



PORLAND BAROQUE ORCHESTRA

**2025/26
SEASON**

SHADOWS AND LIGHT

*French Baroque from
Rameau to Couperin
(Nate's Podium)*

BACH'S GOLDBERG VARIATIONS

HIDDEN WOMEN OF ROME

*Lost Music of
Sacred Divas*

ALL ROADS LEAD TO MOZART

*A Celebration of
Connection*

pbo.org



Nate Helgeson, photo Jonathan Ley

Shadows and Light

French Baroque from Rameau to Couperin (Nate's Podium)

Julian Perkins, Artistic Director and harpsichord

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

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

LA NUIT

PRELUDE-SUNSET

Joseph Bodin de Boismortier (1689-1755)

From *Sonata a quatre parties différentes et également travaillées*, Opus 34 (publ. Paris, 1731)

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

NIGHTMARES AND VISIONS

Antoine Forqueray (1672-1745)

Sarabande - La D'Aubonne, from *Pièces de viole* (publ. Paris, 1747)

INTERMISSION

LE JOUR

SUNRISE

Marin Marais (1656-1728)

Plainte from *Pièces de Viole, Livre III* (publ. Paris, 1711)

DANCES AND DAYDREAMS

Suites des Danses (arr. Helgeson)

Boismortier

Charles Dieupart (1676-1751)

CONCERT SPONSORS:

**BILL DOLAN &
SUZANNE BROMSCHWIG**

Pancrace Royer (1703-1755)

Le Vertigo, from *Pièces de clavecin* (publ. Paris, 1746)

Robert de Visée (1652-1725)

La plainte: Tombeau des Mesdemoiselles de Visée, filles de L'Auteur from Vaudry de Saizenay Manuscript

LES ÉTOILES

Michel Corrette (1707-1795)

Les Étoiles from *Premier Livre de Pièces pour le Clavecin*, Opus 12 (publ. Paris, 1734)

François d'Agincour (1684-1758)

Michel Pignolet de Montéclair (1667-1737)

- I. Menuet (Boismortier)
- II. Courante (Dieupart)
- III. Gavotte (Dieupart)
- IV. La Sautillante (D'Agincour)
- V. Gigue (Boismortier)
- VI. Sarabande (Montéclair)
- VII. Reprend le Menuet (Boismortier)

Marais

Les Voix Humaines from *Pièces de Viole, Livre II* (publ. Paris, 1701)

VI METZLER

Jean Philippe Rameau (1683-1764)

Prologue: Ouverture from *Castor et Pollux* (arr. Hesse)

Descende de Jupiter - Majestueux from *Castor et Pollux* (arr. Hesse)

L'Entretien des Muses from *Pièces de Clavecin RCT 3*

Tambourin from *Les Fêtes d'Hébé* (arr. Helgeson)

Rondeau pour les violes from *L'Enlèvement d'Adonis* (arr. Hesse)

Danse des Sauvages from *Les Indes Galantes* (arr. anonymous)

François Couperin (1668-1733)

Le Dodo, ou L'amour au Berceau from *Ordre 15, Troisième Livre de Pièces de Clavecin* (publ. Paris, 1722)

POSTLUDE

Forqueray

Le Jupiter from *Pièces de viole*

THE ENSEMBLE:

Nate Helgeson, principal bassoon

Georgeanne Bunker, bassoon

Joanna Blendulf, principal viola da gamba

Annabeth Shirley, viola da gamba

Brandon Acker, theorbo

Julian Perkins, harpsichord

PRE-CONCERT TALK:

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

Taking my cue from *Lapham's Quarterly*, the sadly discontinued literary publication, I would like to set the scene for our program of music of the night and day by offering some texts from throughout history. I think these writers of the past speak alongside the music much more eloquently than I could hope to.

— Nate Helgeson, principal bassoon and program curator

LA NUIT

PRELUDE-SUNSET

Lorenzo and Jessica gaze at the moonlit sky as music plays:

LORENZO
How sweet the moonlight sleeps upon this bank.
Here will we sit and let the sounds of music
Creep in our ears; soft stillness and the night
Become the touches of sweet harmony.
Sit, Jessica. Look how the floor of heaven
Is thick inlaid with patens of bright gold.
There's not the smallest orb which thou behold'st
But in his motion like an angel sings,
Still choiring to the young-eyed cherubins.
Such harmony is in immortal souls,
But whilst this muddy vesture of decay
Doth grossly close it in, we cannot hear it.

[Enter Stephano and musicians.]

Come, ho! and wake Diana with a hymn.
With sweetest touches pierce your mistress' ear,
And draw her home with music.

[Music plays.]

JESSICA

I am never merry when I hear sweet music.

— William Shakespeare, *the Merchant of Venice*, ca. 1597

LE JOUR

SUNRISE

The haiku poet Bashō visits a Shinto shrine at sunrise:

猶みたし 花に明行 神の顔

Always seeing within
a flower at the break of dawn
the face of God

— Matsuo Bashō, *Oi no kibumi*, Spring 1685

DANCES AND DAYDREAMS

The dance of the hours according to Steinbeck:

"A day, a lifelong day, is not one thing but many. It changes not only in growing light toward zenith and decline again, but in texture and mood, in tone and meaning, warped by a thousand factors of season, of heat or cold, of still or multi

NIGHTMARES AND VISIONS

James Boswell recounts a ghost story in 18th century London:

12 March, 1763

... I was very dreary. I had lost all relish of London. I thought I saw the nothingness of all sublunary enjoyments. I was cold and spiritless.

I went to Lady Betty's. Lady Anne only was at home. She gave me some tea and we chatted gently. Then the rest came in. I valued them, as they were to go for Scotland on Monday. I stayed supper, after which we talked of death, of theft, of robbery, murder, and ghosts. Lady Betty and Lady Anne declared seriously that at Allanbank they were disturbed two nights by something walking and groaning in the room, which they afterwards learnt was haunted. This was very strong. My mind was now filled with a real horror instead of an imaginary one. I shuddered with apprehension. I was frightened to go home. Honest Erskine made me go with him, and kindly gave me half of his bed, in which, though a very little one, we passed the silent watches in tranquillity.

— Journal of James Boswell, 1763

LES ÉTOILES

Astronomy as poetry in Ovid's catalog of the calendar year:

February 2

When the next sun looses the jewelled yoke
From his bright horses, before he sinks in the western waves,
Looking up at night towards the stars, someone will say:
'Where is the Lyre, that shone brightly last night?'
And searching for the Lyre, he will see that the Lion's back
Has also plunged suddenly into the wide waters.

— Ovid, *Fasti*, book 2, 8 A.D., transl. A. S. Kline

winds, torqued by odors, tastes, and the fabrics of ice or grass, of bud or leaf or black-drawn naked limbs. And as a day changes so do its subjects, bugs and birds, cates, dogs, butterflies and people."

— John Steinbeck, *The Winter of Our Discontent*, 1961

POSTLUDE-JUPITER

The son of a renowned composer, Galileo reflects on his discovery of the moons of Jupiter:

"I therefore concluded, and decided unhesitatingly, that there are three stars in the heavens moving about Jupiter, as Venus and Mercury about the Sun; which at length was established as clear as daylight by numerous other observations. These observations also established that there are not only three, but four, erratic sidereal bodies performing their revolutions round Jupiter."

— Galileo Galilei, from *Sidereus Nuncius*, 1610



Bach's *Goldberg Variations*

Julian Perkins, Artistic Director and harpsichord

**SATURDAY MARCH 7 | 3:00 PM | Sanctuary Hall,
First Congregational Church**

Artistic Director Julian Perkins, photo Rick Simpson

Johann Sebastian Bach (1685-1750)

Goldberg Variations, BWV 988

Clavier-Übung [IV] (publ. Nuremberg, 1741)

❖ *Please note, this program will be performed in its entirety with no intermission.*

Aria
Variatio 1
Variatio 2
Variatio 3 Canone all' Unisono
Variatio 4
Variatio 5
Variatio 6 Canone alla Seconda
Variatio 7 al tempo di Giga
Variatio 8
Variatio 9 Canone alla Terza
Variatio 10 Fugette
Variatio 11
Variatio 12 Canone alla Quarta
Variatio 13
Variatio 14
Variatio 15 Canone alla Quinta – Andante

Variatio 16 Ouverture
Variatio 17
Variatio 18 Canone alla Sesta
Variatio 19
Variatio 20
Variatio 21 Canone alla Settima
Variatio 22 alla breve
Variatio 23
Variatio 24 Canone all'Ottava
Variatio 25 Adagio
Variatio 26
Variatio 27 Canone alla Nona
Variatio 28
Variatio 29
Variatio 30 Quodlibet
Aria da capo e fine

CONCERT SPONSOR:

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KATHERINE O'NEIL**

PRE-CONCERT TALK:

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

Musical Insomnia?

I first flirted with Bach's *Goldberg Variations* when I was 13 years old. My school put on a performance in which pupils each played just two variations. My "patch" was variations 7 and 8. Had our teachers selected fewer pupils, it would surely have made more sense for each of us to have played three variations given that this matches the work's design, with each set of three movements forming a sequence usually made up of a character piece, a virtuosic number, and a canon/round. Yet this experience

initiated my fascination with a piece which is now often considered a "monumental" work.

But is this work really "monumental?" For a start, it is based on a delicate Sarabande that lasts only 32 measures in which intricate ornaments convey intimacy. While Bach's variations aren't always intimate, they often display charming moments of whimsy, as in the two-part conversations between the hands in variations 1, 7, 17, and 27. And some of the virtuosic movements are athletic workouts in the Scarlattian tradition rather than deep compositional musings. Witness the leapfrogging and physical contortions in variations 5, 14, 20, and 26. For me, the *Goldberg Variations* is the ultimate musical smorgasbord; each movement divides into two equal sections of 16 (or 8) measures that can each be repeated and are in the key of G (29 in the Major and 3 in the Minor). Its cumulative effect may indeed have a monumental quality, but that adjective seems more appropriate for the relative austerity of *The Art of Fugue* than for the theatrical contrasts and passages of playful virtuosity on display in the *Goldberg Variations*.

It's paradoxical that constraints often enable creativity. The *Goldberg Variations* is built upon a popular ground bass in which a repeated bass line underpins the variations. One might assume that building on this through 30 equal-length variations in G might restrict a composer who only rarely embraced this form, but we are of course speaking of Bach. He creates endless variety through the tripartite sequence of variations mentioned above. Two-part canons with an accompanying third voice form the piece's contrapuntal backbone, where an opening theme is repeated in another part—though this "repetition" happens in mirror image in variations 12 and 15 to create a jocular then alluring tension respectively. Intriguingly, each canon increases the interval at which the theme is repeated; at the unison in variation 3, the second in variation 6, and so on until we reach the ninth in variation 27. It is as if a contrapuntal butterfly is slowly

unfurling its wings. Variation 30 offsets this incremental refinement with a rumbustious "Quodlibet" or medley in which two opposing tunes are combined: *Ich bin solang nicht bei dir g'west, ruck her, ruck her* ("I have so long been away from you, come closer, come closer") and *Kraut und Rüben haben mich vertrieben, hätt mein' Mutter Fleisch gekocht, wär ich länger blieben* ("Cabbage and turnips have driven me away, had my mother cooked meat, I'd have opted to stay"). Only after this juxtaposition of the spiritual and the earthy can we return home to the theme.

The so-called character pieces embrace many styles. Variation 13 is often described as "Venus-like," with florid arabesques in the right hand conjuring an ethereal melody that affirms G Major as a "key of benediction." Despite having a similar texture, there is a loneliness to the melodic line in variation 25 that evokes G Minor as a key of sadness and tragedy. Known frequently as the "Black Pearl" variation, wide leaps are counterbalanced by sinuous lines and a shifting, chromatic bass line that convey a yearning quality. By contrast, variation 16 punctuates the middle of the work with a grand French Overture in which crispy rhythms and swirling runs ooze confidence.

Such variety is a joyful challenge for us performers. Rare for Bach, he ascribed the *Goldberg Variations* for a double-manual harpsichord—here to accommodate multiple hand crossings (hats off to those pianists who perform this work on their single-manual keyboards!). The work concludes a sequence that Bach probably designed for his students. Starting with the two- and three-part inventions to cultivate a "cantabile style in playing" and "a strong foretaste of composition," this sequence progresses to the so-called *French Suites*, 48 Preludes and Fugues, Partitas, *Italian Concerto*, *French Overture*, and finally the *Goldberg Variations*. (Quite where the so-called *English Suites* and sundry works fit in is debatable.) It makes for a thorough training that encompasses not only multiple dances and contrapuntal forms but also written-out virtuosic improvisations. And we haven't even mentioned the organ works...

A story often associated with the *Goldberg Variations* is that it was commissioned by an insomniac count to soothe him during the night. Though I can't imagine anything more stimulating than these variations! Were they instead inspired by Handel's Chaconne and 21 variations in G Major of 1733, which is built in part on the same ground bass as the *Goldberg Variations*? If so, we have a tantalizing link between these two musical titans who never met. Whatever the case, we doubtlessly experience an epic journey with Bach's (non-monumental) work in which the 32 movements mirror the theme's 32 measures. Our return to the opening Aria at the end recalls T. S. Eliot's timeless words: "...the end of all our exploring will be to arrive where we started."

—Julian Perkins, Artistic Director



Arwen Myers, photo Daniel Stark

Hidden Women of Rome: *Lost Music of Sacred Divas*

Julian Perkins, Artistic Director and organ

Portland Baroque Voices

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

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

Alessandro Melani (1639-1703)

*Magnificat a 6**

Arwen Myers, Margaret Carpenter Haigh, Rebecca Myers, and
Vakaré Petroliünaité, soprano

Kristin Gornstein and Sara Couden, alto

Bernardo Pasquini (1637-1710)

Sinfonia a quarto

A. Melani

*Exultent Concianit, Voce solo con Sinfonia**

Arwen Myers, soprano

A. Melani

*Ferte lilia, Ferte rosas, a 8 con tre soprani concertato e V.V.**

Rebecca Myers, Margaret Carpenter Haigh, and Arwen Myers,
soprano

INTERMISSION

A. Melani

*Benedictus Dominus Deus Israel a 6**

Arwen Myers, Margaret Carpenter Haigh, Rebecca Myers, and
Vakaré Petroliünaité, soprano

Kristin Gornstein and Sara Couden, alto

CONCERT SPONSORS:

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JOHN SAURENMEM**



Arcangelo Corelli (1653-1713)

Trio sonata Opus 1, No. 12 in D Major (publ. Rome, 1681)

Alessandro Scarlatti (1660-1725)

Sonata à 4 No. 4 in D Minor (Naples, 1725)

A. Melani

*Veritas Mea**

Rebecca Myers, Vakaré Petroliünaité, Arwen Myers, and Margaret
Carpenter Haigh, soprano

**Modern day premieres of Melani's works*

THE ENSEMBLE:

Julian Perkins, organ

Margaret Carpenter Haigh,
soprano soloist

Arwen Myers, soprano soloist

Rebecca Myers, soprano soloist
Vakaré Petroliünaité, soprano
soloist

Sara Couden, alto soloist

Kristin Gornstein, alto soloist

Amanda Jane Kelley, soprano

Blake Applegate, tenor

John K. Cox, tenor

Aaron Cain, bass

Zachary Lenox, bass

Carla Moore, concertmaster

Rob Diggins, principal 2nd violin

Cynthia Keiko Black, viola

Joanna Blendulf, violoncello

Farley Pearce, violone

Daniel Swenberg, theorbo

PRE-CONCERT TALK:

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

Illuminating Hidden Voices

Hidden Women of Rome offers a rare glimpse behind the cloister wall, examining female patronage and fame in the musical landscape of 17th-century Rome.

In 1654, Queen Christina of Sweden (1626-1689) abdicated her Protestant throne, converted to Catholicism, and moved to Rome, where she was received as a hero of the Counter-Reformation.

A fierce intellectual who wielded influence in church politics and

civic leadership, she is one of only seven women buried at the Vatican. Her patronage of the arts—particularly within Rome's numerous convents—is the starting point for this program.

Within years of arriving in Rome, Christina founded a house orchestra employing leading composers (Corelli, Scarlatti, Pasquini, and Carissimi), established the Arcadian Academy dedicated to history, science, and the arts, and opened one of Rome's first opera houses, the *Tor di Nona*. The Arcadian Academy concluded each meeting with musical performances, and Christina hosted frequent private concerts in her palace featuring the era's leading female virtuosi. She was also a devoted patron of art and music within female monastic life, making regular visits to the city's convents. Italian historian Alessia Lirosi summarizes accounts of these visits: "It is worth noting the pictures that they paint, especially on the occasion of visits of noblewomen and queens. Vignettes of all-female conviviality in which one glimpses an authentic pleasure of being together...including the playing of games and the performance of holy plays performed by the nuns themselves, such as those in honor of Christina of Sweden."

The tradition of theatrical sacred plays in Italian convents dates to the Middle Ages and by the early 17th century featured increasingly elaborate music. The early history of oratorio is linked to the tradition of *lauda*—celebrations of saints' lives and important church figures. Alessandro Melani's *Ferte Lilia* exemplifies this renewed Counter-Reformation interest in the lives of saints. More accurately described as a *sacra rappresentazione* (holy performance) than a traditional oratorio, the work features three soprano soloists, double choir, two violins, and continuo. Written to honor St. Lucia of Syracuse, it was dedicated to Teodora Rospigliosi, a nun at the Convent of St. Lucia in Pistoia who was both Melani's childhood acquaintance and the favorite niece of Giulio Rospigliosi (Pope Clement IX). The piece unfolds in seven movements celebrating the saint's life through dramatic recitative, virtuosic solo arias, and jubilant choral writing, with its opening call to "bring lilies and roses" establishing a festive, celebratory character.

Melani's *Magnificat* and *Benedictus* are remarkable not only for their unusual scoring—four sopranos and two mezzo-sopranos with continuo—but also for listing the names of the nuns who performed them, extremely rare in pre-modern manuscripts. While the manuscript doesn't specify which convent commissioned these

works, my research revealed that the six women lived and sang at the Augustinian convent of Santa Lucia in Selci in Rome. The re-discovery of these six virtuoso singers at the convent and the modern premiere of works composed for them is an important step in reconstructing the forgotten role of female musicians in the history of Baroque music. The music that Melani composed for these nuns is no less technically demanding or sophisticated than anything he wrote for the professional male singers of the day.

Alessandro Melani enjoyed close ties with the powerful Rospigliosi family of Pistoia. When Giulio Rospigliosi was elected Pope Clement IX in 1667, he appointed Melani *maestro di cappella* of Santa Maria Maggiore in Rome. Dating to the late 16th century, there existed a musical connection between Santa Maria Maggiore and the nuns at St. Lucia in Selci, likely due to their proximity. The convent's reputation for musical excellence was widely known. Pietro della Valle wrote in 1640 that "everyone knows how great is the fame in music of the nun at Santa Lucia in Selci." Beginning with Anna Maria Cesi in the early 17th century, the convent was connected to famous female singers, many of whom held leadership positions, suggesting a link between musical ability and status within the cloister. Richard Lassels, visiting Rome in 1654, declared their music the "best in the world without dispute."

These works, including the solo *Exultent Conciant* (the sole surviving copy is found in Christina's personal library in Upsalla, Sweden) and the festal motet *Veritas Mea* reflect the sophisticated musical culture that flourished behind convent walls despite ongoing ecclesiastical attempts to curtail elaborate performances. They would have been performed during important liturgical celebrations, bringing together devotional fervor with the considerable vocal talents of the sisters. Melani's scoring suggests he wrote for experienced singers capable of handling polyphonic writing for high voices, creating a shimmering, ethereal sound world suited to these sacred texts.

The three instrumental works by Pasquini, Corelli, and Scarlatti represent the flowering of instrumental music in late 17th-century Rome, intimately connected to Christina's patronage of young, innovative artists. Pasquini's *Sinfonia a quarto* was the overture to a now-lost dramatic work. His first opera for Christina's new theatre, *L'Acasta*, focused on feminine revenge; he composed over thirty dramatic works between 1672 and 1692. Corelli's *Trio Sonata Opus 1*, No. 12 in D Major concludes his groundbreaking first published collection, the *Sonate da Chiesa*, which appeared in Rome in 1681 dedicated to Queen Christina. The *sonata da chiesa* format follows a slow-fast-slow-fast structure designed for sacred settings, though increasingly performed in concerts. Scored for two violins and basso continuo, it showcases balance between articulate detail and melodic simplicity, between imitative interactions and homophony. The festive D Major key makes it an effective collection finale, demonstrating the refined taste that established Corelli as a model for 18th-century composers. Alessandro Scarlatti's *Sonata à 4 No. 4* in D Minor concludes his remarkable *Quattro Sonate a Quattro*, scored for two violins, viola, and cello. Scholar Edward Dent described these as the earliest string quartets, composed decades before Haydn established the classical form. The designation "senza cembalo" (without harpsichord) sets this work apart from the sonatas of Corelli and foreshadows the decline of the ubiquitous basso continuo in chamber music.

—John K. Cox, D.M.A., program curator



Hilary Oseas, photo Jonathan Ley

All Roads Lead to Mozart: A *Celebration of Connection*

Julian Perkins, Artistic Director and harpsichord

SATURDAY APRIL 11 | 7:00 PM | Sanctuary Hall,
First Congregational Church

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

Johann Michael Haydn (1737-1806)

Sinfonia in G Major, *Applausus*, MH 144 (Vienna, 1770)

Allegro molto

Sigr. Graun (c. 1703-1759/1771)

Horn concerto in D Major (University Library at Lund, Sweden)

I. Moderato
II. Adagio
III. Allegro

Andrew Clark, horn

Unico Wilhelm van Wassanaer (1692-1766)

Concerto armonico in F Minor from *Sei Concerti Armonici* (The Hague, 1740)

I. Adagio – Largo
II. Da cappella
III. Con sordini
IV. A tempo giusto

Christoph Willibald Gluck (1714-1787)

Sinfonia in F Major, ICG 43 (Kassel, c. 1760)

I. Allegro
II. Andante affettuoso
III. Menuetto e Trio

INTERMISSION

George Frideric Handel (1685-1759)

Passacaille from *Radamisto*, HWV 12 (London, 1720)

Wolfgang Amadeus Mozart (1756-1791)

Divertimento in D Major, K 205 (Salzburg, c. 1773)

I. Largo – Allegro
II. Menuetto e Trio
III. Adagio
IV. Menuetto e Trio
V. Presto

THE ORCHESTRA:

Julian Perkins, harpsichord
Carla Moore, concertmaster
Rob Diggins, principal 2nd violin
Christine Wilkinson Beckman, violin
Jolianne Einem, violin
Toma Iliev, violin
Janet Strauss, violin
Manami Mizumoto, violin
Hillary Oseas, principal viola
Victoria Gunn, viola
Reynaldo Patiño, viola
Joanna Blendulf, principal violoncello
Adaiha MacAdam-Somer, violoncello
Ross Gilliland, contrabass
Andrew Clark, principal horn
Sadie Glass, horn

CONCERT SPONSORS:

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JACQUELINE
WILLINGHAM**

PRE-CONCERT TALK:

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

Classical Connections

This program has great musical reach, showcasing composers from five countries and spanning nearly 300 years. Its primary focus is the 18th century, a period that encompassed three distinct musical eras. The first half of the century gave us the Baroque style, while the last quarter produced the Classical form. Bridging these two musical expressions is the so-called Rococo or Galant style. Though each

piece on the program has its own unique flavor—reflecting its own time—there are connections in this apparent diversity.

In the early part of the 18th century, Baroque-era approaches to scoring and structure, although widely varied in design and instrumentation, sought virtuoso ensemble expression through knowledge of counterpoint, ornamentation, and the figured bass. By about 1750, however, the compositions of Vivaldi, Bach, and Handel were often considered old-fashioned. Bach's son Carl Philipp Emanuel, Georg Philipp Telemann, and other composers began writing music that avoided strict counterpoint and chromatic harmony.

Instead, their work often used simple homophonic textures with supporting harmony and singable melodies. Even the bass line was simplified to the point of being only repeated notes. These Galant-style works sought to entertain listeners through direct, simple elegance. By the 1760s and 1770s, composers of the early Classical period, including Joseph Haydn and Mozart, took the basic elements of the Galant style, which emphasized accessible dramatic expression, and developed them into urbane, balanced, and symmetrical musical forms that became the string quartet, classical symphony, and solo concertos.

Johann Michael Haydn (1737-1806), the younger brother of Joseph Haydn and good friend of the young Mozart, served as a musician and composer at the archbishop court of Salzburg, Austria, beginning in 1763. During his time there, Johann Michael Haydn composed over 360 sacred and secular works and was highly regarded by Mozart for his music. Haydn wrote his Sinfonia in G Major as a brief, energetic introduction to a Latin cantata for a Benedictine abbey.

The origin of the next work is a bit of a mystery. It is unclear whether the Graun Horn concerto in D Major is by Johann Gottlieb Graun (1702-1771) or his brother, Karl Heinrich Graun (1703-1759). As such, our program copies the manuscript's enigmatic attribution of this work: Sigr. Graun. In either case, it is a fun, yet sophisticated piece characterized by lively melodies and the close interplay between the horn and strings. From the spirited opening movement to the lyrical passages of the

second movement, the concerto displays the full expressive range of the horn, making significant technical demands on the horn player. The concerto beautifully exemplifies the transition from the Baroque style to the Classical.

Unico Wilhelm van Wassanaer (1692-1766) was a Dutch nobleman and music enthusiast. While serving as a diplomat, he composed six concertos (*Sei Concerti Armonici*, 1740) in his spare time, from which Concerto in F Minor is taken. The entire set displays a richness of harmonic and melodic invention that, while grounded in the Baroque tradition, clearly points to the Classical style. The piece has four movements with two pairs of slow and quick tempos. The second movement displays rigorous counterpoint, while the third is generally lyrical, and the final movement is quite lively and dance-like.

Christoph Willibald Gluck (1714-1787) was an important composer of both the Italian and French schools of opera in the early Classical period, achieving prominence at the Habsburg Court in Vienna. He was famous for bringing about the practical reform and simplification of opera's dramaturgical methods found in the older-style opera *seria* of the Baroque. Gluck's operas employed orchestral recitative and cut the long, formulaic *da capo* arias to achieve more human drama and less vocal pyrotechnics. Gluck also composed orchestral music such as the *Sinfonia* in F Major—a work in three movements that interweaves horns and strings in an expressive and sophisticated musical conversation.

The second half of the program leaps from 1720, with George Frideric Handel's (1685-1759) *Passacaille* from his opera *seria*, *Radamisto*, to Wolfgang Amadeus Mozart's (1756-1791) charming *Divertimento* in D Major (K 205) composed in 1773. Handel's *Radamisto*, the first opera he wrote for the Royal Academy of Music in London, marked the beginning of his maturity as a Baroque composer. Between 1720 and 1741, Handel wrote 35 operas, while also producing instrumental and church music as well as English oratorios. The *Passacaille*, essentially a set of variations on a ground bass with a moderate tempo, occurs at the end of Act II. It contains an especially lovely wind passage that serves as a quiet bridge between the dramatic events of Acts II and III.

Mozart wrote the *Divertimento* in D Major for the Antretter family of Salzburg—possibly to celebrate the name day of their mother. The five-movement piece includes two horns who feature prominently in the trio of the second minuet. Overall, however, the *Divertimento* presents a remarkable chamber music setting with a subordinate role for the horns. The opening movement begins with a weighty *Largo* introduction to the main *Allegro* section. Two minuet movements bracket a lovely *Adagio*, noted for a warm and graceful violin cantilena complemented by the viola. The finale *Presto* is a rondo with highly inventive episodes. While a *divertimento* was meant to serve as entertainment music, Mozart imbues this genre with serious artistic content, demanding soloistic techniques of the highest order.

— William Willingham, PBO Board Member and Historian



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 solo 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, Helen Charlston, Anna Dennis, Rebecca Evans, James Gilchrist, Mark Padmore, Christopher Purves, Carolyn Sampson, and Lawrence Zazzo. He has directed numerous instrumental groups and choirs ranging from the Academy of Ancient Music, Croatian Baroque Ensemble, Deutsche Händel-Solisten, New London Singers, and Tesseræ Baroque to the Charlotte Symphony Orchestra & Charlotte 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 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 breaks new ground at international festivals by giving solo clavichord concerts. His prize-winning discography includes world-premiere recordings of over thirty works by composers ranging from Daniel Purcell to Héloïse Werner.

Passionate about education, Julian has led many Baroque and Classical projects with the Oregon Bach Festival, London's Sinfonia Smith Square, and National Opera Studio, and the conservatories in Amsterdam, The Hague, and London. Plans for 2025/2026 include masterclasses and workshops at The Juilliard School in New York and the Venice Conservatory. He has also written a variety of 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.

Believing that performing musicians have much in common with athletes, Julian admires Novak Djokovic's discipline—and aims to emulate various aspects of his lifestyle. His own sporting prowess, however, is somewhat limited, and he invariably loses at football to his pre-teenage twin sons.

THE ORCHESTRA

Julian Perkins, Artistic Director, Harpsichord, London, England
Flemish Double Manual Harpsichord (February/March Chamber):
Byron Will, Portland, Ore., 1985
After J. Ruckers, Belgium, 1616
Portable Organ (March): Richard Bond, Portland, Ore., 1998
Italian Single Manual Harpsichord (April): Owen Daly,
Salem, Ore., 1983/1998
After C. Grimaldi, Messina, Italy, 1697



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.
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
Manami Mizumoto, Portland, Ore.
Violin: Joannes C. Klotz, Mittenwald, Germany, 1761

Viola

Cynthia Keiko Black, Principal (March), Richmond, Calif.
Viola: Jason Viseltear, New York, N.Y. 2010
After Brescian School models
Hillary Oseas, Principal (April), Beaverton, Ore.
Viola: Domenic Fasso, Portland, Ore., 2016
Copy of Antonio Stradivari, Cremona, Italy, c. 1726
Victoria Gunn, Yamhill, Ore.
Viola: Fasso, conversion by Adam LaMotte, Portland, Ore., 2016
Copy of Antonio Stradivari, Cremona, Italy, c. 1726
Reynaldo Patiño, Walla Walla, Wash.
Viola: Anonymous 18th century, Germany

Violoncello and Viola da gamba

Joanna Blendulf, Principal, Bloomington, Ind.
Violoncello: Lockey Hill, London, England, 1790
Viola da gamba: Francis Beaulieu, Montreal, Quebec,
Canada, 2013
After Michael Colichon, 1689, Paris, France

Adaiha MacAdam-Somer, Portland, Ore.

Violoncello: Anonymous mid-18th century, Germany

Annabeth Shirley, Salem, Ore.

The Charles and Ruth Poindexter Chair

Viola da gamba: Charlie Ogle, Eugene, Ore., 2014
After Nicolas Bertrand, Paris, France, 1720

Contrabass and Violone

Ross Gilliland, Seattle, Wash.
Contrabass: Benedek Elemer, Budapest, Hungary, 2004
After Gian Battiste Rogeri, Cremona, Italy, 1690
Farley Pearce, San Francisco, Calif.
Violone: George Stoppani, Manchester, England, 1985
After Gasparo da Salo, Brescia, Italy, 1560

Theorbo

Brandon Acker, Chicago, Ill.
Theorbo: Klaus Jacobsen, Italy, 2014
Daniel Swenberg, Pittsboro, N.C.
Theorbo: Günter Mark, Bad Rodach, Germany, 2017
After Koch, Venice, 1650

Bassoon

Nate Helgeson, Principal, Salem, Ore.
The Larry Dunn Chair
Bassoon: Guntram Wolf, Kronach, Germany, 2011
After HKICW, c. 1700
Georgeanne Banker, Portland, Ore.
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
Sadie Glass, Stockton, Calif.
Horn: Richard Seraphinoff, Bloomington, Ind., 2015
After J. W. Haas, early 18th century Vienna

About Portland Baroque Orchestra

For more than forty 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!

Portland Baroque Voices is a professional vocal ensemble launched in 2025 as part of Portland Baroque Orchestra. Performing with a flexible number of singers to suit the stylistic needs of each program, this ensemble engages with music of the Baroque and early Classical eras as a living tradition rather than a historical artifact. Drawing on the latest scholarship in historical performance practice, Portland Baroque Voices explores a wide range of repertoire, from beloved masterworks to rediscovered gems, imbuing these works with the nuance and rhetorical power that define the period. United by PBO's spirit of collaboration and innovation, the ensemble celebrates the rich and evocative musical vocabulary of Baroque music, creating performances that are both historically inspired and profoundly relevant to modern audiences.

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Producing this level of excellence takes time, care, and resources. Ticket sales cover only 35% of the cost of our season. Your support, whether through a one-time gift, a recurring donation, or a planned gift for the future, helps bridge the gap and ensures that PBO can thrive for generations to come.

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