



PORTLAND
BAROQUE
ORCHESTRA

2023/24 SEASON

**HANDEL'S
*MESSIAH***

40
YEARS

**Rejoice
greatly**

What a thrilling start I've had to my first season as PBO's Artistic Director. It's a joy and a privilege to be making music with such a first-class team of musicians who are both chamber players and soloists. Moreover, we are blessed to have the drive and support of our crack management team and a board that dances the fine line between being proactive and advisory. Both my wife, Emma Abbate, and I extend our heartfelt thanks for the warmest of welcomes to the PBO family.

My only regret is not being able to join you for this year's *Messiah*. Yet all will be *more-than-well* in the expert hands of our Baroque guru John Butt. We are also delighted to be continuing our partnership with Cappella Romana whose esteemed director, Alexander Lingas, featured in the UK's coronation this year. Handel's *Messiah* is to Classical music what Tchaikovsky's *Nutcracker* is to ballet; Christmas simply isn't Christmas without it. Having lived with *Messiah* since I was a geeky chorister, it will be a treat for me to share this with you all next year.

Our 40th season is a time for both celebration and reflection. With my appointment and that of Hilary Butler, our Executive Director, now is the time for us to plan an ambitious strategy to ensure PBO's successful future. We are as much Portland's Baroque Orchestra as we are Portland Baroque Orchestra, and so your continued involvement is crucial as we rise together following the universal difficulties of the past few years. As Leonard Bernstein said, "life without music is meaningless." Please know the depth of our gratitude for providing that meaning to Portland through your continued interest, fellowship, and support. It is you who enable us to live rich and fulfilling lives together as a flourishing musical community.

For now, it only remains for us to wish you all the happiest of Festive Greetings. Perhaps this year could be an English affair with a King George Christmas Pudding from London's Fortnum & Mason... Whatever the case, please do feel free to follow King George II in rising together to join in the Hallelujah Chorus!

—Julian Perkins, Artistic Director

FIRST BAPTIST CHURCH

INVITES YOU TO A CLASSICAL CHRISTMAS

COMMUNITY ADVENT CELEBRATION

Sunday, December 17 at 10:30 am

CHRISTMAS EVE SERVICE

Sunday, December 24 at 10:30 am

CHRISTMAS FOR THE WORLD SERVICE

Sunday, December 31 at 10:30 am



Southwest 12th & Taylor, Portland, Oregon
fbc-portland.org 503-228-7465



Handel's *Messiah*, the complete oratorio

John Butt, guest director and harpsichord

Camille Ortiz, soprano

James Reese, tenor

Hannah Penn, mezzo-soprano

Enrico Lagasca, bass-baritone

Cappella Romana, chorus

Friday, December 8 & Saturday, December 9 | 7:30pm | First Baptist Church

Sunday, December 10 | 3:00pm | First Baptist Church

George Frideric Handel (1685-1759)

to words compiled from Holy Scripture by Charles Jennens (1700-1773)

Messiah
Part the First

INTERMISSION

Part the Second
Part the Third

Handel's *Messiah*

The libretto that the irascible Charles Jennens sent to Handel at some point in the summer of 1741 was not in itself an extraordinary document within the Christian tradition. After all, the Gospels and Epistles already made ample reference to the way in which the New Testament was foretold in the Old, and this tradition was carried even further by the Church Fathers. It was also something that was enthusiastically embraced by Anglican clerics of the 17th and 18th centuries, and just as strongly by the Lutherans, who helped form and provide Handel's own educational background. There was, after all, a parallel in the way the "new law" of the Gospel mollified the old, and in the way in which the first of the Reformation confessions set out to modify the Catholic faith.

A suitable subject for an oratorio?

Nor was it in any way extraordinary for an oratorio to be based on a religious subject. Indeed, the very genre of oratorio was originally conceived as a way of presenting biblical stories in a dramatic fashion, and Handel had already set many Old Testament stories in his highly successful oratorios of the 1730s. Nevertheless, the idea of going to the very heart of the dominant faith by basing a work on the incarnation, ministry, passion, resurrection and future promise of Christ, was radical within the British and Irish context of the 18th century. Oratorios were invariably performed in theatres, which still carried the resonances of secular drama, where one was expected to create and encounter the patently artificial and contrived, and at a time when many still suspected theatrical practice to lack the essential moral grounding of sincerity and truth. Theatres and opera houses were also the platforms for the celebrity actors and singers of the age, and these behaved

in ways that did not always conform to the moral expectations of the churchmen. Nevertheless, with the success of Handel's first performances, in Dublin (1742) and London (1743), *Messiah* soon became accepted as both eminently respectable and inspiring to those with even the most orthodox of religious faith. Before long, its reach was even greater, crossing religious and cultural boundaries in a way unparalleled in the history of oratorio.

Exploiting dramatic and musical potential

In fact, Jennens's text compilation is extremely productive in terms of its dramatic and musical potential. First, so as to avoid the actual representation of the person of Christ in a theatrical context, Jesus is always referred to in third-person terms, with slight changes to the biblical text when necessary (e.g. "He gave his back to the smiters" rather than "I gave my back to the smiters"); indeed, he is not mentioned by name

until the chorus, "But thanks be to God" near the end of Part III (and, with the exception of the Nativity scene, "Christ" makes its first appearance in the "Hallelujah" chorus, ending Part II). Thus, the listener and indeed the music have to make the necessary connections between Old and New Testament texts and somehow infer the identity and presence of Jesus, as Christ; there is also some degree of trajectory towards the third part. Most significantly, it is Handel's music that joins everything together, both in terms of the way the texts sound in close succession, and in the sequence of ideas and emotions. Virtually all Handel's operatic career lay behind him by 1741, and he had also had considerable oratorio experience both in Italy and in England. His Lutheran background must also have been of some significance: not only would he have been brought up with musical settings joining diverse parts of the Bible together, but he was also fully aware of the Lutheran Passion tradition, in which the arrest, trial and suffering of Jesus are set in such graphic and moving musical terms. The mocking chorus, "He trusted in God that he would deliver him," comes very close to the sort of music German composers were using for the vicious crowd scenes of Passion settings.

Part I: the coming of Christ

The published libretto for some of the London performance shows clearly that Handel (and presumably Jennens too) saw the work as flowing together in "scenes." Thus, choruses such as "And the glory of the Lord" and "And he shall purify" follow on directly from the preceding arias, just as the conjunction "and" would imply in the biblical text concerned. Only an experienced opera composer would know how to unify the musical mood of each scene, or, if appropriate, present a sense of transformation. This is evident right at the start of the piece, where the "Sinfony" presents a dark, agitated effect that is suddenly dispelled by the tenor's first entry, "Comfort ye." (The first hearers might have expected this recitative, when it began, to be the slow section of the overture.) The sense of increasing joy and confidence at the coming of Christ is projected throughout the glorious progression towards the first chorus, "And the glory of the Lord." Later scenes in Part I continue the pattern of darkness to light up to the angels' chorus "Glory to God." The final arias and chorus of Part I take us into softer, flatter keys, while still preserving an infectious sense of joy (particularly in the virtuoso soprano aria, "Rejoice greatly"). The overall move in Part I, from E Minor to B-flat Major (the greatest distance that can be covered within the tonal system, still quite new in Handel's day), suggests that Christ's coming and ministry are not the end of the story.

Part II: Christ's passion, death and resurrection

Part II thus begins in somber, flat—often minor—keys, only to move sharpwards again at the center point ("Thy rebuke hath broken his heart" to "But thou didst not leave his soul in hell"). All the "passion" music is one continuous scene, extended and

relentless, and quite agonizing in its concentration of emotion (especially with the famous alto aria, "He was despised and rejected"), Particularly impressive here is the way the chorus fulfills so many roles, from presenting the "Lamb of God," lamenting the suffering of Christ, acknowledging the weakness of humankind ("All we like sheep" being one of Handel's most delightful depictions of human failure), and playing the part of Christ's tormentors. In the latter half of Part II, the chorus presents the resurrection of Christ and defeat of his enemies in patently triumphalist, often warlike, terms. (Hopefully, Handel's music renders it suitably metaphorical in a public performance context.) From the strikingly dramatic bass aria "Why do the nations so furiously rage together" to the "Hallelujah" closing Part II, there is an almost unstoppable dramatic sequence of music, using the means of opera to represent the rapid spread and triumph of the new religion.

Part III: the aftermath

Part III takes us into the present with "I know that my redeemer liveth" (its E Major perhaps being the ultimate resolution of the opening E Minor overture), and from there to hopes about the "end times" and the overcoming of human mortality. As ever, the dramatic pacing is acute and the antithetical blocks of the chorus "Since by man came death" are representative of the contrasts in the work as a whole. Handel is also quite outstanding – at least for a composer of his time – in presenting the change from one state to another, as in the progression in the recitative "Behold, I tell you a mystery" towards the startling call of the last trumpet. Handel's music for the overcoming of death and the confidence of "God's elect" makes a last survey of gentler moods and keys before the final return of the D major glory of the final chorus, recalling the mood of the "Hallelujah" ending Part II. (Baroque trumpets all but demand that the work, if it is to be triumphal, must end in this key.)

A transcendental work

What is remarkable about *Messiah* is the way that the textual combinations and allusions are quite obscure—even contentious in the case of the possible multiple authorship of Isaiah—yet the work seems to make sense to a diverse range of audiences. In other words, its musical setting and the moods it conjures up seem to be perfectly comprehensible, indeed they take one through extraordinarily deep emotional states, even if one is ignorant of, or even antipathetic towards, the text. The work has a plot line (resolution of an initial conflict, coming of joy, total dejection followed by resolution, hope for the future) that is not unlike that of the operas of Handel's time or even of the emergent modern novel. This may well suggest that music can both entertain and develop our moral consciousness in ways paralleling purely verbal art. It is, moreover, hard to exclude the intuition that music also takes us to states and feelings that are unattainable in any other way.

—John Butt

Messiah Text

PART THE FIRST: GOD'S PLAN TO REDEEM MANKIND

SCENE I: Isaiah's Prophecy of Salvation

Sinfonia

Accompagnato

Isaiah 40:1-3

Comfort ye, comfort ye my people, saith your God.

Speak ye comfortably to Jerusalem, and cry unto her, that her warfare is accomplished, that her iniquity is pardoned. The voice of him that crieth in the wilderness: "Prepare ye the way of the Lord, make straight in the desert a highway for our God."

Air

Isaiah 40:4

Every valley shall be exalted, and every mountain and hill made low; the crooked straight, and the rough places plain.

Chorus

Isaiah 40:5

And the glory of the Lord shall be revealed, and all flesh shall see it together, for the mouth of the Lord hath spoken it.

SCENE II: The Coming Judgement

Accompagnato

Haggai 2:6-7, Malachi 3:1

Thus saith the Lord of hosts: Yet once, a little while, and I will shake the heavens, and the earth, the sea, and the dry land; and I will shake all nations, and the desire of all nations shall come. The Lord, whom ye seek, shall suddenly come to his temple, even the messenger of the covenant, whom ye delight in. Behold, he shall come, saith the Lord of hosts.

Air

Malachi 3:2

But who may abide the day of his coming? And who shall stand when he appeareth? For he is like a refiner's fire.

Chorus

Malachi 3:3

And he shall purify the sons of Levi, that they may offer unto the Lord an offering in righteousness.

SCENE III: The Prophecies of Christ's Birth

Recitative

Isaiah 7:14, Matthew 1:23

Behold, a virgin shall conceive, and bear a son, and shall call his name Immanuel: God-with-us.

Air & Chorus

Isaiah 40:9, 60:1

O thou that tellest good tidings to Zion, get thee up into the high mountain. O thou that tellest good tidings to Jerusalem, lift up thy voice with strength. Lift it up, be not afraid; say unto the cities of Judah, Behold your God! Arise, shine; for thy light has come, and the glory of the Lord is risen upon thee.

Accompagnato

Isaiah 60:2-3

For behold, darkness shall cover the earth, and gross darkness the people, but the Lord shall arise upon thee, and his Glory shall be seen upon thee. And the Gentiles shall come to thy light, and kings to the brightness of thy rising.

Air

Isaiah 9:2

The people that walked in darkness have seen a great light, and they that dwell in the land of the shadow of death, upon them hath the light shined.

Chorus

Isaiah 9:6

For unto us a child is born, unto us a son is given. And the government shall be upon his shoulders, and his name shall be called Wonderful, Counselor, the Mighty God, the Everlasting Father, the Prince of Peace.

SCENE IV: The Annunciation of the Shepherds

Pifa (Pastoral Symphony)

Accompagnato

Luke 2:8-11, 13

There were shepherds abiding in the field, keeping watch over their flock by night. And lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them. And they were sore afraid. And the angel said unto them, "Fear not, for behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day in the city of David a Saviour, which is Christ the Lord." And suddenly there was with the angel a multitude of the heavenly host praising God, and saying,

Chorus

Luke 2:14

"Glory to God in the highest, and peace on earth, good will towards men."

SCENE V: Christ's Healing and Redemption

Air

Zechariah 9:9-10

Rejoice greatly, O daughter of Zion; shout, O daughter of Jerusalem. Behold, thy King cometh unto thee. He is the righteous Saviour, and he shall speak peace unto the heathen.

Recitative

Isaiah 35:5-6

Then shall the eyes of the blind be opened, and the ears of the deaf unstopped. Then shall the lame man leap as a hart, and the tongue of the dumb shall sing.

Duet

Isaiah 40:11, Matthew 11:28-29

He shall feed his flock like a shepherd, and he shall gather the lambs with his arm, and carry them in his bosom, and gently lead those that are with young.

Come unto him, all ye that labor and are heavy laden, and he will give you rest. Take his yoke upon you, and learn of him, for he is meek and lowly of heart: and ye shall find rest unto your souls.

Chorus

Matthew 11:30

His yoke is easy, and his burden is light.

INTERMISSION

PART THE SECOND: THE REDEMPTION

SCENE I: Christ's Passion

Chorus

John 1:29

Behold the Lamb of God, that taketh away the sin of the world!

Air

Isaiah 53:3, Isaiah 50:6

He was despised and rejected of men, a man of sorrows and acquainted with grief. He gave his back to the smiters, and his cheeks to them that plucked off the hair: He hid not his face from shame and spitting.

Chorus

Isaiah 53:4-5

Surely he hath borne our griefs and carried our sorrows. He was wounded for our transgressions, he was bruised for our iniquities. The chastisement of our peace was upon him. And with his stripes we are healed.

Chorus

Isaiah 53:6

All we like sheep have gone astray; we have turned every one to his own way, and the Lord has laid on him the iniquity of us all.

Accompagnato

Psalm 22:7

All they that see him laugh him to scorn. They shoot out their lips, and shake their heads, saying,

Chorus

Psalm 22:8

"He trusted in God that he would deliver him; let him deliver him, if he delight in him."

Accompagnato

Psalm 69:20

Thy rebuke hath broken his heart; he is full of heaviness. He looked for some to have pity on him, but there was no man, neither found he any to comfort him.

Air

Lamentations 1:12

Behold, and see if there be any sorrow like unto his sorrow.

SCENE II: Christ's Death and Redemption

Accompagnato

Isaiah 53:8

He was cut off out of the land of the living; for the transgression of thy people was he stricken.

Air

Psalm 16:10

But thou didst not leave his soul in hell, nor didst thou suffer thy Holy One to see corruption.

SCENE III: Christ's Ascension

Chorus

Psalm 24:7-10

Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of glory shall come in. Who is this King of glory? The Lord strong and mighty, the Lord mighty in battle. Who is this King of glory? The Lord of hosts, he is the King of glory.

SCENE IV: Christ's Reception in Heaven

Recitative

Hebrews 1:5

Unto which of the angels said he at any time, thou art my son, this day have I begotten thee?

Chorus

Hebrews 1:6

Let all the angels of God worship him.

SCENE V: The Beginnings of Gospel Preaching

Air

Psalm 68:18

Thou art gone up on high, thou hast led captivity captive, and received gifts for men: yea, even for thine enemies, that the Lord God might dwell among them.

Chorus
Psalms 68:11

The Lord gave the word: Great was the company of the preachers.

Air
Romans 10:15

How beautiful are the feet of them that preach the gospel of peace, and bring glad tidings of good things.

Chorus
Romans 10:18

Their sound is gone out into all lands, and their words unto the ends of the world.

SCENE VI: The World's Rejection of the Gospel

Air
Psalms 2:1-2

Why do the nations so furiously rage together; why do the people imagine a vain thing? The kings of the earth rise up, and the rulers take counsel together: against the Lord and his Anointed.

Chorus
Psalms 2:3

Let us break their bonds asunder and cast away their yokes from us.

Recitative
Psalms 2:4

He that dwelleth in heaven shall laugh them to scorn; the Lord shall have them in derision.

SCENE VII: God's Ultimate Victory

Air
Psalms 2:9

Thou shalt break them with a rod of iron; thou shalt dash them in pieces like a potter's vessel.

Chorus
Revelation 19:6, 11:15, 19:16

Hallelujah! For the Lord God omnipotent reigneth. The kingdom of this world is become the kingdom of our Lord, and of his Christ. And he shall reign for ever and ever. King of Kings, and Lord of Lords. Hallelujah!

PART THE THIRD: AN ANTHEM FOR THANKSGIVING FOR THE DEFEAT OF DEATH

SCENE I: The Promise of Eternal Life

Air
Job 19:25-26, I Corinthians 15:20

I know that my redeemer liveth, and that he shall stand at the latter day upon the earth. And though worms destroy this body, yet in my flesh shall I see God. For now is Christ risen from the dead, the first fruits of them that sleep.

Chorus
I Corinthians 15:21-22

Since by man came death, by man came also the resurrection of the dead. For as in Adam all die, even so in Christ shall all be made alive.

SCENE II: The Day of Judgement

Recitative
I Corinthians 15:51-52

Behold, I tell you a mystery. We shall not all sleep, but we shall all be changed. In a moment, in the twinkling of an eye, at the last trumpet.

Air
I Corinthians 15:52-53

The trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed. For this corruptible must put on incorruption, and this mortal must put on immortality.

SCENE III: The Final Conquest of Sin

Recitative
I Corinthians 15:54

Then shall be brought to pass the saying that is written, Death is swallow'd up in victory.

Duet & Chorus
I Corinthians 15:55-57

O death, where is thy sting? O grave, where is thy victory? The sting of death is sin; and the strength of sin is the law. But thanks be to God, who giveth us the victory through our Lord Jesus Christ.

Air
Romans 8:31, 33-34

If God be for us, who can be against us? Who shall say anything to the charge of God's elect? It is God that justifieth, who is he that condemneth? It is Christ that died, yea, rather that is risen again, who is at the right hand of God, who makes intercession for us.

SCENE IV: The Acclamation of the Messiah

Chorus
Revelation 5:12-13

Worthy is the Lamb that was slain and hath redeemed us to God by His blood to receive power, and riches, and wisdom, and strength, and honour, and glory, and blessing. Blessing, and honour, glory, and power, be unto Him that sitteth upon the throne, and unto the Lamb for ever and ever.

Amen.

Featured Artists

John Butt, guest director and harpsichord



John Butt is Gardiner Professor of Music at the University of Glasgow, musical director of Dunedin Consort and a Principal Artist with the OAE. His career began with his appointment as organ scholar at King's College Cambridge, and this led to various academic and performing posts (including University Organist at the University of California, Berkeley, 1989-97). His work, as both

musician and scholar, gravitates towards music of the 17th-18th centuries, but he is also concerned with the implications of the past in our present culture. Author of five monographs centering around Bach, the baroque and the concepts of historical performance practice, his recent work gravitates towards music and modernity, listening cultures and embodied musical experience, music and film.

Having made eleven recordings on organ and harpsichord for Harmonia Mundi (including the complete organ works of Elgar), he has made 18 recordings for Linn Records. Highlights, directing Dunedin, include the Gramophone award-winning recordings of Handel's *Messiah* and Mozart's Requiem (the latter also nominated for a Grammy award), together with recordings of Bach's Passions, Mass, Magnificat, Christmas Oratorio, and Brandenburg Concertos, Monteverdi's 1610 *Vespers*, and Handel's *Acis and Galatea*, *Esther* and *Ode to St Cecilia*. A recording of Handel's *Samson* appeared in 2019, which was an Editor's Choice and Critic's Choice in *Gramophone* (nominated for a Gramophone Award), and disc of the month in *BBC Music Magazine*. His recent recording of Bach cantatas (including *Ich habe genug*) has been exceptionally well received, heading the UK Specialist Classical Chart in October 2021 and winning a BBC Music Magazine Award. A recording of the Bach Orchestral Suites was released in early October 2022. His recording of Mozart's Mass in C Minor will be released in autumn 2023.

With Dunedin he has made multiple appearances at the BBC Proms, London, and Edinburgh International Festival (including the new Errollyn Wallen opera, *Dido's Ghost*, also performed at the Buxton Festival and the Barbican). As guest conductor he has worked with SCO, City of London Sinfonia, BBC Symphony Orchestra, City of Birmingham Symphony Orchestra, Royal Concertgebouw Orchestra, Rotterdam Philharmonic, Stavanger Symphony, Hallé Orchestra, BBC National Orchestra of Wales, The Orchestra of the Eighteenth Century, The English Concert, Philharmonic Baroque, Portland Baroque Orchestra, Music of the Baroque, Academy of St. Martin in the Fields, and Irish Baroque Orchestra.

Since winning the W. H. Scheide prize for his first book, he has received: the Dent Medal of the RMA together with the RAM/Kohn Foundation's Bach Prize; the award of FBA and FRSE. In 2013 he gained the medal of the Royal College of Organists, together with an OBE.

Enrico Lagasca, bass-baritone



Filipino-American bass-baritone Enrico Lagasca spends much of his time in concert repertoire. Recent and upcoming highlights include Mendelssohn's *Walpurgisnacht* with the St. Louis Symphony, Grieg's *The Mountain Thrall* with American Classical Orchestra at Alice Tully Hall, Haydn's *Paukenmesse* in Seattle, Beethoven's Symphony No. 9 with the Allentown Symphony,

Mendelssohn's arrangement of the Bach *St. Matthew Passion* for Bach Choir of Bethlehem, a residency at Colgate University, return engagements with Washington Bach Consort, and debuts with Ars Lyrica Houston, Tafelmusik, Portland Baroque Orchestra, and the Boise Philharmonic. As a member of the solo quartet at the 2023 Carmel Bach Festival, he sang works of Bach and Haydn.

Enrico is increasingly inclined to seek out music by living composers such as Julia Wolfe, Jonathon Dove, Caroline Shaw, and Reena Esmail. He has sung Sarah Kirkland Snider's *Mass for the Endangered*, Jake Heggie's *The Moon is a Mirror*, and Nico Muhly's *The Last Letter*. Joby Talbot's *Path of Miracles* figured repeatedly in his 2022-2023 season, along with Craig Johnson's *Considering Matthew Shepard* — the latter reflecting Enrico's particular interest in works that address the LGBTQ+ community. He is a member of the Kaleidoscope Vocal Ensemble, which is dedicated to diversity and social justice.

Opera roles include Collatinus in Britten's *Rape of Lucretia* and Lorenzo in Bellini's *I Capuleti e I Montecchi*. His need to take risks onstage has led him to forward-looking directors such as Thaddeus Strassberger, RB Schlather, and Kevin Newbury.

Enrico resides in New York City.

Camille Ortiz, soprano



Puerto Rican soprano Camille Ortiz has garnered international acclaim captivating audiences in opera and concert. A versatile artist, she equally thrives as a baroque specialist or with standard repertoire, all the while championing new works. She begins the 2023-2024 season as an inaugural resident artist with Seattle Opera, covering Woglinde and Freia in Wagner's *Das Rheingold*,

Morgana in Handel's *Alcina*, and performing a recital in the fall. Additional performances include a debut with Portland Baroque Orchestra as the soprano soloist in Handel's *Messiah* under John Butt's baton; the soprano soloist for Portland Chamber Orchestra's "A Night in Old Vienna"; and a return to the role of Oriana in Handel's *Amadigi di Gaula* with Ars Lyrica Houston. Recent performance highlights include appearances with the Oregon Bach Festival, Opera Orlando, Eugene Opera, the San Diego Early Music Society, Arizona Early Music-Tucson Desert Song Festival, Boston Baroque, and a Kennedy Center debut with Opera Lafayette.

Ms. Ortiz has appeared with Gulfshore Opera, the Dallas Bach Society, the Festival of the Aegean in Greece, the Orchestra da Camera Fiorentina (John Rutter conducting), and at Carnegie Hall with MidAm International. She appears in the highly acclaimed CD recording of Rameau's *Le temple de la gloire* with the Philharmonia Baroque Orchestra and Chorale, conducted by Nicholas McGegan, for which she was named "the stand-out" of the recording by *BBC Music Magazine*, October 2018. She currently serves as Assistant Professor of Voice at the University of Oregon, School of Music and Dance.

Hannah Penn, mezzo-soprano



Hannah Penn, mezzo-soprano, enjoys a diverse career as a performer of opera, oratorio, and recital literature. She has sung more than twenty operatic roles with Glimmerglass Opera, Florida Grand Opera, Portland Opera, Tacoma Opera, Opera Bend, Eugene Opera, Opera Coeur D'Alene, among many other companies.

Ms. Penn also enjoys a full concert schedule, having been featured with orchestras around the country, including many appearances with the Oregon Symphony, the Portland Baroque Orchestra, the Sunriver Music Festival, the Florida Philharmonic, and Seattle Baroque.

A dedicated and experienced teacher, Ms. Penn is full faculty and voice area coordinator at Willamette University, in addition to maintaining a large private studio. She has been Portland Opera's regular pre-show lecturer for the past seven years. Ms. Penn received her Doctor of Musical Arts from New England Conservatory, after rediscovering, reconstructing, and editing the full score for a lost American opera, *Shanewis*, by Charles Wakefield Cadman. *Shanewis* is a semi-biographical piece which tells the life story of Cadman's friend and colleague, Creek/Muscogee contralto Tsiarina Redfeather Blackstone, a noted activist and one of the first indigenous singers in opera.

This season's engagements include the role of Ruth in Muhly's *Dark Sisters* with OrpheusPDX, a self-curated one-woman show with Portland new music group Third Angle, alto soloist in Beethoven's Ninth Symphony with the Oregon Symphony, Handel's *Messiah* with Portland Baroque Orchestra, concerts and recording projects with Portland's medieval music group In Mulieribus, and a series of Bach cantatas in Leipzig, Berlin, and Prague, as a guest artist with the Leipzig Bach Festival.

James Reese, tenor



Named a "shining tenor" by *New York Classical Review*, James Reese is a frequently sought-after soloist with leading ensembles throughout North America. In the 2023-2024 season, James looks forward to debuts with Tafelmusik, Les Délices, Symphony Nova Scotia, the Pacific Symphony, Portland Baroque Orchestra, and Bach

Collegium San Diego, among others. James is a noted interpreter of Baroque music, particularly acclaimed in repertoire by J. S. Bach. *Broad Street Review* wrote of Reese, "[he is] a tenor tailor-made for Bach...even more impressive than his vocal deployment was the narrative momentum he sustained throughout the performance, from the anguish of transgression in the opening aria to the hope for redemption at its end." He maintains close relationships with leading performers of Baroque music, including Philharmonia Baroque Orchestra, American Bach Soloists, The Sebastiani, TENET Vocal Artists, Washington Bach Consort, and Boston Early Music Festival. Additionally, he also performs frequently with several of the world's best choruses and vocal ensembles, including Tenebrae, Blue Heron, Seraphic Fire, The Crossing, and Gallicantus. He is a soloist on the GRAMMY® Award-winning album "Born", released by The Crossing. As an active recitalist, Reese performs alongside friend and collaborator, pianist Daniel Overly. He is a graduate of Northwestern University and holds a masters degree from Yale University. He lives in Philadelphia.

Cappella Romana



"Chords unfurl in reverberant bloom"
New York Times

"Like jeweled light flooding the space"
Los Angeles Times

Cappella Romana is a professional vocal ensemble dedicated to combining passion with scholarship in its exploration of the musical traditions of the Christian East and West, with emphasis on early and contemporary music. The ensemble is known especially for its presentations and recordings of medieval Byzantine chant, Greek and Russian Orthodox choral works, and other sacred music that expresses the historic traditions of a unified Christian inheritance, including sacred Baroque works. Founded in 1991, Cappella Romana has a special commitment to mastering the Slavic and Byzantine musical repertoires in their original languages, thereby making accessible to the general public two great musical traditions that are little known in the West. Critics have consistently praised Cappella Romana for their unusual and innovative programming, including numerous world and American premieres. The ensemble presents annual concert series in Portland, Oregon and Seattle, Washington, in addition to touring nationally and internationally, most recently to Ireland and the Netherlands. Cappella Romana returned to the Utrecht Early Music Festival in 2021 for the third time with *Lost Voices of Hagia Sophia* performed in the virtual acoustics of Hagia Sophia as the festival's sold-out finale concert. Its publishing division is growing with two books released in 2023 and more planned for future years. Its latest recording *Arvo Pärt: Odes of Repentance* is Cappella Romana's 31st release.

cappellaromana.org
cappellarecords.com

About Portland Baroque Orchestra

Founded in 1984, Portland Baroque Orchestra is one of the largest period orchestras in the United States. PBO specializes in works of the Baroque and Classical eras, but also explores the musical world outside of those time constraints, performing with period instruments or replicas of instruments that were available when the music was composed. This means that concerts feature familiar instruments that may look or sound a little different (for example, violins with gut strings or flutes made of wood and bone) as well as instruments that are no longer a part of the modern orchestra (like the theorbo). The orchestra thrives on spontaneity, playfulness, and extraordinary artistry. PBO occupies a unique space in Portland's arts scene, known as a respected collaborator and a catalyst for the arts community: PBO was the fiscal sponsor for BRAVO Youth Orchestras during that organization's infancy and a primary author of the Arts for All \$5 Ticket program for people who receive SNAP benefits. In December 2022, PBO welcomed Artistic Director Julian Perkins, marking a new chapter in its illustrious history. Julian succeeded the trailblazing Artistic Director, violinist Monica Huggett, who retired in June 2021 following a 27-year tenure. Under Julian's leadership, PBO continues to thrive and inspire audiences with its unwavering commitment to historically inspired performance and musical excellence.

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Whether it's a birthday, anniversary, or simply an expression of appreciation, PBO gift certificates are a unique and unforgettable gift that is sure to spark joy.

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THE ORCHESTRA

John Butt, Guest Director and Harpsichord,
Helensburgh, Scotland

Harpsichord: Titus Crijnen, Amsterdam, The Netherlands, 1994
After Giovanni Battista Giusti, Lucca, Italy, 1681



Photo: Joe Cantrell

Violin:

Rob Diggins, Leader, McKinleyville, Calif.
Violin: Hiram Stewart Richards, Albany, Ore. 1899
Copy of 'Alard' Stradivarius, Cremona, Italy 1719

Toma Iliev, Principal Second, Portland, Ore.
The Charles and Ruth Poindexter Chair
Violin: Anonymous 18th Century, Germany

Adam LaMotte, Portland, Ore.
Violin: Anonymous 18th Century, Italy

Greg Ewer, Portland, Ore.
Violin: John Barrett, London, England, 1731

Anna Okada, Walla Walla, Wash.
Violin: Timothy Johnson, Plainfield, Conn., 2019
After Guarneri del Gesù

Elizabeth Phelps, Seattle, Wash.
Violin: David van Zandt, Seattle, Wash., 1990
Copy of Jakob Stainer "grand model", Cremona, Italy, 1641

Lindsey Strand-Polyak, Coupeville, Wash.
Violin: Richard Duke Sr., London, England, 1776

Viola:

Victoria Gunn, Principal, Yamhill, Ore.
Viola: Fasso, conversion by Adam LaMotte, Portland, Ore., 2016
Copy of Antonio Stradivari, Cremona, Italy, ca. 1726

Hillary Oseas, Beaverton, Ore.
The Susan Bach Chair in honor of Douglas Egan
Viola: Domenic Fasso, Portland, Ore., 2016
Copy of Antonio Stradivari, Cremona, Italy, ca. 1726

Violoncello:

Joanna Blendulf, Co-principal, Bloomington, Ind.
Violoncello: Lockey Hill, London, England, 1790

Adaiha MacAdam-Somer, Portland, Ore.
Violoncello: Anonymous mid-18th Century, Germany

Contrabass:

Todd Larsen, Auburn, Wash.
Contrabass: Anonymous, France, ca. 1850

Organ:

Ian Pritchard, Altadena, Calif.
Portative Organ: Richard Bond, Portland, Ore. 1998

Oboe:

Stephen Bard, Principal, Philadelphia, Penn.
Oboe: Levin & Robinson, New York, N. Y., 2003
After Saxon models

Matthew Hudgens, Portland, Ore.
Oboe: Sand Dalton, Lopez Island, Wash., 2015
After Eichentopf

Bassoon:

Nate Helgeson, Principal, Salem, Ore.
The Larry Dunn Chair
Bassoon: Guntram Wolf, Kronach, Germany, 2011
After HKICW, ca. 1700

Trumpet:

Kris Kwapis, Principal, Shoreline, Wash.
Trumpet: Frank Tomes, London, England, 2001
After Johann Leonhard Ehe III, Nuremberg, Germany, 1746

Tom Muehlenbeck-Pfotenhauer, Duluth, Minn.
Trumpet: M. Francis Tomes, London, England, 2004
After Johann Leonhard Ehe III, Nuremberg, 1746

Timpani:

Mark Goodenberger, Principal, Ellensburg, Wash.
Timpani: Ben Harms, New York, N. Y., 2000

Cappella Romana

Soprano:

Jessica Israels
Jen Milius
Vakaré Petrolūnaitė
Photini Downie Robinson
Catherine van der Salm

Tenor:

Daniel Burnett
Tom Busse
Tim Galloway
Leslie Green
Joseph Michael Muir

Alto:

Daphne Barnum
Kristen Buhler
Susan Hale
Sarah Maines
Kerry McCarthy

Bass:

Erik Hundtoft
David Krueger
Daniel Myers
Simon Staples
Izaak Thoms



Julian Perkins, Photo: Rick Simpson

REBUILDING BETTER

PBO has new leadership and a lot to look forward to and yet, PBO and your local arts community continue to recover slowly from the losses of the COVID-19 pandemic. For us to succeed we need to grow our audience and our fundraising.

These may be complex times, but our goals are simple — we hope our concerts lift you up, help you feel hopeful, and help make our community a better place.

More Ways to Make an Impact

Monthly Donation

Make a recurring gift online and your gift will always be current.

IRA Charitable Rollover

Make a gift directly from your IRA through your plan administrator and you can support the causes you love while reducing your tax burden.

Planned Gift

PBO brings joy to your life. You love what it means for our region to enjoy world-class period performances in our own backyard. You're a forward thinker and you want PBO to make great music well into the future. A gift as part of your estate plan can make a meaningful impact helping PBO to thrive, not just survive.

A planned gift can be a percentage of your estate, a set amount, or the remainder of your estate after all other provisions are specified. See our website or contact Sarah Taylor, Director of Development, to learn more.

sarah@pbo.org | 503-222-6000 | pbo.org

DONATIONS MAKE THE DIFFERENCE: *MUSIC MATTERS*

6,700 Audience Members

66 Musicians contracted this season

\$687M Economic activity generated annually by Oregon Arts and Culture

514 Youth served in 2023 so far



Julian Perkins, Artistic Director, Photo: Rick Simpson

SUPPORT PORTLAND BAROQUE ORCHESTRA

Join a generous community of music lovers with a gift to PBO.

Your support ensures we not just survive the pandemic but are ready to rebuild and do even more — with a gift you pave the way for music that will resonate across our community and invest in Julian's vision for education and access.

Our work is unique — it's about tradition, craft, and artistry. We explore our past to inform our present and get excited about the future. And, of course, we come together to revel in wonderful music. Producing this level of concert with world-class musicians takes time and it takes resources. Following the pandemic, ticket sales cover only 32% of the costs of our season, while before it was 50%. If you can help with a one-time donation or a monthly sustaining gift, you will help PBO come back stronger and more beautiful than ever.

When the arts thrive, we are all better for it.



Soprano Maya Kherani 2022 *Messiah*, Photo: Joe Cantrell

Donor Benefits

We know you give because you love our music and our musicians. But as a donor, you have stepped up and we want to make sure that comes with our gratitude and a few perks.

\$25,000 and above

- ★ Season-wide sponsorship rights, including signage and verbal recognition of sponsorship, which we will work with you to customize as part of your sponsorship package.
- ★ All benefits below.

\$10,000

- ★ Opportunity to name a principal musician chair for 12 months, or be recognized as a concert sponsor.
- ★ All benefits below.

\$5,000 (\$416.67 per month)

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- ★ All benefits below.

\$2,500 (\$208.33 per month)

- ★ Invitation to a reception with Artistic Director Julian Perkins.
- ★ Two guest passes for the performance of your choice.
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Celebrate the birth year of both Bach and Handel by becoming a member of the 1685 Club.

- ★ Invitation to an annual house party and performance.
- ★ All benefits listed below.

\$1,000 (\$83.34 per month)

- ★ Invitation to a musician happy hour.
- ★ All benefits below.

\$500 (\$41.67 per month)

- ★ Two coupons for a free cookie or concession item during the season.
- ★ All benefits below.

\$250 (\$20.83 per month)

- ★ Invitation to at least one open dress rehearsal per season.
- ★ All benefits below.

\$100 (\$8.33 per month)

- ★ Early bird access to single tickets before the public, including the regularly sold-out *Messiah*.
- ★ Name recognition in printed programs.
- ★ Our sincerest gratitude!

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THANK YOU!

These concerts are only possible because of so many generous people, foundations, and corporations who celebrate the enduring power of great music with a donation. The following gifts were received between October 1, 2022 and October 31, 2023.

Thank you to those who have made a gift more recently than October 31, 2023! We apologize for any omissions or mistakes in the list below. Please reach out to info@pbo.org if you see any errors or wish to change how you are recognized.



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\$100,000+

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In memory of Douglas Egan - Susan Bach
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In honor of Monica Huggett - Meredith Savery
In honor of Adam LaMotte - Aron Faegre & Kathleen Kelley
In honor of John Lenti - Ruth Medak
In memory of Marlyn Lewis, who would have been 78 this year - Barbara Orazio
In loving memory of Sandy Meyer, who was a lifelong supporter & promoter of the arts - Lynne Siegel

In memory of Edward S. Murphy II MD - Ed & Janet Ann Murphy
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In memory of Kenda Shoemaker - Kenneth & Nancy Martin

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DEC
29,30

THE 12 DAYS OF CHRISTMAS IN THE EAST

Alexander Lingas
MUSIC DIRECTOR & FOUNDER

Music director Alexander Lingas leads Cappella Romana in a joyful program of early and contemporary music from the Greek Orthodox tradition sung during the Twelve Days of Christmas. Medieval Byzantine chant and resplendent choral works and carols. Originally performed in the Twelfth Night Festival at Trinity Church Wall Street, New York. **Bring your family and friends to a Christmas concert during Christmas!**

SEATTLE
Friday, December 29
7:30pm
ST. DEMETRIOS
GREEK ORTHODOX CHURCH

PORTLAND
Saturday, December 30
8:00pm
ST. MARY'S CATHEDRAL

*Like jeweled light
flooding the space.*

LOS ANGELES TIMES

Save 30% on any ticket with code PBO.



Join PBO for the North American premiere of

Dinner with Handel

Musical Arrangements by
Artistic Director Julian Perkins &
Libretto by Stephen Pettitt

Experience this newly devised opera pasticcio
that dares ask:

“What would dinner with Handel be like?”

Set in Handel's residence in London, this 90-minute chamber opera offers an invitation to an intimately charged dinner party featuring a mix of friends and frenemies. The dinner unfolds with engaging conversations and confrontations between Handel himself, his rival composer Johann Christoph Pepusch, the spurned diva Francesca Cuzzoni, the multi-talented companion Gustavus Waltz, who serves as both singer and cook, and Handel's dear friend, Mary Pendarves.

***With music by Handel, Vivaldi, Purcell, Arne, & Pepusch,
this fast-moving, funny, and touching feast is a
MUST SEE!***

SAT FEB 10 | 7:30 PM
FIRST BAPTIST CHURCH, PORTLAND

SUN FEB 11 | 3:00 PM
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