



PORTLAND
BAROQUE
ORCHESTRA

2024/25
SEASON



D'AMORE

**THE HUNTING
HORN**

*Handel, Couperin
& Bach*

SPRING

*Vivaldi, Guido
& Samuel*

PERGOLES

Stabat Mater

pbo.org



Debra Nagy, photo Sheila Newberry

D'amore

Debra Nagy, Guest Director, oboe, and oboe d'amore

SATURDAY FEBRUARY 15 | 7:00 PM | Sanctuary Hall,
First Congregational Church

SUNDAY FEBRUARY 16 | 3:00 PM | Kaul Auditorium, Reed College

Georg Philipp Telemann (1681-1767)

Selections from Overture in D Major, TWV 55:D9
Overture – Sarabande – Allegro

Antonio Vivaldi (1678-1741)

Concerto for viola d'amore in A Major, RV 396

I. Allegro

II. Andante

III. Allegro

Rob Diggins, viola d'amore

Johann Sebastian Bach (1685-1750)

Concerto for oboe d'amore in A Major, BWV 1055R

I. [Allegro]

II. Larghetto

III. Allegro ma non tanto

Debra Nagy, oboe d'amore

INTERMISSION

Johann Gottlieb Janitsch (1708-1762)

Quadro in G Major

I. Adagio

II. Allegro ma non tanto

III. Vivace

CONCERT SPONSORED IN MEMORY OF

**LILLIAN GOFF AND
HOWARD B. ZASLOFF**

Christoph Graupner (1683-1760)

Selections from Overture in E Major, GWV 436
Pastorale – La Consolazione – Sarabande – Gigue

Telemann

Concerto for flute, oboe d'amore, and viola d'amore in E Major,
TWV 53:E1

I. Andante

II. Allegro

III. Siciliana

IV. Vivace

Bethanne Walker, flute; Debra Nagy, oboe d'amore;
Rob Diggins, viola d'amore

THE ENSEMBLE:

Debra Nagy, oboe and oboe d'amore

Bethanne Walker, flute

Rob Diggins, viola d'amore

Carla Moore, concertmaster

Jolianne Einem, principal 2nd violin

Victoria Gunn, principal viola

Joanna Blendulf, principal violoncello

Todd Larsen, contrabass

Jillon Stoppels Dupree, harpsichord

PRE-CONCERT TALK:

Debra Nagy, guest director, will discuss the music on today's
program one hour prior to each concert.

D'amore

When considering a program for Valentine's Day weekend, it was hard to ignore *Amore* (love) as a potential theme! Short of including a singer or love songs, however, I thought that it would be great to focus on creating a sound world that maximized intimacy and warmth. Let's remember for a moment that every evening meal in the Baroque era was eaten by candlelight. Similarly, every musical

soirée saw musicians gathered around candle-lit music stands that maximized the special intimacy we experience when communicating without words. The musicians leaned in to see and hear one another and their audiences did too. The music on this program wasn't intended for – or heard in – huge theaters. Rather, it was experienced in relatively intimate spaces where one could appreciate the special shimmering halo of a viola d'amore's sympathetic strings and every curlicue and nuance of articulation issuing from a wooden flute.

We begin our program with an Overture by Georg Philipp Telemann that is full of emotional push and pull. Like a slightly insecure date trying to make a great first impression, the overture initially brims with confidence and bravado but quickly reveals surprisingly tender tendencies: fanfares in D Major submit to surprising harmonic shifts that destabilize the listener, making the earth feel as if it's moving beneath our feet. A sweet and simple Sarabande restores our emotional equilibrium before a rousing country dance Allegro signals that this one's "a keeper."

We continue with Antonio Vivaldi's Concerto for viola d'amore in A Major, RV 396. This work is one of six solo concertos that Vivaldi wrote for the instrument, which he also featured for special effect in select operas and oratorios. Ultimately eclipsed by the power and versatility of the violin, the viola d'amore rose to popularity in the late 1670s and its sweet, silvery sounds were appreciated in intimate settings through the eighteenth century. Writing in the 1750s, Leopold Mozart remarked that the viola d'amore sounded "especially charming in the stillness of the evening."

The viola d'amore is gorgeous to look at as well as to listen to. Its shape is rather voluptuous compared with a violin – its sloping shoulders are reminiscent of a viola da gamba or double bass – and it has dramatic flame-shaped sound holes rather than the F-holes of a violin. Its extended peg box contains a total of 12-14 strings, of which half are played with the bow; the remaining strings run underneath the fingerboard and vibrate sympathetically, which contributes to the viola d'amore's silvery, other-worldly sound. Instead of a scroll, the viola d'amore

traditionally has a carved head – most often a blindfolded Cupid – because, of course, love is blind.

The oboe d'amore is a similarly fascinating instrument. Its most identifiable feature is its pear-shaped bell (like a modern English horn) that gives it a very sweet and covered sound. In addition, it is pitched a minor-third lower than the regular baroque oboe, which makes it the "mezzo soprano" of the oboe family. Just like mezzos have rich, dark low registers and a chocolatey upper range, so does the oboe d'amore.

Interestingly, the oboe d'amore is also a sort of time capsule: it only existed in a relatively limited geographic area (in Saxony and northern Germany) and for a very limited time (about 1720-1750). As a result, while there are gorgeous works by Bach, Telemann, Graupner, Graun, and a few other composers from that time and place, the oboe d'amore goes in to disuse by the Classical era.

Bach was particularly taken with the unique sound of the oboe d'amore when he first encountered it upon his arrival in Leipzig in 1722. Reconstructed from Bach's harpsichord concerto in A Major BWV 1055, the concerto for oboe d'amore fits the instrument perfectly. The first movement's bubbly ascending scales are (for me) the sonic equivalent of champagne while the second movement *Larghetto* is filled with deep longing. The final *Allegro ma non tanto* shivers with joy.

The Quadro for flute, oboe, and violin by Johann Gottlieb Janitsch sees us take a different view of musical intimacy. Janitsch loved combining different instrumental colors and his many quartets are beautifully conversational. Janitsch's signature high-galant style also includes pulsating bass lines that have a yearning, ecstatic quality that mirror the emotional highs of a relationship's early days.

Along with Bach and Telemann, Christoph Graupner is among the relatively few composers that composed for oboe d'amore although the small suite we've assembled from his Overture in E Major, GWV 436 features flute and strings. It includes a tender Pastoral, an evocative aria dubbed "La Consolazione," a gorgeous Sarabande that reminds me of the incredible ornamentation in the Polonaise from Bach's second Orchestral Suite, and a delightful Gigue.

We close our concert with the true *raison d'être* of this program: Telemann's kaleidoscopic Concerto for flute, oboe d'amore, and viola d'amore. The first movement is pure magic: the flute, oboe d'amore, and viola d'amore's overlapping suspensions float ethereally above ecstatic, pulsating tones in the orchestra. The third movement *Siciliano* is a gorgeous pastoral aria: beginning with the viola d'amore, each solo instrument presents the melody in turn, while the other two play a fluttering ornamental figure like a glittering garland. The two fast movements, by comparison, integrate joyous, folksy sensibilities with virtuosic concerto form.

— Debra Nagy, Guest Director

The Hunting Horn: *Handel, Couperin & Bach*

Julian Perkins, Artistic Director and harpsichord

SATURDAY MARCH 8 | 3:00 PM | Sanctuary Hall,
First Congregational Church



Andrew Clark, photo HA Photography

Gottfried Heinrich Stölzel (1690-1749)

Sonata in F Major, IGS 168

- I. Andante
- II. Adagio
- III. Vivace

Georg Philipp Telemann (1681-1767)

Trio in F Major, TWV 43:F6

- I. [Allegro]
- II. Rigadon
- III. Passepied
- IV. Giga

François Couperin (1668-1733)

Premier concert in G Major from *Concerts royaux* (Paris, 1722)

- I. Prélude
- II. Allemande
- III. Sarabande
- IV. Gavotte
- V. Gigue

Johann Friedrich Fasch (1688-1758)

Sonata in F Major, FaWV N:F3

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

INTERMISSION

CONCERT SPONSOR:



MARK SPENCER
HOTEL

Johann David Heinichen (1683-1729)

Trio sonata in B-flat Major, IJH 152

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

Johann Sebastian Bach (1685-1750)

Sonata for violin and continuo in E Minor, BWV 1023
(Weimar, c. 1714)

- I. [Prelude]
- II. Adagio ma non tanto
- III. Allemande
- IV. Gigue

George Frideric Handel (1685-1759)

Suite in D Major, HWV 341 (London, 1733), arr. Andrew Clark

- I. Overture
- II. Allegro
- III. Aria
- IV. [Allegro]
- V. March

THE ENSEMBLE:

Julian Perkins, harpsichord
Rob Diggins, violin
Stephen Bard, oboe
Andrew Clark, horn

PRE-CONCERT TALK:

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

The Hunting Horn:

*Handel,
Couperin &
Bach*

My favorite theory for the reason that eminent composers of the eighteenth century wrote chamber music for mixed instruments, such as in today's program, is that of the diplomatic provision of musical entertainment. Diplomats from European courts were instrumental (please forgive the pun) in providing music for patrons when visiting or hosting monarchs and dignitaries.

Not only was it important to provide cultured diversions, but there was a motive in attempting to demonstrate "one-upmanship"

by having the most fashionable and best music performed by the best musicians. In this diplomatic game, there were various unwritten messages being conveyed: a larger ensemble might represent more wealth; a virtuosic performance demonstrating the retainment of highly skilled players; a selection of instrumentalists from different sections of the court orchestra highlighting the talent pool available. In the case of selecting a hunting horn for the ensemble, a reference to the hunt and the nobility who practiced this sport would have been obvious, if less so today.

The prolific and contemporaneously highly regarded composer Gottfried Heinrich Stölzel wrote at least eight Sonatas for oboe, violin, horn, and continuo. He held Kapellmeister positions for a short time in Bayreuth and Gera before securing this role in Gotha from 1719 for the rest of his life under the patronage of Dukes Frederick II and III of Saxe-Gotha-Altenberg. His output included over 1,300 Cantatas (four times as many as Bach!), concertos, sinfonias, operas, and Masses. Our choice of this three-movement work reflects a mini-representation of an orchestra in having a member of each section: woodwind, brass, strings, and continuo, perhaps ideal for a smaller venue where space for a larger ensemble might not be available. It has charming outer movements in the contrapuntal style with independent voices for each part, while the slow movement in the relative minor omits the horn, which at this time rarely ventured into minor keys due to its limited number of available notes.

The Sonata in F Major by Johann Friedrich Fasch, in the same key and for the same players, is rather more demanding of the musicians and a little grander in scale, starting (as it does) with a slow introduction, leading to an energetic Allegro. This is mirrored by the slow movement leading directly into the lively last movement in triple time. In many ways these two "quartet" works are similarly modelled, almost as if Fasch were offering his reply to Stölzel's gambit. From 1722, Fasch was based for the rest of his life in Zerbst,

Saxony-Anhalt, as Kapellmeister, but previously he had been employed as a violinist in Bayreuth and had worked as an amanuensis in Gera in 1719, so perhaps he was even working under Stölzel there for a short time.

Fasch's output was also substantial and highly regarded, so much so that Georg Philipp Telemann performed a cycle of his church cantatas in Hamburg in 1733, and some of his works survived in Bach's handwriting. Telemann, also considered to be one of the most productive composers of all time, composed this Concerto in F Major as a chamber work. It is essentially a trio-sonata – using the term *Concerto* in its old-fashioned sense – bringing together a solo violin and solo horn, marked "Corne de Chasse" in the score, which is preserved in the University Library in Lund, Sweden, where many other works from the eighteenth century have been rediscovered. It takes the form of a suite comprised of a virtuosic opening movement followed by three dance movements.

While there are six sonatas for harpsichord and obbligato harpsichord by Johann Sebastian Bach, there are only two sonatas by him for violin and continuo. This one in E Minor opens with an extended improvisatory toccata over just the note E in the bass. It introduces a series of intricate movements that accord in mood to Johann Mattheson's description of E Minor: "Whatever one may do with it, it will remain pensive, profound, sad, and expressive of grief; in such a way, however, that some chance of consolation remains."

Johann David Heinichen is now best known among specialists for his treatise on figured bass, in which he often encourages keyboardists to play full-bodied harmonies. Here, pairs of movements evince the composer's deft command of counterpoint and sensitivity to musical textures. The final movement is a lively minuet with effective use of silences.

The French style – with its enigmatic allusions to *bon goût* or "good taste" – was important to all the composers in today's program. As such, the Premier concert from *Concerts royaux* by François Couperin will form a focus to our pre-performance discussion.

Our final work is a suite derived from one of the earliest publications of arrangements of pieces by George Frideric Handel, and now catalogued as HWV 341 for trumpet and strings as an appendix to the *Water Music* from 1717. Already being an eighteenth-century adaptation of movements from the *Water Music*, *Partenope*, and elsewhere, it lends itself to further arrangement, returning to selected instruments already assigned to Handel's score. Just as London publisher Wright attempted to perpetuate the original music's success in 1733 by bringing out his edition, we hope to continue Handel's popular heritage in this version.

— Andrew Clark, Principal Horn /
Julian Perkins, Artistic Director



Toma Iliev, photo Rick Simpson

Spring: Vivaldi, Guido & Samuel

Julian Perkins, Artistic Director and harpsichord

SATURDAY MARCH 15 | 7:00 PM | Sanctuary Hall,
First Congregational Church

SUNDAY MARCH 16 | 3:00 PM | Kaul Auditorium, Reed College

Johann Fischer (1646-1716)

The Spring Diary Suite in C Major, Opus 1, No. 1 from Musicalische Fürsten-Lust (pbd. Lübeck, 1706)

- I. Overture
- II. Marche
- III. Air des Combattants
- IV. Rigaudon
- V. Menuet
- VI. Chaconne

Johann Sebastian Bach (1685-1750)

Harpichord Concerto in G Minor, BWV 1058 (Leipzig, c. 1738)

- I. [Allegro]
- II. Andante
- III. Allegro assai

Julian Perkins, harpsichord

Giovanni Antonio Guido (1675-1729)

"Spring" from *The Four Seasons*, from *Scherzi armonici sopra le quattro stagioni dell'anno*. Opus 3 (Versailles, c. 1725)

- I. Le temps vole, La nuit "The time flies, The night"
- II. Chaque saison s'enfuit "Each season follows one another"
- III. Les ruisseaux, Les oyseaux "The stream, The birds"
- IV. Air de trompette
- V. Musette
- VI. Danse des bergers "Dance of the shepherds"

INTERMISSION

CONCERT SPONSOR:



Rhian Samuel (b. 1944)

Gwanwyn ("Spring") (Aberdyfi, 2024)
PBO commission and world premiere

Francesco Geminiani (1687-1762)

Concerto Grosso "La Follia," after Arcangelo Corelli (pbd. London, 1727)

Adagio – Allegro – Adagio – Vivace – Allegro – Andante –
Allegro – Adagio – Allegro – Adagio – Allegro

Antonio Vivaldi (1678-1741)

"Spring" from *The Four Seasons*, from *Il cimento dell'armonia e dell'inventione*, Opus 8, No. 1, RV 269 (Amsterdam, 1725)

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

Toma Iliev, violin

THE ORCHESTRA:

Julian Perkins, harpsichord	Victoria Gunn, principal viola
Carla Moore, concertmaster	Reynaldo Patino, viola
Rob Diggins, principal 2 nd violin	Elizabeth Phelps, viola
Jolianne Einem, violin	Tanya Tomkins, principal violoncello
Toma Iliev, violin	Adaiha MacAdam-Somer, violoncello
Christine Wilkinson Beckman, violin	A. G. Harmon, contrabass
Courtney Kuroda, violin	John Lenti, theorbo and guitar
Anna Okada, violin	

PRE-CONCERT TALK:

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

Spring:

Vivaldi,
Guido &
Samuel

With Spring comes rebirth, optimism, and energy. All

these elements are present in today's concert. We experience a musical dawn in *The Spring Diary*, whose opening melody in C Major spans a rising octave over its first four measures. The French overture's poised rhythms testify to Fischer's formative years in Paris as a copyist for Jean-Baptiste Lully. The music bursts into life in the ensuing fugal section, with chains of bubbly lines entering in quick succession. A

series of energetic dances are offset by a suave Menuet that invokes the rarefied world of the Versailles court; our trills – or “tremblements” – require a precise yet effortless whimsicality. Such nonchalance is cast aside in the jaunty Chaconne with its offbeat opening. Three-part textures in which a viola provides the bass line act in counterpoint to the full orchestra in five parts, providing effective contrast for what is a set of variations over a repeated bass line.

We encounter rebirth in Bach's Harpsichord Concerto in G Minor, a reworking of his Violin Concerto in A Minor, BWV 1041. Like Handel, Bach was a pioneer in evolving the keyboard concerto, and this work surely featured in the concerts he put on as director of the Collegium Musicum in Leipzig. In the first movement, the musical spoils are shared fairly equally between the harpsichord and orchestra, as evident in the opening's two-note calls and responses, with the soloist often acting as accompanist. There is a pathos to the second movement, where the harpsichord's searing melodic line is punctuated by a recurring bass line which features a rising three-note pattern followed by a long fall to repeated notes. This gives a Sisyphean quality that is heightened by the separate notes in the upper strings, like a fragmented chorale. Relief comes with the concluding movement, a rollicking gigue in which Bach's frequent use of three-note slurs gives the music an inexorable sweep.

Like Vivaldi's *The Four Seasons*, Guido's are unusual in providing descriptive sonnets which relate to the music. Born in Genoa, Guido forged a successful career in Paris and came under Antoine Watteau's brush. Indeed, four panels depicting the seasons by Watteau were possibly commissioned alongside Guido's *The Four Seasons*, resulting here in a series of musical tableaux that form French-style suites. Whereas Vivaldi's *Seasons* are dramatic concertos in three movements each, Guido's *Seasons* evoke moods much as Watteau's *Les fêtes galantes* conjure up idealized Arcadian landscapes. Perish the

thought should the shepherds be tarnished by mud! Guido's “Spring” opens with a brisk prelude to convey time's flight. Playful imitation illustrates the “slipping away” of the seasons, after which drawn-out slurs over sequences of six notes suggest streams coming back to life after winter. Following chirrup of birdsong, a tender Musette acts as an oasis between exuberant dances, portraying “happy shepherds” in a bucolic landscape.

Given that Spring is about renewal, we thought it would be effective to commission a piece in response to Vivaldi's *The Four Seasons*. The high solo violin in Vivaldi's “Spring” inspired the opening material of *Gwanwyn* (“Spring”). Rhian Samuel writes:

“While the seasons have their separate, distinct characteristics, they also seem to meld together. In this piece these two opposing notions are reflected in two kinds of material, both of which have afforded me the opportunity to feature soloists in the orchestra. The first, dominant material is heard at the opening, its exuberant scales and gestures continuing for a while. It recurs four more times to act as a refrain: Spring itself. The second is a singable tune, a gentle song. Interspersed between the refrains, it develops, if rather inconsistently, growing stronger each time, perhaps proving the link between Winter and Summer.”

Rhian's second tune is heard in various guises, finally as a wistful harpsichord solo, before it is combined with the refrain to end the work in “an exultant flourish.”

Similarly, Geminiani responded to Corelli's music to re-create something afresh – though probably as much for commercial as for musical reasons. While he keeps to Corelli's form, he amplifies what was a solo violin sonata over a repeating bass line, adding second violin and viola parts. This allows interplay between the soloists and full ensemble akin to Corelli's *Concerti Grossi*. So, where does the *Follia* (“madness”) lie? As with Purcell's so-called “mad songs,” it often lurks in the quicksilver changes of character between sections. We performers are forever dancing the tightrope between theatricality and good taste!

Theatricality looms large in Vivaldi's “Spring”. Festive mirth opens proceedings replete with depictions of birdsong until the sky's “black mantle” announces a storm with flurries of fast notes. True to nature, the birds only return to their “enchanted songs” once the storm has passed. In the slow movement, the silent bass instruments reflect the sleeping goatherd. Pairs of assertive notes in the violas represent the barking of his faithful dog, above which muted violins express “the sweet murmur of leaves and plants,” and the soloist “a flowery meadow with leafy branches.” The final movement is a boisterous dance with bass drones enacting the “rustic bagpipes” that underpin the dancing nymphs and shepherds. Spring has most certainly arrived.

— Julian Perkins, Artistic Director



Tai Oney, photo David Shoukry

Pergolesi: *Stabat Mater*

Julian Perkins, Artistic Director, harpsichord, and organ
Anna Dennis, soprano and Tai Oney, countertenor

SATURDAY APRIL 12 | 7:00 PM | Sanctuary Hall,
First Congregational Church

SUNDAY APRIL 13 | 3:00 PM | Kaul Auditorium, Reed College

Alessandro Scarlatti (1660-1725)

Sinfonia from *Il Dolore di Maria Vergine* (Naples, 1717)
Vivace – Adagio – Allegro

A. Scarlatti

Salve Regina in G Minor (Rome, c. 1703)

- | | |
|---|-----------|
| I. "Salve Regina Mater misericordiae" | Largo |
| II. "Vita dulcedo, et spes nostra salve" | Andante |
| III. "Ad te clamamus" | Andante |
| IV. "Exules filii Evae" | Adagio |
| V. "Ad te suspiramus gementes et flentes" | Adagio |
| VI. "Eia ergo advocata nostra" | [Allegro] |

Anna Dennis, soprano

Johann Sebastian Bach (1685-1750)

Bekennen will ich seinen Namen, BWV 200 (Leipzig, c. 1742)

Tai Oney, countertenor

Antonio Vivaldi (1678-1741)

"Summer" from *The Four Seasons*, from *Il cimento dell'armonia e dell'inventione*, Opus 8, No. 2, RV 315 (Amsterdam, 1725)

- I. Allegro non molto – Allegro
- II. Adagio – Presto
- III. Presto

Adam LaMotte, violin

INTERMISSION

CONCERT SPONSORS:

MARTHA DIBBLEE

TOBY GRAFF & KATHERINE O'NEIL

THOMAS MOCK

Giovanni Battista Pergolesi (1710-1736)

Stabat Mater, P. 77 (Pozzuoli, 1736)

- | | |
|-----------------------------------|-----------------------|
| I. "Stabat Mater Dolorosa" | Grave |
| II. "Cujus animam gementem" | Andante amoroso |
| III. "O quam tristis et afflicta" | Larghetto |
| IV. "Quae moerebat et dolebat" | Allegro |
| V. "Quis est homo" | Largo |
| — "Pro peccatis suae gentis" | Allegro |
| VI. "Vidit suum dulcem natum" | Tempo giusto |
| VII. "Eja mater fons amoris" | Andantino |
| VIII. "Fac, ut ardeat cor meum" | Allegro |
| IX. "Sancta mater, istud agas" | Tempo giusto |
| X. "Fac ut portem Christi mortem" | Largo |
| XI. "Inflamatus et accensus" | Allegro ma non troppo |
| XII. "Quando corpus morietur" | Largo assai |
| — "Amen..." | Presto assai |

Anna Dennis, soprano and Tai Oney, countertenor

THE ORCHESTRA:

- | | |
|---|--|
| Julian Perkins, harpsichord and organ | Elizabeth Phelps, violin |
| Carla Moore, concertmaster | Aaron Westman, principal viola |
| Rob Diggins, principal 2 nd violin | Hillary Oseas, viola |
| Toma Iliev, violin | Reynaldo Patino, viola |
| Adam LaMotte, violin | Adaiha MacAdam-Somer,
principal violoncello |
| Christine Wilkinson Beckman,
violin | Annabeth Shirley, violoncello |
| Anna Okada, violin | A. G. Harmon, contrabass |
| | John Lenti, theorbo and guitar |

PRE-CONCERT TALK:

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

Pergolesi: *Stabat Mater*

Much of this concert presents a range of secular and church vocal works, so our focus is the Baroque period during the seventeenth and first half of the eighteenth century. While there was a considerable diversity of genre, such as instrumental sonatas and concertos, both secular and sacred vocal works tended to dominate the musical scene. Alessandro Scarlatti, one of the most distinguished composers during the middle and

late Baroque period, had an enormous output of operas (175), cantatas (500+), and 38 oratorios. Scarlatti set a new standard, soon copied by other composers, of adopting secular dramatic forms and styles to make sacred texts more accessible and meaningful to the listener. In particular, the new approach in sacred composition emphasized the regular alternation between recitative and arias as used in opera.

The first two works on the program employ some of the new elements Scarlatti introduced into the cantata and opera genres. The brief *sinfonia*, which serves as an instrumental introduction or overture to the Lenten oratorio *Il Dolore de Maria Vergine*, represents a three-part form that eventually became the eighteenth century classical symphony. The next piece, Scarlatti's beautiful setting of the Marian hymn, *Salve Regina* in G Minor, demonstrates the increased use of the *da capo* aria supported by continuo instruments in the cantata setting. The aria shows Scarlatti's ability to create a brief, lyrical expression of feeling with a singable melody accompanied by an uncomplicated instrumental foundation.

The aria by Johann Sebastian Bach is an arrangement for alto, two violins, and basso continuo from a passion-oratorio by Goffried Heinrich Stölzel. The Bach aria is a mature work (1742) of the master, expressing the quality of mellow, calm assurance as a confession of faith in the Lord. The vocal line includes word painting by use of the *melisma* or vocal run (the singing of a single syllable of text through several different notes in succession). The aria may have been part of a larger, now lost, cantata. During Bach's time, the alto part would have been sung by a boy or adult male falsetto.

PBO's season transversal of Vivaldi's *The Four Seasons* concludes with "Summer." When *The Four Seasons* was

published in 1725 as part of a set of 12 concertos, entitled *Il Cimento dell'armonie e dell'inventione*, the composer was already famous, and his works were highly influential in musical circles. By 1729, he had published 12 sets containing 84 individual concertos. Even Bach was influenced by the harmonic logic and musical structure of Vivaldi's violin concertos. Each of *The Four Seasons* concertos vividly illustrates the images of a sonnet with exuberance and dramatic flair, with each line cited at the corresponding passage in the music. "Summer" provides an excellent example of Vivaldi's technique with its blistering opening movement evoking the sun's relentless heat. Birdsongs emulating the cuckoo, dove, and goldfinch also fill the summer air. The *adagio* section suggests a brewing storm, while the *presto finale* emulates the sound of hailstones striking a field of freshly cut hay.

Both Vivaldi's and Pergolesi's compositions point the way to the mid- and late eighteenth-century *Galant* and Classical styles. The new musical approaches avoided strict counterpoint and chromatic harmony of the late Baroque era, which were increasingly seen as archaic techniques. The new music, rather, employed simple homophonic textures with diatonic harmony and singable melodies. Despite his short life — he died of tuberculosis at the age of 26 — Giovanni Pergolesi was considered one of the greatest Italian composers of the first half of the eighteenth century. Besides writing popular operas, he composed instrumental and sacred vocal music. His *Stabat Mater* for soprano, countertenor, strings, and continuo is his best-known composition and was the most frequently printed musical work during the eighteenth century. It was, however, not without controversy, as those critics with more conservative musical tastes thought it was an example of modern religious music that did not sufficiently differ from secular works when expressing piety. The composition is divided into 12 movements, each named after the first few words of the text, alternating between duets and arias. The music expresses great torment and grief, conveying a heart-rending account of the Virgin's suffering at the foot of the cross. It is an outstanding example of the heightened expressiveness of the *Galant* style. By the 1750s, the Baroque style was considered old-fashioned, and Telemann, the sons of Bach, and Gluck were composing their instrumental and vocal music in the simplified, fashionable *Galant* style, pointing the way to the Viennese Classicism of Haydn, Mozart, and Beethoven.

—William Willingham, PBO Board Member and Historian



Julian Perkins, photo Jonathan Ley

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. 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 as both conductor and keyboard soloist for his “demonic intensity” (*BBC Music Magazine* Recording of the Month), and “fluid and natural pacing” (*Gramophone* Editor’s Choice), conducting “as if every bar means the world to him” (*Opera Disc* of the Month). He was shortlisted for the 2021 *Gramophone* Award for his recording of Eccles’ *Semele* with the Academy of Ancient Music, and in August 2023 his latest clavichord disc, *Handel’s Attick*, was Instrumental Choice in *BBC Music Magazine*.

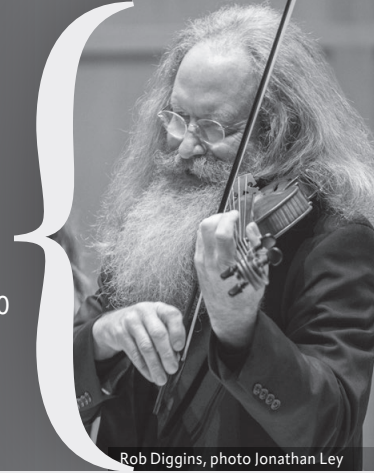
With Sounds Baroque, Julian has directed many acclaimed performances with such singers as Dame Emma Kirkby, Rebecca Evans, Mark Padmore, Christopher Purves, and Carolyn Sampson, and actors Peter Capaldi, Simon Callow, and Timothy West. He has directed numerous instrumental groups and choirs ranging from the Academy of Ancient Music, Croatian Baroque Ensemble, Deutsche Händel-Solisten, and New London Singers to the Charlotte Symphony Orchestra, Northern Chamber Orchestra, Orchestra of Welsh National Opera, and St. Paul’s Sinfonia. He has led many Baroque projects with London’s Southbank Sinfonia and the conservatoires in Amsterdam, The Hague, and London, and conducted acclaimed staged and concert opera productions ranging from Handel’s *Rodelinda* to Stephen Dodgson’s *Margaret Catchpole*. In the earlier part of his career, he benefited from working closely with leading conductors including Christopher Hogwood, Vladimir Jurowski, and Trevor Pinnock.

As a keyboard player, Julian performs regularly at the Salzburg Festival and has given concerto performances with ensembles including the Royal Northern Sinfonia, Orchestra of the Age of Enlightenment, Orchestra of The Sixteen, and Florilegium. 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 often performs with renowned instrumentalists and singers, has featured on All Classical Radio and BBC Radio 3, and breaks new ground at international festivals by giving solo clavichord concerts. His prize-winning discography includes world-premiere recordings of over 30 works by composers ranging from Daniel Purcell to Héroïse Werner.

THE ORCHESTRA

Julian Perkins, Artistic Director,
Harpichord and Organ, London, England
Harpichord (March): Byron Will, Portland, Ore., 1985
After J. Ruckers, Belgium, 1616
Harpichord (April): Owen Daly, Salem, Ore., 1983/1998
After C. Grimaldi, Messina, Italy, 1697
Portative Organ: Richard Bond, Portland, Ore., 1998

Debra Nagy, Guest Director,
Oboe and Oboe d'amore, Cleveland, Ohio
Oboe: Randy Cook, Basel, Switzerland, 2004
Copy of Jonathan Bradbury, London, England, c. 1720
Oboe d'amore: Alberto Ponchio, Vicenza, Italy, 2018
Copy of Eichentopf, Leipzig, Germany, c. 1725



Rob Diggins, 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 (March and April), Viola d'amore
(February) McKinleyville, Calif.
Violin: Hiram Stewart Richards, Albany, Ore., 1899
Copy of 'Alard' Stradivarius, Cremona, Italy, 1719
Viola d'amore: Germany, 1949
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: Dominic Fasso, Portland, Ore., 2015
Copy of Antonio Stradivari, Cremona, Italy, c. 1718
Christine Wilkinson Beckman, Olympia, Wash.
Violin: Jason Visel tear, New York, N. Y., 2011
After Carlo Giuseppe Testore
Courtney Kuroda, Mission Viejo, Calif.
Violin: Timothy G. Johnson, Hewitt, Tex., 2004
After Guarneri del Gesù, Cremona, Italy
Anna Okada, Walla Walla, Wash.
Violin: Timothy Johnson, Plainfield, Conn., 2019
After Guarneri del Gesù, Cremona, Italy
Elizabeth Phelps, Seattle, Wash.
Violin: David van Zandt, Seattle, Wash., 1990
Copy of Jakob Stainer "grand model", Cremona, Italy, 1641

Viola

Victoria Gunn, Principal (February and March), Yamhill, Ore.
Viola: Fasso, conversion by Adam LaMotte, Portland, Ore., 2016
Copy of Antonio Stradivari, Cremona, Italy, c. 1726
Aaron Westman, Principal (April), Santa Rosa, Calif.
Viola: Francis Beaulieu, Montreal, Canada, 2012
After Bros Amati, Cremona, Italy, c. 1620
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, c. 1726
Reynaldo Patino, Walla Walla, Wash.
Viola: Anonymous 18th century, Germany
Elizabeth Phelps, Seattle, Wash.
Viola: Domenic Fasso, Portland, Ore., 2022
After Antonio Stradivari, Cremona, Italy, 1718

Violoncello

Joanna Blendulf, Co-principal, Bloomington, Ind.
Violoncello: Lockey Hill, London, England, 1790
Tanya Tomkins, Co-principal, Berkeley, Calif.
Violoncello: Lockey Hill, London, England, 1798
Adaiha MacAdam-Somer, Principal (April), 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, c. 1850

Theorbo and Guitar

John Lenti, Principal, Seattle, Wash.
Theorbo: Klaus Jacobsen, London, England, 1985
After Matteo Sellas, Venice, Italy, 1635
Baroque Guitar: John Rollins, Bellingham, Wash., 2011
After Voboam, France, 1686

Harpichord

Jillon Stoppels Dupree, Bainbridge Island, Wash.
Harpichord: Owen Daly, Salem, Ore., 1983/1998
After C. Grimaldi, Messina, Italy, 1697

Flute

Bethanne Walker, San Francisco, Calif.
Flute: Martin Wenner, Singen, Germany, 2015
After Carlo Palanca, Turino, Italy, c. 1750

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

Horn

Andrew Clark, Principal, Ladysmith, BC, Canada
Horn: Andreas Jungwirth, Vienna, Austria, 1992
After Leichnambschneider, Vienna, 1720

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, offering "neatly blended history and artistry... marvelously captured...[in] sensational" concerts (*Oregon ArtsWatch*). Specializing in historically inspired performance, the orchestra also explores music beyond the Baroque, performing on period instruments or replicas with extraordinary artistry, spontaneity, and playfulness. 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 as we 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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Producing this level of excellence with extraordinary musicians takes time, care, and resources. Ticket sales cover just 32% of the costs of our season, but your support helps fill the gap. Whether through a one-time donation, a monthly sustaining contribution, or a planned gift as part of your estate, your generosity ensures PBO thrives—not just today, but for generations to come. Together, we ensure that Baroque music continues to resonate across our community, bringing joy and inspiration to all.



Anna Okada, photo: Jonathan Ley

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