



40
YEARS

PORTLAND
BAROQUE
ORCHESTRA

2023/24
SEASON

SHOUT FOR JOY!
PBO is 40

**BY
ARRANGEMENT**
Orchestral Works for
the Drawing Room

**A MUSICAL
OFFERING**
Bach: Old vs. New

It is with immense pleasure and anticipation that I extend a warm welcome to Portland Baroque Orchestra's 40th anniversary season.

This season is not only a celebration of our four-decade-long journey, but it also marks a significant turning point as we welcome our new Artistic Director, Julian Perkins, to our musical family. Julian brings with him a fresh vision, boundless creativity, and an undeniable passion for early music that I am confident will breathe new life into our cherished orchestra.

As we reflect on our rich history and the unforgettable performances that have graced our stages, we cannot help but feel an overwhelming sense of gratitude for the support and enthusiasm of our loyal patrons and the incredible talent of our musicians. Your unwavering dedication has allowed us to reach this remarkable milestone, and for that, we thank you from the bottom of our hearts.

With Julian at the helm, we look forward to a season filled with innovative programming, exceptional performances, and a renewed commitment to bringing the beauty of Baroque music to our community. His unique perspective and artistic prowess promise to take us on a journey of discovery and exploration, redefining what is possible within the realm of early music.

As we gather to enjoy the fall concerts of this milestone season, let us celebrate not only our past but also the limitless potential of our future. Together, we will continue to inspire, educate, and delight audiences with the timeless allure of Baroque music.

Thank you for being a part of our journey – we look forward to sharing this exciting season with you. Your presence and support are the heartbeat of PBO, and we are deeply grateful for your continued enthusiasm.

Here's to the next 40 years of beautiful music and memorable moments.

Hilary Butler, Executive Director

FRIENDS OF
CHAMBER MUSIC

Subscriptions | 2023
start at \$96! | **2024** season

VOCAL ARTS SERIES

Chanticleer

Fri, Jan 19, 2024

Kaul Auditorium

Jennifer Johnson Cano, mezzo-soprano

Mon, Feb 5, 2024

Lincoln Performance Hall

VOCES8

Wed, Mar 6, 2024

Kaul Auditorium



503.224.9842 | focm.org

LIVE. INTIMATE. INSPIRED.



Julian Perkins, photo Benjamin Harte

Julian Perkins, PBO Artistic Director

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. He is delighted to have been appointed Artistic Director of Portland Baroque Orchestra, with whom he looks forward to combining artistic excellence with meaningful scholarship in creating thrilling, historically *inspired* – yet contemporary – performances. He is also Artistic Director of Cambridge Handel Opera and Sounds Baroque in the UK, and enjoys a busy and varied career as a conductor/director, chamber musician, and solo keyboard player.

Julian was shortlisted for the 2021 Gramophone Award for his recording of Eccles’s *Semele* with the Academy of Ancient Music, and in August 2023 his latest solo disc, *Handel’s Attick*, was Instrumental Choice in *BBC Music Magazine*. He has been praised 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), conducting “as if every bar means the world to him” (*Opera* Disc of the Month).

With Sounds Baroque, Julian Perkins has directed many acclaimed performances with such singers as Dame Emma Kirkby, Mark Padmore, and Carolyn Sampson. He has directed numerous groups ranging from the Academy of Ancient Music to the Northern Chamber Orchestra, and has worked closely with conductors including Ivor Bolton, Christopher Hogwood, Vladimir Jurowski, and Trevor Pinnock. He has also led over twenty Baroque projects with Southbank Sinfonia and conducted a wide range of successful staged opera productions. His frequent appearances directing Sounds Baroque include ground-breaking performances of newly-minted pasticcio operas, co-created with librettist Stephen Pettitt, which tell cogent stories, challenging notions of “authenticity”.

As a keyboard player, Julian Perkins performs regularly at the Salzburg Festival, and has given concerto performances with ensembles including the Royal Northern Sinfonia, Orchestra of the Age of Enlightenment, and Florilegium. Passionate about singing, he has appeared as solo harpsichordist or fortepianist for the Bayerische Staatsoper in Munich, Royal Opera House, Covent Garden, and Welsh National Opera, among others. Active as a recitalist, Julian performs with renowned instrumentalists and singers, broadcasts regularly on BBC Radio 3, and often breaks new ground at international festivals by giving solo clavichord concerts. In addition to numerous Baroque and Classical works, his wide-ranging discography includes world-premiere recordings of modern pieces by composers such as Stephen Dodgson, Iain Farrington, Nicola Lefanu, Peter Maxwell Davies, Rhian Samuel, and Héloïse Werner.



Kris Kwapis, photo Jonathan Ley

Shout for Joy!

PBO is 40

Julian Perkins, artistic director, harpsichord, and organ
Arwen Myers, soprano

SATURDAY OCTOBER 14 | 7:30 PM | First Baptist Church

SUNDAY OCTOBER 15 | 3:00 PM | Kaul Auditorium

Henry Purcell (1659-1694) arr. Julian Perkins

"Celebrate this Festival" from
Birthday Ode for Queen Mary, Z 321 (London, 1693)

Heinrich Ignaz Franz von Biber (1644-1704)

Sonata No. 4 in C Major, C 114
from *Sonatae tam aris, quam aulis servientes* (Salzburg, 1676)

- I. Allegro
- II. Presto
- III. Adagio

Arcangelo Corelli (1653-1713)

Concerto Grosso in F Major, Opus 6, No. 2 (Rome, c. 1680)

- I. Vivace – Allegro – Adagio – Vivace – Allegro – Largo andante
- II. Allegro
- III. Grave – Andante largo – Allegro

George Frideric Handel, attributed (1685-1759)

Gloria in excelsis deo, HWV deest

- I. Gloria in excelsis deo
- II. Et in terra pax
- III. Laudamus te
- IV. Domine Deus
- V. Qui tollis peccata
- VI. Quoniam tu solus

Arwen Myers, soprano

INTERMISSION

SEASON SPONSORS:



**RONNI S.
LACROUTE**



Antonio Vivaldi (1678-1741)

Concerto for Two Violins in A Minor, Opus 3, No. 8,
from *L'estro armonico*, RV 522 (published Amsterdam, 1711)

- I. Allegro
- II. Largetto e Spiritoso
- III. Allegro

Carla Moore and Rob Diggins, violin

Johann Sebastian Bach (1685-1750)

Jauchzet Gott in allen Landen, BWV 51 (Leipzig, c. 1730)

- I. Aria: "Jauchzet Gott in allen Landen"
- II. Recitativo: "Wir beten zu dem Tempel an"
- III. Aria: "Höchster, mache deine Güte"
- IV. Choral: "Sei Lob und Preis mit Ehren"
- V. Aria: "Alleluja"

Arwen Myers, soprano; Kris Kwapis, trumpet

THE ORCHESTRA:

Julian Perkins, harpsichord and organ
Carla Moore, leader
Rob Diggins, principal 2nd violin
Jolianne Einem, violin
Toma Iliev, violin
Adam LaMotte, violin
Janet Strauss, violin
Christine Wilkinson Beckman, violin
Victoria Gunn, principal viola
Hillary Oseas, viola
Adaiha MacAdam-Somer, principal violoncello
Annabeth Shirley, violoncello
A. G. Harmon, contrabass
Daniel Swenberg, theorbo
Kris Kwapis, trumpet

PRE-CONCERT TALK:

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

Shout for Joy! PBO is 40

Kindred Spirits

What better herald to our 40th season than the rich combination of soprano and trumpet with strings? Our program embraces music that spans over 100 years of the Baroque era, from a snippet of Purcell's fifth *Birthday Ode for Queen Mary* to Bach's unbridled expression of joy in *Jauchzet Gott in allen Landen* (Praise God in all Lands).

If Italy was the cradle of the Renaissance, it was also the playground of the Baroque. The unmistakable imprint of the *bel paese* shapes all the works in our program; instrumental brilliance is countered by vocal writing in which singer and strings are equal sparring partners. But it would be a mistake to assume that the Italian style is all about sanguine exuberance. As with chiaroscuro paintings – where the abrupt opposition of light and shadow evokes strong emotions – here we encounter moments when angst-ridden harmonies complement brilliance with darker, raw emotions.

So-called Baroque music is often where sacred and secular idioms happily collide and cross-fertilize. Today's sacred cantatas by Bach and Handel are also secular concertos for solo voice, while many of Vivaldi's instrumental concertos were penned for his extra-ordinary pupils at the Ospedale della Pietà, a convent and girls' orphanage in Venice. Biber's sonata comes from a collection delightfully entitled *Sonatae tam aris, quam aulis servientes* (Sonatas as much for the altar as for the table). With a rich five-part texture replete with two viola parts, this sonata falls into six sections in which occasional virtuosic spoils are divided largely between the trumpet and first violin. Yet the piece is primarily a consort work in which each line has a distinct identity within a contrapuntal framework.

I think of Biber and Corelli as kindred spirits; while each of them was a virtuosic violinist, their music often values refined craftsmanship over dazzling excess. Corelli was the more famous musician, and his twelve *Concerti Grossi* became models for innumerable musicians including Handel and Geminiani. Aesthetically, I'm drawn by the grace of Corelli's works. Unlike later concertos, in which an athletic soloist is frequently pitted against the orchestra, Corelli's *Concerti Grossi* usually feature a group of soloists whose music is complemented by the fuller ensemble. It's perhaps worth recalling that the Italian word for the orchestral players, *ripieno*, comes from the culinary term "stuffing!" Corelli's stuffing is certainly tasty and often serves to add weight to the cohort of soloists.

Although Vivaldi is generally considered to be the catalyst for the solo instrumental concerto, his famed set of *L'estro armonico* (The Harmonic Inspiration) also spotlights varied combinations of string soloists. Here, two solo violins are heard interweaving between varied appearances from the orchestra. It's intriguing how simple musical ingredients give rise to such theatrical music. The first movement is punctuated by three assertive chords in the orchestra which generate tension that is released through descending scales and repeated patterns. Conversely, a succession of descending scales in the final movement creates what is nothing short of a musical pile-up before the soloists take flight. An oasis is provided in the lyrical second movement, where delicate solo lines distill the emotion of a vocal lament over repeated accompanying figures. With such varied textures and rhythmic energy, it's no wonder that Johann Sebastian Bach arranged this concerto for organ. I myself have fond schoolboy memories of tackling it for an exam!

Only in 2001 was Handel's (suppositious) *Gloria* rediscovered at the Royal Academy of Music in London. This youthful work has a bubbly opening that is subsequently offset by reflective movements to express worldly sins and a plea for peace. Particularly harrowing is the "Qui tollis peccata" (Who takes away sins), in which the singer's opening wail heard over defined rhythms in the strings expresses a sinner's woeful guilt. Elsewhere, the instrumentalists often energize the virtuosic vocal line, in which florid runs and crunchy dissonances are shared in equal measure. As Emma Kirkby said when making the work's premiere recording, "the piece has individuality and charm, good bravura moments, and, more important, some moments of depth, beauty, and poignancy."

Similarly, Bach's exuberant cantata shares dazzling lines between the vocal and instrumental parts in what the Bach scholar Klaus Hofmann describes as "overflowing jubilation and radiant beauty." It's unusual among Bach's cantatas both in its scoring and in not being tied to a particular liturgical date in the church year. Another telling feature comes towards the end with the chorale "Sei Lob und Preis mit Ehren" (Be praised and glorified with honor), in which the singer declaims a simple chorale tune amidst two dancing violin lines. This is a believer's unwavering clarion call during a festive celebration of faith before the music spills over into the concluding Alleluja. We hope that its effect will be as arresting for you as it must have been for Bach's unsuspecting parishioners on its first performance in Leipzig. — Julian Perkins



By Arrangement: Orchestral Works for the Drawing Room

Julian Perkins, artistic director and fortepiano

FRIDAY OCTOBER 20 | 7:30 PM | First Baptist Church

George Frideric Handel (1685-1759)

Overture arr. **John Walsh the younger** (London, c. 1737)
"Verdi prati" from *Alcina*, arr. **Julian Perkins** (London, 2023)
from *Alcina*, HWV 34 (London, 1735)

Elisabetta de Gambarini (1731-1765)

The Friendly Wish (London, c. 1750)
arr. **Perkins** (London, 2023)

I. Allegretto

Wolfgang Amadeus Mozart (1756-1791)

Piano Concerto No. 20 in D Minor, KV 466
(Vienna, 1785), arr. **Johann Nepomuk Hummel** (Weimar, c. 1827)

- I. Allegro
- II. Romanza
- III. Rondo: Allegro assai

INTERMISSION

Johann Sebastian Bach (1685-1750)

Preludes arr. **Perkins** (London, 2023) and
Fugues arr. **Mozart** (Vienna, 1782)

Prelude and Fugue in D Major, BWV 874

Prelude and Fugue in E-flat Major, BWV 876
from *Das wohltemperierte Klavier*, Book 2 (Leipzig, 1742)

Franz Josef Haydn (1732-1809) and

Gregor Joseph Werner (1693-1766)

Preludes by **Franz Josef Haydn** (Vienna, 1804) and
Fugues by **Gregor Joseph Werner** (Eisenstadt, c. 1740)
arr. **Franz Josef Haydn** (Vienna, 1804)

- Prelude and Fugue No. 4 in C Minor
Grave – Allegro
- Prelude and Fugue No. 6 in G Minor
Adagio ma poco – Vivace

F. J. Haydn

Symphony No. 101 in D Major, *The Clock*,
Hob.I:101 (Vienna, 1793/1794), No. 9 of 12 "London" Symphonies
arr. **Johann Peter Salomon** (London, c. 1801)

- I. Adagio – Presto
- II. Andante
- III. Menuet – Trio – Menuet
- IV. Vivace

THE ENSEMBLE:

Julian Perkins, fortepiano
Toma Iliev, violin
Adam LaMotte, violin
Victoria Gunn, viola
Adaiha MacAdam-Somer, violoncello
David Ross, flute

SEASON SPONSORS:



**RONNI S.
LACROUTE**



PRE-CONCERT TALK:

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

By Arrangement: Orchestral Works for the Drawing Room

*Towards a
"Blurtext" Edition*

Before recordings were invented, music lovers would often engage with the latest opera and concert hits through versions that could be tried out at home. They could cherry-pick their favorite opera arias to share with a friend or two after dinner, while keyboard duettists had scope to tackle vast swathes of the repertory in playful intimacy. Savvy publishers like John Walsh (father and son) exploited this blossoming demand for domestic music in the eighteenth century by providing arrangements – ranging from the composer's own pen to that of some hack. Such arrangements also allowed composers to hone their creative skills, for inasmuch as they often learned their craft through copying music, arranging it would have been the natural next step towards mastery. My own attempts at arranging – and sometimes expanding upon a work – show me how crucial it is to have a creative engagement with music: it liberates one's mind as a performer and prevents mindless sycophancy.

Many composers would be bemused by some of today's Urtext editions, where a piece is often embalmed in a "final" or "best" version. I prefer my term "Blurtext," in which musicians cook up a version of a piece from different (well-attested) sources so that it can be adapted to suit each occasion. And there's good historical precedent for this. Handel adapted his operas according to the singers who were available to him that season, while Mozart wrote that an aria should fit a singer "as perfectly as a suit of well-tailored clothes."

Which brings us to today's concert. We open with a grand French overture from Handel's opera *Alcina*, in which the combination of assertive dotted rhythms and trills at the start creates a potent mix that finds release in the following fugal section. By contrast, "Verdi prati" exudes lyricism. It's an aria where the recurrences of a serene melody express the hero's regret in leaving an enchanted island. Reality of sorts returns with *The Friendly Wish*, an upbeat song that reflects the original words "Juno sings her blessings on you." Perhaps Handel knew it, as Elisabetta de Gambarini sang for him as a soloist. Changed here into an aria without words, can you spot which parts are by yours truly?

We plunge into D Minor for the opening of Mozart's Piano Concerto No. 20. Beloved by Beethoven, this is one of only two of Mozart's 27 piano concertos that is in a minor key. Moreover, it starts not with a melody but with the smoldering uncertainty of violin syncopations that will be contradicted when the soloist enters with a new and simpler tune. This tune's later appearance in a major key evokes a lonely pathos not unlike that in many of Schubert's songs. Dramatic tonal shifts are a feature of this concerto: in the Romanza, the intrusion of G Minor temporarily ruptures the pastoral mood with an extended passage, involving furtive hand-crossings on the keyboard, not unlike a storm scene; the arrival of D Major towards the end of the Rondo projects radiance and an operatic sense of a happy conclusion.

According to Mozart's father, Leopold, there was no time to rehearse the Rondo on the day of the premiere: when Leopold arrived, the parts were still being copied out. It was obviously a "fresh" performance, and such were the time restrictions that Mozart apparently never wrote out his cadenzas. Today's cadenzas derive from Hummel's version. They are a lesson in the dark art of arranging, as they give soloists several chances to flaunt their wares while respecting the piece's architecture.

Surprisingly, Mozart didn't arrange the preludes to the five fugues from Bach's "48" that he set for string quartet. Although I was daunted by arranging two of these preludes for today's concert, I enjoyed determining which parts play which voice, and where filling out the harmony – and even adding an occasional counter-melody – might work best in this medium. The two preludes are quite different; the one in D Major, with its rising figures, is like a brass fanfare, while the one in E-flat Major feels more intimate with its two-note descending sighs.

Haydn did compose preludes for his string quartet arrangements of six fugues by Gregor Joseph Werner, his predecessor at the Esterházy court. Written in the high Baroque style, these brief fugues are preceded by archaic preludes in which strong harmonies underpin angular, searching lines. *The Clock* (Symphony No. 101) shows Haydn's earlier aptitude for Baroque counterpoint as the final movement includes an intricate fugue on two subjects. Elsewhere, though, we're inhabiting the *galant* world of the "character piece." Regular bass tick-tocks in the second movement gave the symphony its nickname, while the notated "wrong" notes of the minuet's trio mimic a bungling village band – not unlike the Scherzo in Beethoven's *Pastoral Symphony*. Let's hope that we can capture this rugged quality in a way that best serves the music! — Julian Perkins



Rob Diggins, photo Jonathan Ley

A Musical Offering

Bach: Old vs. New

Julian Perkins, artistic director and harpsichord

SATURDAY NOVEMBER 11 | 7:30 PM | First Baptist Church

SUNDAY NOVEMBER 12 | 3:00 PM | Kaul Auditorium, Reed College

Carl Philipp Emanuel Bach (1714-1788)

Sinfonia in G Major, Wq. 182/1 (Hamburg, 1773)

- I. Allegro di molto
- II. Poco adagio
- III. Presto

Johann Sebastian Bach (1685-1750)

Trio sonata sopra il soggetto reale from
Das Musikalische Opfer, BWV 1079 (Leipzig, 1747)

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

INTERMISSION

Johann Christian Bach (1735-1782)

Harpsichord Concerto in D Major, Opus 1, No. 6, W. C 54
(London, 1763)

- I. Allegro assai
- II. Andante
- III. Allegro moderato (con variazioni)

J. S. Bach

Orchestral Suite in B Minor, BWV 1067 (Leipzig, c. 1738)

- I. Overture
- II. Rondeaux
- III. Sarabande
- IV. Bourrée I – Bourrée II – Bourrée I
- V. Polonaise – Double – Polonaise
- VI. Menuet
- VII. Battinerie

Kathie Stewart, flute

THE ORCHESTRA:

Julian Perkins, harpsichord
Carla Moore, leader
Rob Diggins, principal 2nd violin
Jolianne Einem, violin
Toma Iliev, violin
Adam LaMotte, violin
Janet Strauss, violin
Victoria Gunn, principal viola
Hillary Oseas, viola
Joanna Blendulf, principal violoncello
Annabeth Shirley, violoncello
Todd Larsen, contrabass
Kathie Stewart, flute

SEASON SPONSORS:



Regional Arts &
Culture Council

RONNI S.
LACROUTE



PRE-CONCERT TALK:

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

A Musical Offering Bach: Old vs. New *Relative Values*

Legend relates that Johann Sebastian Bach exclaimed, "It's Prussian Blue! It fades easily!" when describing the music of his son, Carl Philipp Emanuel. This was surely a teasing reference to the *galant*, early Classical style, characterized by open musical textures and a general avoidance of "old-school" counterpoint: a style that seems far removed from the learned fugues and intricate textures of Bach senior. Our program explores these seemingly opposing musical styles through music by J. S. Bach and two of his many children.

With its array of dynamic contrasts, feverish figurations, and unpredictable turns of phrase, C. P. E. Bach's mercurial Sinfonia belongs as much to the proto-Romantic world of *Sturm und Drang* as it does to *galant* refinement. C.P.E. does away with the Baroque menuet to provide a compact work bristling with energy. An arresting moment comes with the arrival of the first movement's second tune, where a lone note at an unexpected pitch is heard after a barrage of Vivaldi-like figurations. Equally dramatic are the inconclusive ends to the first two movements, heightening suspense – and demanding quiet page turns from us! As the cellist Steven Isserlis said, there is a "divine disorder" to C. P. E.'s music. Small wonder that Beethoven, Haydn, and Mozart were all drawn to his theatrical and creative works – many of which are still relatively unknown.

Imagine being in Potsdam when "old Bach" visited C. P. E. whilst the latter was harpsichordist at the court of Frederick the Great. Some consider this invitation from the King to Leipzig's esteemed master a peace offering, following the Prussian army's withdrawal from the city the previous year. In any case, Bach senior was asked – or did he himself ask? – to improvise on a theme given to him by the King. This *Thema Regium* or "Royal theme" became the leitmotif of *Das Musikalische Opfer* (The Musical Offering), a heady mix of fugues, canons, and ricercars that he dedicated to the King. It also includes today's trio sonata, the only work in the collection that prescribes instrumentation. Written towards the end of his life, this trio sonata, in its unique fusion of styles, can be heard as Bach's answer to the *galant* idiom. In particular, the third movement features the *galant* "sighing" motif, a two-note descending figure, within a contrapuntal texture – akin perhaps to mixing spinach with meringue! Yet it is curiously effective, as is the varied way in which the theme is used. It is merely hinted at in the first and third movements, used within a dance-like figure at the end, and heard only in full in the second movement. Despite Frederick's great dedication to his flute, one wonders whether Johann Joachim Quantz, his royal flautist, needed to provide some discreet assistance when tackling this intricate work. Perhaps it was Bach's response to Frederick's attempt to outwit him with an angular tune.

Only sixteen years separate *Das Musikalische Opfer* and Johann Christian Bach's first set of keyboard concertos. Yet what different musical worlds they inhabit! The youngest of Bach's sons, J. C. was only fifteen when his father died, and his subsequent studies with C. P. E. seem to have been his primary musical influence. Apart from his conversion to Catholicism, J. C.'s life has telling parallels with Handel's: of Teutonic origins, he settled in London after formative years in Italy, curried royal favor, had success as an opera composer, and displayed financial nous. Known as the "London Bach," he dedicated his Opus 1 to his new pupil, Queen Charlotte, George III's wife, conceiving it on an intimate scale, possibly for performance in royal salons. Particularly effective here is the second movement, where plucked strings accompany a lilting melody in the harpsichord. No doubt the young Charlotte was amused that this concerto concludes the collection with a set of variations on "God Save the King." Was this to secure or to celebrate J. C.'s imminent appointment as the Royal Music Master?

Intimacy of an entirely different order prevails in Johann Sebastian Bach's Orchestral Suite in B Minor. Our challenge here is to play into the flute's sound, so as to create full yet translucent sonorities. We also need to distinguish between those moments when the flute reinforces the first violin part and those when it acts as a soloist. The grand French opening falls into the former category, where a series of trills generates energy and a royal sense of occasion, while the movement's fugal section is an inventive hybrid, with solo flute passages framed by contrapuntal textures. As ever, counterpoint and imitation bubble to the surface, and the Sarabande magically combines this dance with a bass that copies the top line – albeit at a different pitch. The dances give scope for a wide variety of characters, from a proud Polonaise that demands military poise to a restful Menuet with lyrical grace notes. While the final movement is usually termed a "Badinerie," after the term for badinage or banter, Bach's autograph calls it a "Battinerie." Perhaps this is an instance of Bach's wordplay, alluding here to the Italian word *battuta*, "joke," and the French word *battre*, "to beat." This inspires assertive yet playful strikes in the strings that underpin the flute's (non-conversational) solo line, thus making for a striking conclusion to our concert. — Julian Perkins

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.

Board of Directors

Alan Brickley, Chair
Sarah Jesudason,
Treasurer
John K. Cox, Secretary
William F. Willingham,
Immediate Past
Chair
Hillary Oseas,
Orchestra
Representative
Susan Bach
Don Clemons
Fred Cohen
Diana Harris
Chris Mele-Wagner
Ruth Poindexter
David Richardson
Rick Simpson
David Wimett

PBO Administration

Julian Perkins, Artistic
Director
Hilary Butler, Executive
Director
Andrea Hess, Director of
Operations
Sarah Taylor, Director of
Development
Krystal Peak, Marketing
Manager
Brian Edwards, Operations
Manager
Adaiha MacAdam-Somer,
Orchestra Librarian
Robin Greenwood, Stage
Manager
Megan Thorpe, Stage
Manager
Desera Silva Frentress,
Assistant Stage Manager
Liam Hall, Assistant Stage
Manager
Steph Landtiser, Assistant
Stage Manager
Micki Selvittella, Front of
House Manager

GIVE GREAT MUSIC GIVE PBO GIFT CERTIFICATES



Make any occasion special with the gift of great music!

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.

Buy Gift Certificates at www.pbo.org or scan the QR code:



THE ORCHESTRA

Julian Perkins, Artistic Director,

Harpichord, Organ, and Fortepiano, London, England

Harpichord (October): Owen Daly, Salem, Oregon, 1983/1998

After C. Grimaldi, Messina, Italy, 1697

Harpichord (November): Byron Will, Portland, Oregon, 1985

After J. Ruckers, Belgium, 1616

Portative Organ: Richard Bond, Portland, Oregon 1998

Fortepiano: Mackinnon and Waitzman, London, England, 1987

After Andreas Stein, Vienna, Austria, ca. 1780



John Lenti, photo Jonathan Ley

Violin:

Carla Moore, Leader, Oakland, Calif.

The William and Jacqueline Willingham Chair

Violin: Johann Georg Thir, Vienna, Austria, 1754

Rob Diggins, Principal Second, McKinleyville, Calif.

Violin: Hiram Stewart Richards, Albany, Ore. 1899

Copy of 'Alard' Stradivarius, Cremona, Italy 1719

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

Adam LaMotte, Portland, Ore.

Violin: Anonymous 18th Century, Italy

Janet Strauss, Los Angeles, Calif.

Violin: Matthias Joannes Koldiz, Munich, Germany, 1733

Christine Wilkinson Beckman, Olympia, Wash.

Violin: Jason Visel tear, New York, N. Y., 2011

After Carlo Giuseppe Testore

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 Stadivari, 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

Annabeth Shirley, Salem, Ore.

The Charles and Ruth Poindexter Chair

Violoncello: Anonymous, France, 1830

Contrabass:

A. G. Harmon, Portland, Ore.

Contrabass: Beijing, China, 2004

Copy of E.M. Pöllmann, Mittenwald, Germany, 19th century

Todd Larsen, Auburn, Wash.

Contrabass: Anonymous, France, ca. 1850

Theorbo:

Daniel Swenberg, Pittsboro, N. C.

Theorbo: Günter Mark, Bad Rodach, Germany, 2017

After Koch, Venice, 1650

Flute:

David Ross, New York, N. Y.

Flute: Martin Wenner, Singen, Germany, 2012

After August Grenser, c. 1790, Dresden

Kathie Stewart, Wellington, Ohio

Flute: Martin Wenner, Singen, Germany, 2010

After J. J. Quantz, Potsdam, 1739

Trumpet:

Kris Kwapis, Principal, Shoreline, Wash.

Trumpet: Frank Tomes, London, England, 2001

After Johann Leonhard Ehe III, Nuremberg, Germany, 1746



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)

- ★ Opportunity to name a section player's chair for 12 months or to be recognized as a concert sponsor.
- ★ 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.
- ★ All benefits below.

\$1,685 (\$140.42 per month)

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!

Portland Baroque Orchestra is a 501 (c) (3) charitable organization Tax ID# 93-0901924. Gifts are tax-deductible to the fullest extent allowed by law.

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 August 1, 2022, and August 31, 2023.

Thank you to those who have made a gift more recently than August 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.



\$100,000+

Regional Arts & Culture Council, including support from the City of Portland, Multnomah County, and the Arts Education & Access Fund

\$25,000 - \$99,999

The Estate of Nancy Beamer
Ronni S. Lacroute Fund of the Oregon Community Foundation
James F. & Marion L. Miller Foundation

\$10,000 - \$24,999

Anonymous (1)
Larry Dunn
The Estate of Joseph Emmerich
First Baptist Church
Martin C. Müller
Ed & Janet Ann Murphy
Ruth & Charles Poindexter
Union Pacific Foundation
William & Jacqueline Willingham
Bette Worcester

\$5,000 - \$9,999

Susan Bach
Judith Bechtel
Steve & Cheryl Campbell
Fred Cohen & Randy Zasloff
Intel Employee Matching Gifts
Katherine H. O'Neil & John Paul Graff
Oregon Arts Commission
Rose E. Tucker Charitable Trust
Dr. Rick Simpson
The Standard

\$2,500 - \$4,999

Anonymous (1)
The Autzen Foundation
Marcelo Candelas & Scott Combs
David & Susanne Christopher
Clarence E. Heller Charitable Foundation
Ekaterina & Don Clemons, Team Clemons Realty
Gregory Dermer & Linda Ernst Charitable Fund

Martha Dibblee
Bill Dolan & Suzanne Bromschwig
Carol Fredlund & John Betonte
Sarah Goodlin
Diana Harris & Gary Piercy
Wanda & Jason Horwege
The Jackson Foundation
Sarah & Basil Jesudason
Laurie Meigs
Vi Metzler
Thomas Mock
William & Mary Neeland
Carl & Ellen Nielsen
David Paris & Natasha Kassam Paris
Steven R. Reinisch
Dave & Cheryl Richardson
Barbara & Ed Slaughter

\$1,685 - \$2,499

Anonymous (2)
Roy & Kay Abramowitz
Jas. Adams & Diane Rosenbaum
Elly Adelman & Chaim Sil
Carole F. Alexander
Jeffrey Breckel & Melody Tereski
Alan Brickley
Linda Farris & Paul Wilson
William Hoffman & Sharman Francis
Linda & Ken Mantel
Beverly & Richard North
George & Deborah Olsen
Jill Powers Kirk & Daniel B. Nottage
Paul & Jannette Schuele
Rung & Page Stockwell
Clark Worth & Leslie Lehmann
Anne & Jung Yoo

\$1,000 - \$1,684

Anonymous (1)
Phil Allen & Peny Van Abkoude
Richard & Kristin Angell
Alison Baker & Roger Chickering
Richard Bennett
Jan Betz & Jonathan Brown
David Brook & Susan Campbell
Charles & Carol Brunner
Angeline Case-Stott & John Stott

Chevron Corporation Employee Matching Gifts
Ralph Cohen & Alice Bergman
Marvin & Abby Dawson
Rob Downer
Kim & Angus Duncan
David Ellis
The Ralph and Fanny Ellison Charitable Trust
Aron Faegre & Kathleen Kelley
Jason Fortin-Luedtke & Tasha Colburn
Claire & Zanley Galton
John & Robyn Gastineau
Robert Geddes
Martha Goetsch & Linda Besant
Barry Gorden & Jinx Kuehn
Steve Grover
Hallie Hackenberger
Elysabeth Hall
Andrea Hess
Quintin & Debbie Hess
John & Lynda Hill
Kevin J. Kindschuh
Richard & Adela Knight
Mark Linehan & Karen LaBonte
Donn & Carole Lobdell
Christopher & Michael Mele-Wagner
Brad & Mary Lou Mersereau
Alan & Neanna Miles
Steve & Beth Price
Paden & Norma Prichard
Robert Reed
Judith Rees
Susan & Lawrence Rein
Dick Romm & Norm Purdy
Carol M. Rose
John & Elizabeth Shirley
William Siggelkow
Joan H. & Roger G. Smith
Michael & Judy Stoner
Frances Storrs
Sarah R. Taylor
Susan & Lewis Van Winkle
Jill Warren & Don Somppi
Joella B. Werlin

\$500 - \$999

Anonymous (4)
Hagen & Emily Amen
Jim Baer & Cynthia Dellinger
Lauretta L. Burman
Carol Cherin
Philip Copenhaver
Richard & Victoria Corbett
John K. Cox, D.M.A.
Roxanne Cumming & Monica Huggett
John & Margaret DeLacy
Ralph Eccles & Carrie Ganong
Melinda Eden
Phil Fidler & Jane Cummins
Gerald & Heidi Fox
John & Judie Hammerstad
Virginia Hancock
Hewlett Packard Enterprise Foundation
Fredericka K. Hoeveler
Robert Inglis
James P. Kahan & Kathia Emery
Jeffrey & Jessie King
Mary E. Klein
Paul & Sue Knoll
Patricia & Walter Loveland
Janet Loy
Sheila Mahan
Nathan Markowitz & Jill Hendrickson
Kenneth & Nancy Martin
Ruth Medak
Elizabeth Mehren & Fox Butterfield
Laura Migliori
Brad & Nancy Miller Giving Fund
Jim & Jeanette Munyon
Erle & Patricia Norman
Partners38 LLC
Mark Rarick & Diana Antoniskis
Chas. Michael Riter
John & Anna Rivers
Quentin Robbins
Hilary Russell
Victor & Kathy Savicki
Pamela Segre
James & Judy Seubert
Bob Smith & Joey Zarosinski

Scott Soutter & Sharon Urry
Julia Surtshin
Timothy Swain
Annie Terry & Woody English
Matti & Najla Totonchy
Robert Trotman

\$250 - \$499

Anonymous (1)
Stephen Adams & Robert Elon
Eugene & Linda Appel
David & Anita August
Katharine Babad
Richard H. Berkey
Amanda Black
Jim Bluhm
Monika Butcher
Hilary Butler
Angela & Marlan Carlson
Matthew Cohen
Anne E. Draper
Steve & Susan Dulaney
Kathy Faust
Helen Ferguson
Thomas & Patricia Glass
Elinor Gollay
Kirk Hall
Frances Hanckel
Susan Hanson
Brenda J. Hart
Steven & Andrea Hoyt
Intel Foundation Employee Matching
Gifts
Allan Karsk
Richard A. Lloyd-Jones
John W. Martin
Randall McGowen & Rachel Foster
Teresa Meyer & Jim Jarzabek
Carolyn & David Moore
Deanna & Wilfried Mueller-Crispin
Ralph & Susan Nelson
Frances K. Ousley
John Parry
Charles Peterson & Susan Sater
John C. Pinkstaff
Karen Pollach
Premiere Property Group
Betsy Ramsey & Don Ruff
Walter Ream & Susan Dornfeld
Betty & Jacob Reiss
Larry & Laurel Roberts
Daniel Mark Rodriguez
David & Eleanor Sacks
Jean Pierre & Cathrina Sevos
Lynn Siegel
Guy G. Silvestri
Scott Stephens & Leslie Houston
Kevin D. Still
Tim F. Stone
Linda & Samuel Talluto
Robert & Pamela Turner Jr.
Carol-Lee & Diane Tutch
John & Jan Van Zytveld
Drs. R. Bastian & Barbara Wagner

\$100 - \$249

Anonymous (9)
Dr. Gene Baker & Regina Brody
Frederick L. Beal
Doug Beers & Leslie Taylor
Naomi Bishop

Boeing Matching Gifts
Jerry & Judy Braun
Jason B. Brewer
William J. Bridge
James R. Burlin
Michael Cook
Debbie & Jim Coonan
Graham & Lori Covington
Cynthia Cristofani M.D.
John & Dr. Sharon Crowell
Blair Darney & Michael Sterner
Chris Dart
Christina & Mark Deffebach
Lore Demme
Elizabeth & Kisar Dhillon
James Dixon & Charles Jenkins
Tom & Frances Dyke
Mary E. Egan
Raymond Egan
John Erdman
Dean Farwood
Renee Ferrera & James Johnson
Marlene Findling
Gregory & Carol Flakus
Mark & Laurel Forbes
Marsha Freed
John French & Lauren McNaughton
Sara L. Gabin, P.C.
Robert K. Gluesenkamp
Paula Gordinier
Martha Graner & William DeBolt
Dan & Mary Graves
Peter & Mim Gray
Christina Gryc & Richard Helgeson
Chris M. Gullion
Joe & Lois Haley
Ulrich H. Hardt & Karen Johnson
Jeffrey A. Hayes
Jim & Mary Hearn
Mary Beth Henry
Ann S. Holznagel
Jennifer Horvath
Carol & Tom Hull
Gary & Gretchen Hull
IBM Matching Gift Program
Bernadette Janet & Adrian Dee
Leatrice Kaplan
Karl & Carol Keener
Ahmed & Allen Kelso-Koshewa
Elaine & Edward Kemp
Andy & Kathy Kerr
Hardin King
Frederick Kirchoff
Susan Koe
Heidi Kohne
Karl Kosydar
Nancy LaPaglia & Stephen Slusarski
John LaVeille
Miriam Levitt & Michael Sestric
Henry C. Louderbough
David & Ellen Ludwig
Charlie Martin
Michael Mazzoleni
Colin McDonough
Anne & Kathy McLaughlin
Linda Meng
Debbie & Gregg Mettler
Catherine Miles & Jon Lueker
Karen Morrow
Suzanne Nance
Carolyn Niblick

Nike Corp Employee Matching Gifts
Diane & Terry O'Connor
Lisa O'Rourke
Diarmuid & Maura O'Scannlain
Nancy & Allen Officer
Susan Olson & Bill Nelson
Julie Ort
Katherine W. Parker
Thomas & Marie Louise Penchoen
Gary & Barbara Peterson
Walter & Susan Piepke
Dee Poujade
Shari Powell
Toni Propotnik
Cecelia & Joe Quaal
Wendy Rankin & Dick Adams
Peter & Barbara Reader
Rick Rees
Robert Reis
Barbara Rhyne
Linda Rickert
George & Joy Ritchie
Ruth Robinson
Gigi Rosenberg & Michael Broide
Charley & Diane Rowley
Trudy & Bill Ryan
Laura Rybowskiak
Carol & Steven Sandor
Christina Scarzello
Stephanie A. Schoap
Kenda & Ralph Shoemaker
David Simon & June Reznikoff
Andrew Smith
Olivia A. Solomon
Linda & James Sommers
Helen Spector
Eric Steinhauser & Gregg Macy
Jean & Fred Thompson
Lyle M. Tucker
David & Julie Verburg
Eliva Warrington & David Edwards
Judith West
Mary White & Joseph Diven
Jan Widmayer
Byron & Cheryl Will
Lawrence Woelfer & Janet
Warrington
Kathleen Worley
Drs. Misook Yun & James William
Boyd
Susan A. Zabel

Tribute Gifts

In memory of Verle Bechtel - Judith
Bechtel
In honor of Carol & Charles Brunner
- Miyoko Brunner & Jesse Moreno
In memory of Carolyn Buan - Susan
Hanson
In honor of Nancy Combs - Marcelo
Candenas & Scott Combs
In memory of Bill Copenhaver - Allen
Dong
In memory of Douglas Egan - Susan
Bach
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 Marilyn Lewis, who
would have been 78 this year -
Barbara Orazio

In loving memory of Sandy Meyer,
who was a lifelong supporter and
promoter of the arts - Lynn Siegel
In memory of Edward S. Murphy II
MD - Ed & Janet Ann Murphy
In honor of Mark & Holly Smith, who
introduced me to PBO
- Marion McNamara
In memory of Richard Sessions
- Julia Surtshin
In memory of Herman Frankel -
Betty & Jacob Reiss

In Honor of Andrea Hess's 20 years at PBO

Elly Adelman & Chaim Sil
Kristin Britton
Phil Brown & Cheryl Speer
Molly Cochran
Ralph Cohen & Alice Bergman
John & Judie Hammerstad
Wendy Rankin & Dick Adams

In Memory of Frances K. Ousley

Elizabeth S. Joseph
Wendy & Stanford Kuba
Mary E. Labadie
George & Kenneth Maddox
Mark C. McDaniel
Diana Ousley Dean, Louise Ousley, &
Cinday Ousley Snyder
Mary E. Seger

In Honor of Julian Perkins

Fred Cohen & Randy Zasloff
Linda & Ken Mantel
Walter & Susan Piepke
Bette Worcester

Housing Volunteers

*Thank you to our housing volunteers
who generously welcome visiting
musicians into their homes and
hearts. If you have a private or
semi-private space to share and
would like to learn more, please
contact Andrea Hess, Director of
Operations at andrea@pbo.org or
503-222-6000.*

Elly Adelman & Chaim Sil
Alice Bergman & Ralph Cohen
Jan Betz & Jonathan Brown
Austin DeSimone
David Dowler & Sarah Doll
Mary Beth Henry
Laura Graser
Adam LaMotte & Janet Coleman
Rick & Sharon Loomis-Malin
Lin Luo & Jon Farr
Ruth Medak
Violet Metzler
Martin Müller
David Paris & Natasha Kassam Paris
Jeff Payne
Dave & Diane Perkinson
Dee Poujade
Barb Ruben & Jeff Hammarlund
Deborah Shuster
Zoe Tokar
Carl Wolfson & Gary Thill
Randy Zasloff & Fred Cohen



2023/24 SEASON

PORTLAND BAROQUE ORCHESTRA

Shout for Joy! PBO is 40

Sat. Oct. 14 | 7:30 PM | First Baptist Church
Sun. Oct. 15 | 3:00 PM | Kaul Auditorium

An exuberant season opener featuring joyous works from Bach, Handel, and Vivaldi and featured performers Kris Kwapis, Carla Moore, Rob Diggins, and Arwen Myers.

By Arrangement: Orchestral Works for the Drawing Room

Fri. Oct. 20 | 7:30 PM | First Baptist Church

Handel, Haydn, and Mozart take on a new life through arrangements for chamber ensemble. Also featured is *The Friendly Wish* by Elisabetta de Gambarini arranged by Julian Perkins who leads this concert on fortepiano.

A Musical Offering Bach: Old vs. New

Sat. Nov. 11 | 7:30 PM | First Baptist Church
Sun. Nov. 12 | 3:00 PM | Kaul Auditorium

Our program features three prominent members of the Bach family – contrasting the wizardry of Bach senior against the *galant* style of sons Carl Philip Emanuel and Johann Christian.

Handel's *Messiah*

Fri. Dec. 8 | 7:30 PM | First Baptist Church
Sat. Dec. 9 | 7:30 PM | First Baptist Church
Sun. Dec. 10 | 3:00 PM | First Baptist Church

Handel's complete masterpiece played on all period instruments. The illustrious John Butt directs world-class soloists and professional choir Cappella Romana.

Dinner with Handel

Sat. Feb. 10 | 7:30 PM | First Baptist Church
Sun. Feb. 11 | 3:00 PM | Kaul Auditorium

The US premiere of a newly devised chamber opera with text by journalist Stephen Pettitt and arrangements by Julian Perkins. Born of a tradition popular in the Baroque period, we explore what dinner with Handel might have been like – complex, funny, touching, and fascinating.

The Italian Connection: The Theater of *Stylus Fantasticus*

Fri. Feb. 16 | 7:30 PM | First Baptist Church

A concert that delivers bold contrasts and drama through the Italian genre *Stylus Fantasticus*. Corelli, Bach, Frescobaldi and more are perfection in the hands of featured performers Carla Moore on violin and John Lenti on guitar and theorbo.

Telemann's Sublime Strings: Carla's Podium

Sat. Mar. 16 | 7:30 PM | First Baptist Church
Sun. Mar. 17 | 3:00 PM | Kaul Auditorium

Telemann's mastery of form is on display by history's most prolific composer. Curated by PBO leader Carla Moore, this program takes us on a tour of Telemann and his likely influencers.

Harmony of Nations

Sat. Apr. 13 | 7:30 PM | First Baptist Church
Sun. Apr. 14 | 3:00 PM | Kaul Auditorium

Georg Muffat mixed the sounds of France, Germany, and Italy to serve the cause of peace. Join Julian Perkins as we embrace musical peacemaking including Muffat, Polish composer Andrzej Panufnik, and Ukrainian composer Maxim Berezovsky.