  
Ach ja, so bleibe doch noch hier;  
Sonst werd ich ganz von Schmerz umgeben.*

Ah, just stay, my dearest Life,  
Ah, don't flee so soon from me!  
Your farewell and Your early departure  
Brings me the greatest of all sorrows,  
Ah, truly, just stay awhile here;  
Otherwise I will be completely undone with grief.

## Recitative: Tenor

*Und ward aufgehoben zusehends und fuhr  
auf gen Himmel, eine Wolke nahm ihm weg vor  
ihren Augen, und er sitzt zur rechten Hand Gottes.  
(Acts 1:9 and Mark 16:19)*

And He was apparently lifted up and journeyed  
to Heaven, a cloud enveloped Him before  
their eyes, and He sits at the right hand of God.

## Chorale

*Nun lieget alles unter dir,  
Dich selbst nur ausgenommen;  
Die Engel müssen für und für  
Dir aufzuwarten kommen.  
Dir Fürsten stehn auch auf der Bahn  
Und sind dir willig untertan;  
Luft, Wasser, Feuer, Erden  
Muß dir zu Dienste werden.*

Now everything is subject to You,  
You Yourself only excepted;  
The angels must for ever and ever  
Come to wait upon You.  
The princes stand still on their way  
And are willingly in service to You;  
Air, water, fire and earth  
Must be of service to You.

## Recitative: Tenor

*Und da sie ihm nachsahen gen Himmel fahren,  
siehe, da stunden bei ihnen zwei Männer  
in weißen Kleidern, welche auch sagten:*

And as they watched Him ascending to Heaven,  
behold, two men in white garments stood beside them,  
who also said:

## Duo: Tenor and Bass

*Ihr Männer von Galiläa, was stehet ihr und sehet  
gen Himmel? Dieser Jesus, welcher von euch  
ist aufgenommen gen Himmel, wird kommen,  
wie ihr ihn gesehen habt gen Himmel fahren.*

“You men of Galilee, why do you stand and look  
at Heaven? This Jesus, who has been taken  
from you to Heaven, will return, just as you  
have seen Him ascend to Heaven.”

**Recitative: Alto**

*Ach ja! So komme bald zurück;  
Tilg einst mein trauriges Gebärden,  
Sonst wird mir jeder Augenblick  
Verhaßt und Jahren ähnlich werden.*

Ah yes! Then come back soon;  
remove at last my sorrowful bearing,  
otherwise every moment  
shall be hateful to me and all the years alike.

**Recitative: Tenor**

*Sie aber beteten ihn an, wandten um gen Jerusalem  
von dem Berge, der da heißet der Ölberg,  
welcher ist nahe bei Jerusalem und liegt  
einen Sabbater-Weg davon, und sie kehrten wieder  
gen Jerusalem mit großer Freude.  
(Luke 24:52a, Acts 1:12, and Luke 24:52b)*

They however prayed to Him, turned around toward  
Jerusalem away from the mountain, which is called  
the Mount of Olives, which is near Jerusalem and lies  
a Sabbath-day's journey away, and they returned again  
to Jerusalem with great joy.

**Aria: Soprano**

*Jesu, deine Gnadenblicke  
Kann ich doch beständig sehn.  
Deine Liebe bleibt zurücke,  
Daß ich mich hier in der Zeit  
An der künftigen Herrlichkeit  
Schon voraus im Geist erquickte,  
Wenn wir einst dort vor dir stehn.*

Jesus, Your merciful gaze  
I can continually see.  
Your love remains behind,  
So that here, in mortal time,  
I can refresh myself spiritually  
Already with future glory,  
When one day we shall stand there before You.

**Chorale**

*Wenn soll es doch geschehen,  
Wenn kömmt die liebe Zeit,  
Daß ich ihn werde sehen  
In seiner Herrlichkeit?  
Du Tag, wenn wirst du sein,  
Daß wir den Heiland grüßen,  
Daß wir den Heiland küssen?  
Komm, stelle dich doch ein!*

When shall it happen,  
When will the dear time come,  
That I shall see Him  
In His glory?  
O day, when will you be,  
When we will greet the Savior,  
When we will kiss the Savior?  
Come, present yourself now!

**Finis****THE PERFORMERS****Mountainside Baroque Orchestra**

**Violin I:** Cynthia Roberts, Jeremy Rhizor, Caitlin Cribbs, Annie Loud

**Violin II:** Maria Romero-Ramos, Janelle Davis, Edmond Chan, Caroline Levy

**Viola:** Marta Howard, Melissa Brewer (BWV31: Caitlin Cribbs, Edmond Chan)

**Violoncello:** Arnie Tanimoto, Cullen O'Neil

**Violone:** Motomi Igarashi

**Trumpet:** Jason Dovel, Nick Harvey, Nick Althouse

**Timpani:** Lance Pedigo

**Oboe:** Geoffrey Burgess, Sarah Weiner, Sung Lee

**Taille (tenor oboe):** Zachary Coronado

**Traverso (baroque flute):** Rodrigo Tarazza, Sung Lee

**Bassoon:** Joe Jones, Zachary Coronado

**Organ/Harpsichord:** John Walthausen

## Scholars of St. Cecilia

**Soprano:** Shelly Dilks, Katie Hendrix, Emily Kenney, Rebecca Myers, Laurel Plitnik, Brielle Windle

**Alto:** Janna Critz, Edie Elvee, Rebecca Galliher, Lindsay Heavner, Lauren Kelly, Tammy Rankin

**Tenor:** Jeremiah Cawley, Jeff Dilks, Lyle Nordstrom, Brian Thorsett, John Logan Wood

**Bass:** David Grogan, Corbin Phillips, Don Robinson, David Rankin, Jon Schadt

### TODAY'S MUSIC

The three pieces presented on today's program give us something of a snapshot of Johann Sebastian Bach's musical output in the principal posts he held during his lifetime.

*Der Himmel lacht! Die Erde Jubiliert* dates from 1715 when Bach served as court chamber musician and organist at the Ducal Court in Weimar. While much of the music he composed there was for keyboard, he received a promotion in 1714, which included the responsibility to provide monthly cantatas in the castle church. Of the approximately two dozen cantatas extant from Weimar, this represents one of the largest and most opulent scorings alongside the likes of Cantata 63 (for Christmas Day).

While the dating of *Orchestral Suite 3* is difficult to pinpoint with certainty, the first version of the work is from as early as 1718 when Bach was in the employ of Prince Leopold of Anhalt-Cöthen, a post where his duties as Kapellmeister included very little of his own church music. Instead, much of Bach's concerted "orchestral" music dates from this post, including the remaining three suites and the six *Brandenburg Concerti*.

Of the three positions he held, arguably the most famous (and certainly the most prolific) is that as Thomaskantor in Leipzig, which he held for the final 27 years of his life. A cantata was to be performed in both of Leipzig's principal churches every Sunday and concerted music with soloist, orchestra and choir was to be heard on ten additional festival days throughout the liturgical year. Between the demands of this new post, and the lack of any real need for sacred music during his time at Cöthen, Bach had little time to waste

upon his arrival. Since Bach had already composed as many as 5 cycles of cantatas for the church year, he turned his attention to writing music for all the major festivals, including this work and the 6 "parts" of the *Christmas Oratorio*.

Considering this brief biography of Bach's life as encapsulated by representative "festive" works, we see that they share as much in character as they differ in construction and style based on his then-current locale and responsibilities. The cantatas themselves, for example, written 20 years apart, show a notable difference in structure: BWV 31 features a richer and denser texture, with 5-part writing in both the strings (2 viola parts) and oboes (including a "tenor" oboe), which also double the choir. The ensemble music is nimble and often imitative, and if the opening chorus is meant to be the literal laughing of the heavens, what better way to give credence to the adage that "laughter is contagious." Save the stately *sinfonia* that opens the work, the format of using pairs of recitatives and arias, bookended by an elaborate chorus and a simple chorale largely follows the model for cantatas that Bach would use during his tenure at Leipzig. In fact, this work was revived there several times (including in 1735).

*The Ascension Oratorio* is a bit more melody-centric, with Bach's choral approach to instrumental writing becoming arguably more streamlined and transparent. The supplement of a pair of flutes (in lieu of the additional oboes) also adds depth with less of a pervasive edge – perfect for plaintive moments of literal "levity" – it is the *Ascension Oratorio*, after all. We see this all too clearly in the soprano aria that dispenses with the typical basso continuo that leaves the soloist,

in dialogue with obbligato flute and oboe, to be accompanied by a bed of unison upper strings. The word oratorio is used in this instance to signify the use of the biblical narrative being recounted in the recitative portions of the work, in the same guise as a Passion account. Unlike the previously mentioned pairings, we see multiple sections of recitative in succession in order to better service the narrative, which are often provided additional intrigue with the inclusion of obbligato instruments. Referring to “original” music from before, the quotations marks should provide some further context – the music for the choruses and arias were taken from subsequent secular works to which Bach added new text. Beyond that, listeners may recognize the alto aria as the basis of the “Agnus Dei” from the *Mass in B Minor*.

The 18<sup>th</sup> century was an interesting time for musical trends and stylings, divided between the “Baroque” and budding “Galant” styles of music. Perhaps common ground between these overarching styles is achieved in the famed and elegant “Air on the G-String,” which represents the most well-known portion of *Orchestral Suite No. 3*. With its song-like and elegant melody, which is both detached from and supported by its homophonic moorings, it bridges the two styles seamlessly. Indeed, it is this portion of the suite that dates from as early as 1718, and most likely in the original instrumentation; the inclusion of winds in all of the other sections certainly gives credence to the fact that they were added in later versions, likely by C.P.E. Bach while a university student in Frankfurt. The noticeable difference in proportions between the overture and the remaining movements is typical – in fact, the overall work would have been referred to as *Overture*, with the first movement labeled as “overture proper” and the subsequent movement representing typical French-inspired dances. While four of the five movements have a noticeably balanced form, the concluding “Gigue” seems to spin out phrases of unequal length that surely would have kept the dance party going long into the night!

Certainly, another common thread we find in these works is the use of trumpets and timpani, whose

presence alone signify a special occasion (and a blissful ambiance to any of his music). While not always at his disposal on a day-to-day basis, Bach often had access to these players, employed as a separate entity for state/municipal occasions – their inclusion in concerted music would have signaled an important event (or feast day), and Bach’s writing for them remains consistent and inventive.

Speaking of brilliance, there is little that hasn’t already been said about the music of Bach that would prove groundbreaking, but two things bear repeating. First, the interest in the Bach we’ve come to know so well today is [likely] a result of Mendelssohn’s revivals of his works in the 19<sup>th</sup> century, (including that of *Orchestral Suite 3* on his 1848 and 1850 *Historical Concerts*). Secondly, Bach, while revered among his colleagues, likely did not enjoy that same celebrity among the general public during his lifetime. I’m glad we recognize this brilliance now, and hope that we continue to celebrate it, without pretense or unnecessarily careful reverence - let the music speak for itself!

– Ryan Mullaney

## THE SOLOISTS

### JANNA CRITZ, mezzo-soprano

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. She 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 David Lang’s “The Little Match Girl Passion,” Handel’s “Rinaldo,” 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 vocal ensemble *New Consort*. Janna was also the first-place recipient of The 8<sup>th</sup> Biennial Bach Vocal Competition sponsored by The American Bach Society and The Bach Choir of Bethlehem. Future performances include Pergolesi’s “Stabat Mater” with



The Bach Choir of Bethlehem and Bach's "Mass in B Minor" with members of Third Notch'd Road and The Cathedral of the Sacred Heart. Janna holds degrees in voice and early music from Furman University and The Peabody Conservatory of Music, and currently resides in Baltimore, Maryland

### **DAVID GROGAN, bass**

Grogan is an assistant professor at the University of Texas at Arlington. He has performed extensively throughout the southwest, getting positive reviews from critics. The Dallas Morning News hailed Dr. Grogan as the "perfect Christus" after a performance of the "St. Matthew Passion" with the Dallas Bach Society. The Albuquerque Tribune, in reference to a performance of "Messiah" with the New Mexico Symphony, said, "David Grogan had all the range and power required of the part, sounding like the voice of doom in "The people that walked in darkness" and the light of revelation in "The trumpet shall sound." A recent performance of "Elijah" had critics praising his ability to "move easily from stentorian declamation to lyrical aria." Another critic said that he "...brought an impressive vocal power to the lead role of Elijah, and his rich emotive gift set the level for the other chief performers." *The Dallas Morning News* said "His meaty bass shook the heavens and the earth and sounded the trumpet with imposing conviction." He has performed as a soloist with Dallas-Fort Worth area arts groups such as the Dallas Symphony, Fort Worth Symphony, Dallas Bach Society, Plano Civic Chorus, Texas Baroque Ensemble, Orpheus Chamber Singers, Texas Camerata, Fort Worth Baroque Society, and several Texas universities.

### **REBECCA MYERS, soprano**

Rebecca Myers is a celebrated performing and recording artist who specializes in a comprehensive variety of repertoire including early, contemporary, and chamber music.

Recent seasons have seen solo engagements with Seraphic Fire, Tenet, Tempesta di Mare, Lyric Fest, Opera Philadelphia, Apollo's Fire, the CalPoly Bach Festival, and Philadelphia's Bach @ 7 series. Also a highly sought after recital artist, Rebecca has been featured in art song recitals with pianists Laura Ward and Benjamin C.S. Boyle presented by the European American Musical Alliance (EAMA), The Woodmere Art Museum, and Opus Opera. Acclaimed for her work in the field of new music, Rebecca is a core member of The Crossing, the two-time Grammy-winning ensemble dedicated entirely to new music. She has premiered works by the top living composers around the world and she was a soloist on the 2016 Grammy-nominated

"Bonhoeffer," released by The Crossing. Rebecca is a founding member of Variant 6, a vocal sextet who specialize in virtuosic vocal chamber music.

### **BRIAN THORSETT, tenor**

Hailed as "a strikingly gifted tenor, with a deeply moving, unblemished voice" ([sfmusicjournal.com](http://sfmusicjournal.com)), tenor Brian Thorsett has been seen in over 100 diverse operatic roles and fosters a stylistically diversified repertoire of over 300 concert works that have taken him to concert halls across the US and Europe. An avid recitalist, Brian is closely associated with expanding the vocal-chamber genre and has been involved in premieres and commissions of Ian Venables, Hilary Tann, David Conte, Gordon Getty, Christopher Stark and Shinji Eshima, among many others. His dedication to this project has resulted in over 200 new works in the past 10 years. Brian has also been heard in recordings, commercials and movies as the voice for SoundIron's library "Voice of Rapture: Tenor." Among his CD/Digital releases are David Conte's song cycles "Everyone Sang," Scott Gendel's "Barbara Allen," an album of vocal chamber music with October Sky, Daron Hagen's "Rapture and Regret" and a Christmas Album with New Trinity Baroque. Future releases include modern American orchestral song cycles for tenor (Arsis 2022), and an album of vocal chamber music composed specifically for him (2022). He has also written and edited the book *The Songs of Frank E Tours*. He is a graduate of San Francisco Opera's Merola Program, Glimmerglass Opera's Young American Artist program, American Bach Soloists' Academy, the Britten-Pears Young Artist Programme at Aldeburgh, England and spent two summers at the Music Academy of the West. Brian is currently Associate Professor of Voice at the School of Performing Arts at Virginia Tech. ([www.brianthorsett.com](http://www.brianthorsett.com))

## Looking Toward 2022-2023 *Chapels and Courts*

**SEPTEMBER:** *The Famed Dresden Orchestra*

**NOVEMBER:** *Music from the Chapel Royal*

**DECEMBER:** *Holiday Special*

**MARCH:** *Jonah and the Whale*

**APRIL:** *Hark, How the Songsters*

**JUNE:** *MBQ Summer Academy*

## ABOUT MOUNTAINSIDE BAROQUE

In only a few short years, Mountainside Baroque, Cumberland's early music collective, has established itself as a staple of the cultural scene in the Mid-Atlantic region, known for its excellent performances of early repertoire on period and reproduction instruments. Established in 2011 by co-directors Ryan Mullaney and Lyle Nordstrom, Mountainside Baroque performances feature some of the finest professional musicians and specialists from across the country, coming to play for the camaraderie, a love of the music, and for the beauty of the region. Typically, all performances take place in Allegany County, Maryland, in churches and institutions that have links to the rich heritage of the region.

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

We've expanded our reach throughout the region, attracting new patrons from the surrounding metropolitan areas and growing a nationwide reputation, as evidenced by a 2018

feature article in Early Music America Magazine. By any measure, the response to our first biennial festival in 2018 was overwhelmingly enthusiastic—from attendees to visiting musicians alike, who identified Cumberland, with its combination of walkability and interesting venues, as the "perfect" place for a music festival.

We are very happy to return to live performance with the 2021-2022 season, "A Joyous Reunion: A Year of Festive Weekends!" In 2021, the organization rounded off the partially canceled 2019-2020 season with three streaming videos accessed via their website ([www.mountainsidebaroque.org](http://www.mountainsidebaroque.org)). The videos were viewed a total of over 1,000 times, and two of them, including the hour-long retrospective "Great Music, Again: 10 Years of Mountainside Baroque," are still available.

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



("Like" Mountainside Baroque on Facebook.)

### SPECIAL THANKS TO OUR VOLUNTEERS

- Kudos to Shelly Dilks for taking on the complex task of organizing housing for our guest musicians
- Kudos also to these many performer hosts--we are grateful! Jim Ballas, Danae and Daniel Beitzel, Marsha Bell, Marcy Brack, Lynne Dale and Dirk Bruehl, Shelly and Jeff Dilks, Edie and Richard Elvee, Carolyn and Jim Forrester, Michael Garrett, Nicole Halmos, Bob Hildebrand and Katia Engelhardt, Terri Michels, Lyle and Pat Nordstrom, Yvonne Perret and Louis Van Hollen, Scott Riley and LeeAnn O'Brien, Debbie and Burt Streicher, Jan and John Wunderlick and Emmanuel Episcopal Parish
- All those who distributed publicity postcards, including Jim Ballas, Carolyn Forrester, Jeff and Shelly Dilks, Lyle Nordstrom, and, in Garrett County, Linda and Clint Bradley
- Pat Nordstrom for publicity, signage and program design.
- Rebecca Galliher for publicity assistance.
- Debbie Symanski for producing our programs
- Mark Steiner, Bob Hilderbrand and Marsha Bell for acting as Venue Liaison & Concert Managers

*An additional thanks to Emmanuel Episcopal Church, St. Paul's Lutheran Church and the Shrine of Ss Peter and Paul for providing the spaces for rehearsals and performances.*

### MOUNTAINSIDE BAROQUE BOARD OF DIRECTORS

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

## RECENT DONORS

Anonymous  
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### DONATING TO MOUNTAINSIDE BAROQUE

Beyond income from ticket sales, Mountainside Baroque relies on financial support received through grants, contributions from businesses, and especially donations from individuals and families. It is only through your generosity that we are able to bring in top quality performers from throughout the nation while maintaining affordable ticket prices. You can support this excellent addition to the cultural life in our community and foster quality music in our area by making a generous, tax-deductible contribution.

Whether through regular attendance at our concerts, a financial contribution, or a note of appreciation, your steadfast support of this organization is and has been greatly appreciated. A venture such as this could not happen without all three, which has allowed us to mount our exciting 2021-2022 season. We offer our sincere thanks to all of our supporters for making this ongoing series a possibility. You can make your tax-deductible donation online or by check, made out to Mountainside Baroque, Inc.



## Looking Toward Next Season: 2022-2023

### *Chapels and Courts*

SEPTEMBER: *The Famed Dresden Orchestra*

MARCH: *Jonah and the Whale*

NOVEMBER: *Music from the Chapel Royal*

APRIL: *Hark, How the Songsters*

DECEMBER: *Holiday Special*

JUNE: *MBQ Summer Academy*

### 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



**STAUNTON**  
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[StauntonMusicFestival.org](https://StauntonMusicFestival.org)