

PORTLAND BAROQUE ORCHESTRA



Photo Jonathan Ley

2026/27
SEASON
pbo.org

ART OF THE VIOLIN *Bach, Vivaldi & Leclair*

WINDS OF FORTUNE *Vivaldi & Telemann*

THE BACH DYNASTY *Symphonies & Concertos*

It is my great pleasure to welcome you to the start of Portland Baroque Orchestra's 2026/27 season. As always, it's a season shaped around the musicians who bring it to life. We're delighted you're here, and even more delighted to share what's ahead.

This year we invite you to experience musical conversations between instruments, generations, and players who have spent years learning to listen to one another as closely as they listen to the music itself. That kind of dialogue, alive again every time it's played, is what gives Baroque music its enduring character, and it's why we build every program around the individual voices in this orchestra rather than around the orchestra as a whole.

As the season continues, that same interplay carries forward across the Atlantic, into rival courts, and toward music's most intimate reflections on loss and joy. You'll hear it from the first note: musicians trading ideas, taking risks, finding something new in music some of them have played for decades, some of it written an ocean apart, some of it carrying the quiet consolation of a life well lived. That's the conversation we invite you into this season, and every season.

None of these conversations happen without you. Your generosity allows PBO to keep exploring and connecting through music. Thank you, as always, for being part of the conversation, whether it's your first season or forty-third.

Warmly,



Andrea Hess,
Interim Executive Director / Director of Operations



Vivaldi's *Gloria*

Portland Baroque Orchestra

Trinity Music

Ruben Valenzuela,
guest conductor

Friday, December 18

trinity-episcopal.org/music-series



Julian Perkins, PBO Artistic Director

Julian Perkins, photo Jonathan Ley

Dubbed “The Indiana Jones of Early Music” by BBC Radio 3, Julian Perkins brings a dynamic and adventurous spirit to all of his music-making. As Artistic Director of Portland Baroque Orchestra, he loves collaborating with his fellow musicians to create thrilling, historically *inspired*—yet contemporary—performances, combining artistic excellence with meaningful scholarship. He is also Founding Artistic Director of Cambridge Handel Opera and the period-instrument ensemble Sounds Baroque in the UK while enjoying a busy and varied international career as a conductor/director, chamber musician, and solo keyboard player.

Julian has been praised in print as both conductor and keyboard soloist for his “demonic intensity” (*BBC Music Magazine* Recording of the Month), “fluid and natural pacing” (*Gramophone* Editor’s Choice) and “verve and suavity” (*Classical Music*), conducting “as if every bar means the world to him” (*Opera Disc of the Month*), and giving “performances that reach to the heart of the music” (*International Record Review*). Shortlisted for the 2021 Gramophone Award for his recording of John Eccles’s *Semele*, he also holds a unique distinction: his solo album *Handel’s Attick* is the only clavichord recording ever selected as Instrumental Choice in *BBC Music Magazine*.

With Sounds Baroque, Julian has directed acclaimed performances with such singers as Dame Emma Kirkby, Ian Bostridge, Helen Charlston, Anna Dennis, Rebecca Evans, James Gilchrist, Benjamin Hulett, Mark Padmore, Christopher Purves, Carolyn Sampson, and Lawrence Zazzo. His appearances include directing ground-breaking performances of new pasticcio operas, co-created with librettist Stephen Pettitt, which tell cogent stories, challenging notions of “authenticity.” He has also directed numerous other ensembles ranging from the Academy of Ancient Music, Croatian Baroque Ensemble, Deutsche Händel-Solisten, Juilliard415, New London Singers and Tesseract Baroque to the Charlotte Symphony & Master Chorale, Northern Chamber Orchestra, Orchestra of Welsh National Opera and St Paul’s Sinfonia, and conducted notable staged and concert productions ranging from over a dozen of Handel’s operas and oratorios to Stephen Dodgson’s opera, *Margaret Catchpole*. Earlier in his career, he worked closely with many leading conductors including Ivor Bolton, Harry Christophers, Christopher Hogwood, Vladimir Jurowski and Trevor Pinnock.

As a keyboard player, Julian has often performed at the Salzburg Festival and appeared as a soloist with ensembles including the Bayerisches Staatsorchester, BBC National Orchestra of Wales, Florilegium, Orchestra of the Age of Enlightenment, Orchestra of The Sixteen and Royal Northern Sinfonia. Active as a recitalist, Julian frequently performs with renowned singers and instrumentalists including his wife, Emma Abbate. He features on many radio stations and has broken new ground at over a dozen international festivals by giving solo clavichord concerts. His distinguished discography includes world-première recordings of over thirty works by composers ranging from Daniel Purcell to Héroïse Werner.

Passionate about education, Julian is an advocate of what he terms “Historically Inspired Performance.” He has led many Baroque and Classical projects with the Oregon Bach Festival, London’s Sinfonia Smith Square and National Opera Studio, the conservatories in Amsterdam, The Hague and London, and given masterclasses at The Juilliard School in New York, Royal College of Music in London, Venice Conservatory, and the Universities of Cambridge and Oxford. He has also written published articles on performance practice and reached a global audience through *Handel’s Green Room*, an online forum devised with Cambridge Handel Opera and the scholar Dr Ruth Smith.

Showing early promise as both a multi-instrumentalist and singer, Julian studied at the University of Cambridge, Royal Academy of Music and Schola Cantorum Basiliensis.



Jolianne Einem & Rob Diggins, photo Jonathan Ley

Art of the Violin

Bach, Vivaldi & Leclair

Julian Perkins, Artistic Director and harpsichord

SATURDAY OCTOBER 10 | 7:00 PM | Sanctuary Hall, First Congregational Church

SUNDAY OCTOBER 11 | 3:00 PM | Kaul Auditorium, Reed College

Pietro Antonio Locatelli (1695-1764)

Introduzione teatrale in G Major Opus 4, No. 4 (publ. Amsterdam, 1735)

Allegro – Andante – Presto

Jean-Marie Leclair (1697-1764)

Violin Concerto in A Minor, Opus 7, No. 5 (publ. Paris, 1737)

I. Vivace

II. Largo – Adagio

III. Allegro Assai

Carla Moore, violín

Locatelli

Concerto Grosso in C Major, Opus 1, No. 10 (publ. Amsterdam, 1721)

I. Largo

II. Allemanda: Allegro

III. Largo – Andante

IV. Vivace

INTERMISSION

Antonio Vivaldi (1678-1741)

Concerto for Two Violins in B-flat Major, RV 527 (Venice, c. 1720)

I. [Allegro]

II. Largo

III. Allegro molto

Rob Diggins and Janet Strauss, violin

Arcangelo Corelli (1653-1713)

Concerto Grosso in F Major, Opus 6, No. 9 (composed c. 1680, publ. Amsterdam, 1714)

I. Preludio

II. Allemanda

III. Corrente

IV. Gavotta

V. Adagio

VI. Minuetto

Johann Sebastian Bach (1685-1750)

Concerto for Two Violins in D Minor, BWV 1043 (Köthen, c. 1720)

I. Vivace

II. Largo ma non tanto

III. Allegro

Carla Moore and Jolianne Einem, violin

THE ORCHESTRA:

Julian Perkins, harpsichord

Carla Moore, concertmaster

Rob Diggins, principal 2nd violin

Christine Wilkinson Beckman, violin

Jolianne Einem, violin

Janet Strauss, violin

Alice Culin-Ellison, violin

Eleanor Legault, violin

Cynthia Keiko Black, principal viola

Reynaldo Patiño, viola

Adaiha MacAdam-Somer, principal violoncello

Annabeth Shirley, violoncello

Todd Larsen, contrabass

CONCERT SPONSOR:

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DIBBLEE**

PRE-CONCERT TALK:

Julian Perkins, Artistic Director, will discuss the music on today's program one hour prior to each concert.

Angels and Devils

In 1728, Locatelli and Leclair met in Kassel for a violin duel. Although no definitive winner emerged, an anecdote relates that Leclair played “like an angel” in favoring a beautiful, sweet tone, while Locatelli played “like a devil,” astounding the audience with intense, acrobatic and even abrasive techniques.

Today’s program embraces these two opposing approaches with works in which these contrasting elements sometimes rub shoulders. The so-called Arcadian beauty of Corelli’s music lies uncomfortably with an eyewitness description of his playing: “...whose eyes will sometimes turn as red as fire; his countenance will be distorted, his eyeballs roll as in agony, and he gives in so much to what he is doing that he doth not look like the same man.” As Andrew Manze wrote, as “part angel, part devil,” it is the very refinement of Corelli’s scores that enables performers to “adopt whatever persona they liked.” This choice allows us to take ownership of the music—without denying the shameless devilry at play in the stratospheric passages of Vivaldi’s concertos!

Theatricality abounds from the opening of Locatelli’s *Introduzione teatrale*: seven resonant four-part chords in the violins are fueled by furtive descending scales in the lower strings. This explosive passage returns twice before ceding to a melancholy Andante replete with the violins’ large falling intervals and the violas’ dissonances. Exuberance returns in the concluding Presto, where the two overlapping violin lines spar with zingy offbeat accents.

We encounter a darker work with Leclair’s Violin Concerto: the serious tonality of A Minor and fast-moving notes in the violas and basses create a brooding tension from the outset. Extended solo passages are often accompanied by just the violins or bass to create a lighter, meringue-like texture (no embattled soloist here!), yet short plunges into the minor during the orchestra’s lyrical passages of triplets provide dramatic uncertainty. The pastoral key of F Major provides some balm in an undulating Largo, after which Corelli’s ghost is summoned with one of his typical concluding Adagio sections. This brings a sense of decorum for a return to A Minor in the concluding movement, where an extended passage in A Major provides relief before a brief burst of A Minor brings the concerto to an abrupt end.

Locatelli’s Concerto Grosso is anything but abrupt. Instead, we find our Italian firebrand donned in French clothes. We are enveloped by a warm cloud of C Major at the start before encountering a series of enchanted movements, as if a stream were trickling through a formal garden. The violins regularly exchange material in a pleasing conversation, leaving little room for us to “adopt different personas.” While the soloists feature

alone in the undulating Largo, the full orchestra becomes an increasingly affirmative presence in the surrounding movements; they underpin the soloists in the Allemanda before acclaiming them with a series of antiphonal responses in the Vivace.

The French clothes are cast aside at the start of Vivaldi’s Concerto for Two Violins. Cascades of arpeggios and rising scales generate that irrepressible energy so beloved of Vivaldi. Our soloist Rob may even experience vertigo when he reaches a top-top B-flat—a note that spills over the edge of many fingerboards! In the Largo, the soloists levitate above a bass-free texture, accompanied solely by the violins and violas in pulsing eighth notes. Bustling energy returns in the final movement, an elegant dance occasionally offset by a jocular, offbeat bass line in the solos. How will our virtuosi contend with dancing partners who have two left feet?

No such distortions are apparent in Corelli’s Concerto Grosso. A lush, hymn-like opening for the full orchestra yields to a sequence of dances in which the soloists rarely step forward. Their humming figurations in the Allemanda provide a gentle momentum before they step back for a suave Corrente that is enlivened by occasional offbeat rhythms. Only in the Gavotta and Minuetto do short solo phrases emerge, immediately endorsed by all the players. Scope for improvisatory flourishes lies most obviously in the brief Adagio, though Corelli’s “rolling eyeballs” surely belong elsewhere. Here, any flights of fancy serve to enhance the prevailing affects of lyricism, elegance, and creative restraint that we have chosen to adopt.

Bach’s Concerto for Two Violins is a more intense affair, with the two soloists as equal sparring partners. The first movement is like contrapuntal Vivaldi; its punchy opening statement is fugal, appearing consecutively in different parts, after which it punctuates three solo sections. A surprising major chord at the end of this movement acts as a harbinger of the ethereal Largo. Described as a “spiritual love cantilena,” the two violins here entwine their long lines over a wafty accompaniment (this movement featured at my wedding!). We then launch headfirst into a virtuosic finale, where tension often arises between differing beat patterns and the soloists copying each other in close succession at identical pitches. Particularly effective is the “headbang moment”: the soloists’ strident repeated chords that supposedly “accompany” the orchestra. We take no prisoners in ending the work unashamedly in D Minor.

— Julian Perkins, *Artistic Director*



Stephen Bard & Nate Helgeson, photo Jonathan Ley

Winds of Fortune

Vivaldi & Telemann

Julian Perkins, Artistic Director and harpsichord

SATURDAY OCTOBER 17 | 3:00 PM | Sanctuary Hall, First
Congregational Church

Gottfried Finger (c. 1655/56-1730)

Trio Sonata in D Minor

- I. Andante
- II. Allegro
- III. Adagio
- IV. Allegro

Giuseppe Sammartini (1695-1750)

Oboe Sonata in G Major

- I. Andante
- II. Allegro
- III. Adagio
- IV. Minuet

Johann Ernst Galliard (1687-1747)

Bassoon Sonata No. 6 in C Major from *Six Sonatas for the Bassoon or Violoncello* (London, 1733)

- I. Larghetto
- II. Alla Breve
- III. Sarabanda
- IV. Menuet alternat - Menuet - Menuet alternat

Antonio Vivaldi (1678-1741)

Trio Sonata for Recorder, Bassoon and Continuo in A Minor, RV 86

- I. Largo
- II. Allegro
- III. Largo cantabile
- IV. Allegro molto

INTERMISSION

CONCERT SPONSOR:

**FRED COHEN AND
RANDY ZASLOFF**

Jean Baptiste Loeillet (of London) (1680-1730)

Trio Sonata, Opus 2, No. 2 in F Major, from *12 Sonatas in three Parts* (London, c. 1725)

- I. Largo
- II. Allegro
- III. Largo
- IV. Allegro

George Frideric Handel (1685-1759)

Recorder Sonata in D Minor, HWV 367^a

- I. Largo
- II. Vivace
- III. Furioso
- IV. Adagio
- V. Alla Breve

Georg Philipp Telemann (1681-1767)

Trio Sonata for Oboe, Recorder and Continuo in C Minor, TWV 42:c2, from *Essercizii Musici* (Hamburg, c. 1740)

- I. Largo
- II. Vivace
- III. Andante
- IV. Allegro

THE ENSEMBLE:

Nina Stern, recorder
Stephen Bard, oboe
Nate Helgeson, bassoon
Julian Perkins, harpsichord

PRE-CONCERT TALK:

Julian Perkins, Artistic Director, will discuss the music on today's program one hour prior to the concert.

Fortune Favors the Bold

All the composers in today's program travelled widely for their time. And all but Telemann and Vivaldi spent significant periods of their life in London. Sammartini, Galliard, and Loeillet each played in Handel's opera orchestra at The King's Theatre, where they encountered Italian divas, (in)famous castrati, and a menagerie of live stage animals. Had he not left London in umbrage in 1701 when placed fourth in a competition, the Moravian Gottfried Finger would surely have moved in similar circles.

Yet Finger's Trio Sonata in D Minor belongs to the era of Henry Purcell and the political upheavals that saw the Catholic James II exiled in 1688. It is one of Finger's more restrained and concise works, similar to Dietrich Buxtehude's keyboard suites. A plaintive theme frames the first movement after which a vigorous Allegro is underpinned by a constantly moving bass line. An exploratory Adagio replete with juicy chromaticism leads to an Allegro in which the theme's repeated notes propel the music inexorably forwards.

Imagine Sammartini and Galliard playing oboe together in the opera pit. Would Galliard have tried to mimic Sammartini's legendary "voice-like" tone? And did they exasperate the short-tempered Handel with lavish ornaments? Here, the contrasts between their pieces are telling. Sammartini opens with a lilting Siciliano that shifts between sweetness and pathos, while repeated quavers at the start of Galliard's Sonata have a processional quality. Galliard's Alla breve has an old-style, "stile antico" character, with frequent moments of harmonic tension between bassoon and bass. By contrast, Sammartini's Allegro has jaunty offbeats and sequences of sixteenth notes that come straight out of Handel's bubbly introduction to "Da tempeste" in *Giulio Cesare*. The two silences in the brief Adagio that follows could portray a lost lover, while Galliard's Sarabanda has small rising intervals that evoke a delicate tenderness. Sammartini's concluding Minuet indulges in large jumps in the second half, as if the dancers are defying convention by jumping off the floor. Galliard is more formal, with a pair of alternating French minuets, the second one shifting to C Minor.

With the Trio in A Minor for Recorder and Bassoon, we encounter a virtuosic work whose scoring is probably unique to Vivaldi. Possibly written for his legendary female students at the Ospedale della Pietà, the bassoon is often heard in its tenor register as an equal partner to the recorder. The first movement morphs from French-like dotted patterns to flowing arabesques, with the bassoon often answering the recorder. Virtuosity abounds in the two allegros, with string-like writing reminiscent of Vivaldi's concerto idiom. Only in the Largo does the bassoon

take a middle seat with broken chordal figurations one might expect to hear on the mandolin or cello. Over this the recorder weaves a plaintive yet broken melody one can imagine hearing at sunset on Venice's lagoon.

We return to London for our next two pieces. Loeillet's Trio Sonata opens with an expansive theme that captures what Johann Mattheson described as F Major's "virtuous" character. This theme appears in both major and minor keys, with a moment of particular tenderness towards the end when there is an unexpected shift to F Minor. In the Allegro, a furtive bass line underpins the frequent interplay between the oboe and recorder. Their concluding passage together in thirds sets up the texture for the Largo's opening, where a shift to D Minor and a change in pulse from duple to triple time support plaintive melodic phrases. Ebullience surges forth in the final movement, where the recorder and oboe frequently "hold hands" when they share a rising dotted figure in thirds with each other. A meditative section for solo recorder in F Minor provides contrast, after which the oboe and F Major return for a spirited conclusion.

Composed in the mid-1720s during his peak as an opera impresario, Handel's recorder sonatas are in some ways songs without words. Here, the slow movements close with open-ended cadences as if they are lyrical recitatives posing a question. The Vivace is a poised dance that opens as a minor-key version of the celebrated Hornpipe in Handel's *Water Music*—replete with jaunty syncopations—while "Furioso" is an apt operatic description (different to "Presto" in John Walsh's unauthorized edition) for a manic movement where the bass line and recorder chase each other with scalic passages that never meet up (was Handel left-handed?). To compensate, the Alla Breve is better behaved; a measured theme is treated fugally, with statements in different keys interspersed with sequences of dissonances/s crunches that resolves downwards, as befits convention.

We know that Handel befriended Telemann as they exchanged rare plants and bulbs! Their Arcadian sensibilities often spill over into their music and, in Telemann's Trio Sonata, the flowing figures accompanying the languid opening theme suggest a babbling brook. The Vivace is enlivened by regular declamatory trills between the winds, while the Andante is nothing short of a love duet where the theme's offbeats have a palpitating quality. A punchy Allegro, characterized from the start by an arresting three-note figure, ends our concert.

— Julian Perkins, *Artistic Director*



Joseph Monticello, photo Lea Grandvalet

The Bach Dynasty

Symphonies & Concertos

Julian Perkins, Artistic Director and harpsichord

SATURDAY NOVEMBER 14 | 7:00 PM | Sanctuary Hall, First Congregational Church

SUNDAY NOVEMBER 15 | 3:00 PM | Kaul Auditorium, Reed College

Johann Christoph Friedrich Bach (1732-1795)

Symphony in D Minor, WFV 1/3 (Bückeburg, c. 1768)

- I. Allegro
- II. Andante amoroso
- III. Allegro assai

Carl Philipp Emanuel Bach (1714-1788)

Concerto for Flute in G Major, H. 445/Wq 169 (Berlin, 1755)

- I. Allegro
- II. Largo
- III. Presto

Joseph Monticello, flute

INTERMISSION

Johann Sebastian Bach (1685-1750)

Triple Concerto in A Minor for Flute, Violin, and Harpsichord, BWV 1044 (Leipzig, c. 1730s)

- I. Allegro
- II. Adagio ma non tanto e dolce
- III. Tempo di alla breve

Joseph Monticello, flute; Carla Moore, violin; Julian Perkins, harpsichord

C. P. E. Bach

Symphony in C Major, Wq 182/3 (Hamburg, 1773)

- I. Allegro assai
- II. Adagio
- III. Allegretto

THE ORCHESTRA:

Julian Perkins, harpsichord
Carla Moore, concertmaster
Rob Diggins, principal 2nd violin
Christine Wilkinson Beckman, violin
Toma Iliev, violin
Janet Strauss, violin
Anna Okada, violin
Cynthia Keiko Black, principal viola
Eleanor Legault, viola
Joanna Blendulf, principal violoncello
Ross Gilliland, contrabass
Joseph Monticello, flute

CONCERT SPONSOR:

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CHAIM SIL**

PRE-CONCERT TALK:

Julian Perkins, Artistic Director, will discuss the music on today's program one hour prior to each concert.

Inheriting the Father, Answering the King

As a teenager, the first moment I knew I was going to have a lifelong appreciation for Baroque music was when I heard a particular passage of J. S. Bach's Triple Concerto performed by Ton Koopman. It absolutely transfixed me. A few minutes into the first movement, there is a passage that builds from a gentle breeze in the most glorious way, then resolves so sublimely with a brief explosion of solo harpsichord, revealing more textural layers than I ever thought possible to be expressed by a single instrument. In the intervening years, I have probably heard ten recordings of the piece, and every performer interprets this passage differently. I was fascinated by this freedom for improvisation and layered emotional expression in this music. I can't wait to hear how Julian Perkins will interpret this passage today.

What I didn't realize at the time was that beautiful interplay of these instrumental melodies "building pressure" was a key to what I loved in Baroque music: counterpoint, where multiple independent melodic lines play at the same time. In the later years of J. S. Bach's life there was a very public exchange regarding changing musical styles. In 1737, Bach's former pupil, Johann Adolf Scheibe, inferred that Bach's compositions were "turgid and confused," his counterpoint "obscuring nature." It was the first shot fired from the new galant style at everything the elder Bach represented. Today, we hope to hear how some of this played out in his own family.

C. P. E. Bach's Flute Concerto in G Major was written in 1755 during his 28-year tenure (1741 - 1767) as Frederick the Great's court harpsichordist in Berlin/Potsdam. This work retains much of what we know as "Baroque": continuous continuo; ritornello form, like BWV 1044, with alternating orchestral and solo sections; and a texture that lacks the cleaner melody-plus-accompaniment quality of the galant style. While much of the structure is similar, what is quite new is the temperament. Listen for what C. P. E. does *inside* this inherited shape. Instead of independent lines building together toward one mutual feeling, we have a single voice, the flute, guiding the orchestra. Also present are almost theatrical swings of feeling within a movement, creating an ornamented, speaking, unpredictable quality. This "sensitive style" (*empfindsamer Stil*) can be heard particularly well in the second movement: listen for how Joseph Monticello's flute guides the musical flow of this elegant language. The emphasis is not on the individual voice, but on a melody with the orchestra that speaks as one.

It was a meeting in 1749 between C. P. E. Bach and Count Wilhelm of Schaumburg-Lippe, an admirer of Frederick who modeled his court after the King's, that convinced Wilhelm

to employ Johann Christoph Friedrich Bach at the court of Bückeburg. Here J. C. F. composed his Symphony in D Minor. The symphony was a compositional form not present in father Bach's Baroque. So here we most certainly have something very new, with more conventional galant gestures, and we don't have the theatrical risk-taking present in brother C. P. E.'s work; instead, we have predictable phrase lengths and resolved harmonies. Count Wilhelm's preference for Italianate galant style was pushing J. C. F. Bach in that direction, although he had begun his early compositions in his father's Baroque idiom.

C. P. E. Bach was actually one of the earliest composers of the symphony, having written his first in 1741. The one we hear today was composed in 1773 after he departed Berlin for Hamburg and was freed from the conservative watch of Frederick. It was commissioned by Baron Gottfried van Swieten, who instructed the composer to "let himself go entirely." Indeed, this set of symphonies offers wild mood swings, invention, and dramatic unexpected interruptions. In the *Sturm und Drang* ("Storm and Stress") style heard here is a more turbulent intensification of the expressive lineage he employed under Frederick. C. P. E. Bach is freed to unleash his muse!

J. S. Bach himself visited King Frederick in 1747, where he was challenged to improvise upon a theme provided by the King. He obliged, and upon returning home, Bach wrote and published *The Musical Offering* and gifted it to the King. John Eliot Gardiner describes this work as a "masterful defense of polyphony," demonstrating that his counterpoint tradition was timeless. And of course we know this style was contrary to the lighter, homophonic galant style favored by Frederick. What we *don't* have on record is any indication of what Frederick thought of the gift: no documented account of him ever hearing it performed at court, no letter of acknowledgement, no recorded thanks. What are we to make of this? The revered elder Bach, three years before his death, pours great attention and rigor into a gift to a king who employed his son, delivers it with real ceremony, and history simply doesn't tell us whether it landed. Was this an accident? Or is silence just the sound the future makes when it moves on, the storm that began as a gentle breeze, already passing by without ever looking back at the sky from where it came?

David Paris

PBO Season Subscriber for 2/3rds of my life

About Portland Baroque Orchestra

For more than 40 years, Portland Baroque Orchestra has reigned as the Pacific Northwest's premier period ensemble, expertly reimagining the music of the Baroque and Early Classical periods with passion and excellence in intimate venues. Founded in 1984, PBO is a jewel amongst Oregon's arts organizations, celebrated for its masterful fusion of rich musical history and innovative artistry in every program. Specializing in historically inspired performance, the orchestra also explores music beyond the Baroque, performing on period instruments or replicas with extraordinary artistry and spontaneity. PBO audiences enjoy the rich textures of the Baroque counterparts of modern instruments, including violins with gut strings and flutes made of wood and bone, in harmony with historical rarities such as the theorbo and harpsichord. In December 2022, PBO appointed the dynamic Julian Perkins as Artistic Director following the retirement of Monica Huggett. Join PBO to travel back in time and savor the uniquely delicate and jubilant sounds of the orchestra as it was first conceived and experienced!

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BEYOND BAROQUE SHOWCASE
Vox Luminis
 Monteverdi: *Vespers of 1610*
 7:30 PM / Fri, Nov 20, 2026
 St. James Cathedral / Seattle

BEYOND BAROQUE WINTER FESTIVAL
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 Centering powerful female artistry
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 January 21-24, 2027 / Seattle

January 24, 2027 / Town Hall Seattle
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2026 / 2027 Season

Beyond Baroque

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THE ORCHESTRA

Julian Perkins, Artistic Director,
Harpichord, London, England

Italian Single Manual Harpsichord (October):
Owen Daly, Salem, Ore., 1983/1998
After C. Grimaldi, Messina, Italy, 1697

Flemish Double Manual Harpsichord (October
Chamber / November): Byron Will, Portland,
Ore., 1985
After J. Ruckers, Belgium, 1616



Photo Jonathan Ley

Violin

Carla Moore, Concertmaster, Santa Fe, N.M.

The William and Jacqueline Willingham Chair

Violin: Johann Georg Thir, Vienna, Austria, 1754

Rob Diggins, Principal Second, McKinleyville, Calif.

The David Paris and Natasha Kassam Chair

Violin: Hiram Stewart Richards, Albany, Ore., 1899

Copy of 'Alard' Stradivarius, Cremona, Italy, 1719

Christine Wilkinson Beckman, Olympia, Wash.

Violin: Jason Viseltear, New York, N.Y., 2011

After Carlo Giuseppe Testore

Jolianne Einem, McKinleyville, Calif.

Violin: Mathias Knilling, Mittenwald, Germany, 1835

Toma Iliev, Portland, Ore.

The Charles and Ruth Poindexter Chair

Violin: Anonymous 18th century, Germany

Janet Strauss, Los Angeles, Calif.

Violin: Matthias Joannes Koldiz, Munich, Germany, 1733

Alice Culin-Ellison, Beavercreek, Ore.

Violin: Jason Viseltear, New York, N.Y., 2016

Inspired by late period works of Guarneri del Gesù,
Cremona, Italy

Eleanor Legault, Shoreline, Wash. / New York, N.Y.

Violin: David Tecchler, Rome, Italy, 1703

Anna Okada, Walla Walla, Wash.

Violin: David Van Zandt, Portland, Ore., 2024

After Jacob Stainer

Viola

Cynthia Keiko Black, Principal, Richmond, Calif.

Viola: Jason Viseltear, New York, N.Y. 2010

After Brescian School models

Eleanor Legault, Shoreline, Wash. / New York, N.Y.

Viola: David Van Zandt, Portland, Ore., 2023

After Guarneri del Gesù, Cremona, Italy, mid-1730s

Reynaldo Patiño, Walla Walla, Wash.

Viola: Anonymous 18th century, Germany

Violoncello

Joanna Blendulf, Principal (November), Bloomington, Ind.

The Frances Daire Kosydar Memorial Chair

Violoncello: Jean Baptiste Deshayes Salomon, Paris, France,
c. 1730

Adaiha MacAdam-Somer, Principal (October), Portland, Ore.

Violoncello: Anonymous mid-18th century, Germany

Annabeth Shirley, Salem, Ore.

The Charles and Ruth Poindexter Chair

Violoncello: Anonymous, France, 1830

Contrabass

Ross Gilliland (November), Seattle, Wash.

Contrabass: Benedek Elemer, Budapest, Hungary, 2004

After Gian Battiste Rogeri, Cremona, Italy, 1690

Todd Larsen (October), Auburn, Wash.

Contrabass: Anonymous, France, c. 1850

Recorder

Nina Stern, Brooklyn, N. Y.

Alto recorder: Friedrich von Heune, Boston, Mass.

After J.C. Denner

Alto recorder: Fredrick Morgan, Daylesford, Victoria, Australia

After J.C. Denner

Flute

Joseph Monticello, Boston, Mass.

Flute: Koichi Sugihara, Tokyo, Japan, 2026

Copy of J.J. Quantz, Dresden, Germany, c. 1730 (Private
Collection, Tokyo), Boxwood & Artificial Ivory, 2 Silver Keys

Flute: Rod Cameron, Mendocino, Calif., 2008

Copy of Pierre Jaillard Bressan, London c. 1710 (Victoria &
Albert Museum), Ebony with Silver Rings & Inlay

Oboe

Stephen Bard, Principal, Philadelphia, Penn.

Oboe: Levin & Robinson, New York, N.Y., 2003

After Saxon models

Bassoon

Nate Helgeson, Principal, Salem, Ore.

The Larry Dunn Chair

Bassoon: Guntram Wolf, Kronach, Germany, 2011

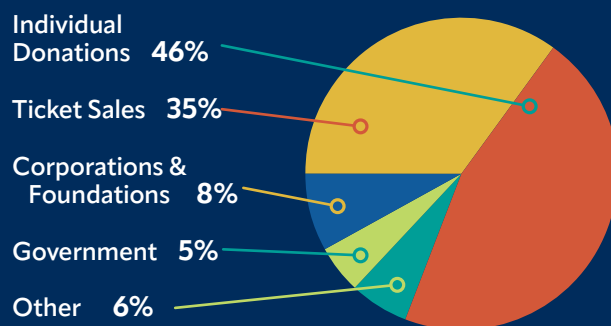
After HKICW, c. 1700



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PBO and our local arts community continue to recover from the pandemic and other challenges that shape our world every day. For us to thrive, we must grow both our audience and our base of support. Even in complex times, our goal is simple: to lift you up through music, offer moments of hope, and help make our community a better place.

2026/27 Revenue by Source



Ticket sales only cover 35% of our expenses this season, down from 50% prior to the pandemic.

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