PORTLAND BAROQUE ORCHESTRA
MONICA HUGGETT ARTISTIC DIRECTOR
35 YEARS
2018-19 SEASON
VIVALDI: THE RED PRIEST, THE POET
OCT 19 | 20 | 21
TELEMANN IN PARIS
OCT 26 | 27
AN EMPIRE OF SILVER & GOLD: MUSIC OF 18TH CENTURY LATIN AMERICA
NOV 16 | 17 | 18
HANDEL'S MESSIAH
DEC 7 | 8 | 9 | 10
BACH AND THE YOUNG PRINCE
FEB 15 | 16 | 17
LOVE, CHAOS, AND RESTORATION
FEB 22
THE ROAD TO DRESDEN
MAR 15 | 16 | 17
LECLAIR, RAMEAU, AND THE AGE OF ENLIGHTENMENT
APR 6
THE FULFILLMENT OF GENIUS
APR 26 | 27 | 28

DEAR FRIENDS,

By the end this December, I'll have had the immense pleasure of hearing forty live performances of *Messiah* on period instruments since 2011. One might assume that I'd be sick of it by now, but *I love it*. (PBO's staff members will roll their eyes and confirm this.) It's impossible for me to pick a favorite movement; each one is its own delicious bite of a 53-course banquet, and I never want to miss a single flavor.

I know I'm not alone in my deep and abiding love. There's a solid case to be made that *Messiah* is the most-heard piece of music in human history. For 277 years, it has been performed around the world in towns of every size. There are sing-along *Messiahs*, church choir *Messiahs*, *Messiahs* using choruses and orchestras of hundreds or thousands, and *Messiahs* of a smaller scale like you'll see tonight. A quick internet search for recordings yields pages upon pages of options. The *Hallelujah* Chorus is one of the most recognized combination of notes in the world, used everywhere from cell phone ringers to cartoon soundtracks to sports commercials. *Messiah* has become part of our collective consciousness. It makes our world smaller and binds us together. And in this way, your presence tonight makes you part of a vast international community that spans almost three centuries.

This is the power of great art: it connects us to something bigger than ourselves, allowing us to step outside of our own lives. There's divinity and humanity in that experience, no matter what our individual spiritual leanings. Our connection is strengthened through these many wonderful movements. I hope you enjoy the performance, from the first string chords to the final grand *Amen*; I know I will!

Wishing you peace and all good things,

Abigail McKee
Executive Director

ABOUT PORTLAND BAROQUE ORCHESTRA

pbo.org

Founded in 1984, Portland Baroque Orchestra is the third-largest period performance orchestra 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 our 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). Led by Artistic Director Monica Huggett, the orchestra thrives on spontaneity, playfulness, and extraordinary artistry. For thirty-five years, PBO has sought to recreate the live music experiences of history by presenting the highest level of music performance in intimate venues.

HANDEL'S *MESSIAH*, THE COMPLETE ORATORIO

Desmond Earley, guest director and harpsichord

Friday, December 7, 7:30pm
Saturday, December 8, 7:30pm
Sunday, December 9, 3:00pm
First Baptist Church

Miriam Allan, soprano
Laura Beckel Thoreson, mezzo-soprano
Nils Neubert, tenor
William Gaunt, bass-baritone

Cappella Romana, chorus

George Frideric Handel (1685-1759)

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

Messiah
Part the First

INTERMISSION

Part the Second

Part the Third

MESSIAH, HIGHLIGHTS FOR CHRISTMAS

Monday, December 10, 7:30pm
First Baptist Church

G. F. Handel

Messiah
Part the First (selections)

INTERMISSION

Part the Second (selections)

Part the Third (selections)

PROGRAM SPONSOR

TheStandard®

TEXTS

PART THE FIRST
GOD'S PLAN TO REDEEM MANKIND

SCENE I: ISAIAH'S PROPHECY OF SALVATION

Sinfonia*

*Accompagnato**
Isaiah 40:1-3

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

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

*Air**
Isaiah 40:4

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

*Chorus**
Isaiah 40:5

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

SCENE II: THE COMING JUDGEMENT

*Accompagnato**
Haggai 2:6-7, Malachi 3:1

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

*Air**
Malachi 3:2

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

*Chorus**
Malachi 3:3

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

SCENE III: THE PROPHECIES OF CHRIST'S BIRTH

*Recitative**
Isaiah 7:14, Matthew 1:23

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

*Air & Chorus**
Isaiah 40:9, 60:1

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

*Accompagnato**
Isaiah 60:2-3

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

*Air**
Isaiah 9:2

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

*Chorus**
Isaiah 9:6

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

SCENE IV: THE ANNUNCIATION OF THE SHEPHERDS

Pifa (Pastoral Symphony)*

*Accompagnato**
Luke 2:8-11, 13

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

*Chorus**
Luke 2:14

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

SCENE V: CHRIST'S HEALING AND REDEMPTION

*Air**
Zechariah 9:9-10

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

*Recitative**
Isaiah 35:5-6

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

*Duet**
Isaiah 40:11, Matthew 11:28-29

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

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

*Chorus**
Matthew 11:30

His yoke is easy, and his burden is light.

INTERMISSION

PART THE SECOND
THE REDEMPTION

SCENE I: CHRIST'S PASSION

Chorus
John 1:29

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

Air
Isaiah 53:3, Isaiah 50:6

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

Chorus
Isaiah 53:4-5

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

Chorus
Isaiah 53:6

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

Accompagnato
Psalm 22:7

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

Chorus
Psalm 22:8

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

Accompagnato
Psalm 69:20

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

Air
Lamentations 1:12

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

**indicates selection for December 10 Messiah Highlights performance.*

SCENE II: CHRIST'S DEATH AND REDEMPTION

Accompagnato
Isaiah 53:8

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

Air
Psalm 16:10

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

SCENE III: CHRIST'S ASCENSION

*Chorus**
Psalm 24:7-10

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

SCENE V: THE BEGINNINGS OF GOSPEL PREACHING

Chorus
Psalm 68:11

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

*Duet & Chorus**
Romans 10:15

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

Air
Romans 10:18

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

SCENE VI: THE WORLD'S REJECTION OF THE GOSPEL

Air
Psalm 2:1-2

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

Chorus
Psalm 2:3

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

*Recitative**
Psalm 2:4

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

SCENE VII: GOD'S ULTIMATE VICTORY

*Air**
Psalm 2:9

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

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

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

PART THE THIRD

AN ANTHEM FOR THANKSGIVING FOR THE DEFEAT OF DEATH

SCENE I: THE PROMISE OF ETERNAL LIFE

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

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

*Chorus**
I Corinthians 15:21-22

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

SCENE II: THE DAY OF JUDGEMENT

*Recitative**
Corinthians 15:51-52

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

*Air**
I Corinthians 15:52-53

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

SCENE III: THE FINAL CONQUEST OF SIN

Recitative
I Corinthians 15:54

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

Duet
I Corinthians 15:55-57

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

Air
Romans 8:31, 33-34

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

SCENE IV: THE ACCLAMATION OF THE MESSIAH

*Chorus**
Revelation 5:12-13

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

Amen.

HANDEL'S *MESSIAH*:
A CANTANKEROUS OBJECTION TO PUBLICK DIVERSIONS

I do hereby require and request the Very Reverend Sub-Dean, not to permit any of the Vicar Chorals, choristers, or organists, to attend or assist at any public musical performances, without my consent, or his consent, with the consent of the Chapter first obtained.

JONATHAN SWIFT, DEAN OF ST. PATRICK'S CATHEDRAL, DUBLIN, 28TH JANUARY 1742.

The cantankerous objections of Jonathan Swift to members of the choir of St. Patrick's Cathedral participating in any of Handel's Dublin performances have been well documented. Quite apart from Swift's order that none of his singers should 'assist at a club of fiddlers in Fishamble Street,' Dublin society warmly welcomed the presence of Handel. Dublin was at that time the second city of the two islands, and was experiencing a 'golden age,' evidenced today by the city's Georgian architecture, and in the eighteenth century, by the quality and quantity of artistic activity. Many musicians from the London circuit had worked in Dublin at one time or another, including Matthew Dubourg, Master of State Music at Dublin Castle since 1728.

Dubourg would lead the orchestra in the first performance of *Messiah*, but was not the only performer already acquainted with Handel. In 1741, the disgraced actress and singer, Mrs. Suzannah Cibber, had moved to Dublin from London in an attempt to recover her damaged reputation and to begin the slow re-entry to society. All of London knew of her from a scandalous trial in which her husband, Theophilus Cibber, had taken Suzannah's lover William Sloper to the Court of the King's Bench in 1738, accusing him of 'Assaulting, Ravishing and Carnally Knowing Suzannah Maria Cibber, the Plaintiff's wife.' In truth, Theophilus Cibber was a man of poor character, who had actually consented to – and sought to profit from – the affair between Suzannah and Sloper from the outset. Scandal indeed!

Handel had met Suzannah in 1733 at her brother Thomas Arne's production of *Rosamond* and had invited her to sing contralto solos in his London concert productions. Ever the eye for drama, it may not have been lost on Handel that to have her sing 'He was despised' before Dublin society in the premiere of *Messiah* would hasten her moral recovery. In fact, her performance of this aria was so well received that a member of the audience was moved to proclaim a spontaneous compliment from his seat in the parterre: 'Woman, for this, be all thy sins forgiven!'

The first performance of this much-beloved oratorio was given on April 13, 1742 "for the Relief of the Prisoners in the several Gaols, and of the Support of Mercer's Hospital in Stephen's Street, and of the Charitable Infirmary on the Inns Quay." The aim was to free many of those who had been confined in debtor's prison following the economic devastation that followed the 'Great Frost' of 1740. Many survivors of the resulting economic downturn were unable to pay their debts and were incarcerated as a consequence. Such desperate conditions moved the political establishment and people of private means to respond: donations were collected in many churches in Dublin.

Perhaps because the of the charitable nature of the performance, Swift would rescind his prohibition to allow the Lay-Vicars Choral to perform at Neal's New Music Hall on Fishamble Street, the site of the first performance of *Messiah*. These singers would eventually join with the choir of Christ Church Cathedral to form the bulk of the chorus at the premiere. What this performance may have lacked in terms of polish was compensated for in terms of financial success: £4000 was raised for charity.

The text of *Messiah* was compiled in 1739 from the Authorised Version of the Bible by Charles Jennens. Jennens' imaginative selection of texts – and his choice of the Old Testament name of "Messiah" rather than the New Testament name "Christus" – is very much indicative of Jennens' didactic vision of the work. The aim is to show that Jesus Christ is indeed the promised Messiah of the Old-Testament Hebrew prophets. With few exceptions, Jennens avoids Gospel texts almost entirely. Instead he chooses to relate the story of Christ's mission through the Old Testament texts, combining these with texts from the New Testament Epistles and Revelation. The result is an oratorio that is neither overly dramatic nor simply an historical account of events. The emphasis is placed on the eschatological significance of Christ's life: issues surrounding the human soul in its relation to death, final judgement, heaven, and hell. The text takes us from the original promise of Messiah, through Christ's incarnation and passion, ending with the celebration of salvation and eternal life.

Typically for Handel, many of the arias were re-written to suit the demands of different performances, and a small number of pieces used material borrowed from Telemann, Buxtehude, and indeed his own works. The chorus 'Surely He hath borne our griefs' contains material from *Israel in Egypt*, and 'For unto us a child is born,' 'All we like sheep,' and 'His yoke is easy' are taken from a set of his Italian duets. These contain some unusual word stresses: 'Nò, di voi non vo fidarmi' became '*For* unto us a child is born.' With the exception of Swift who abhorred 'Italian' music as the herald of Roman Catholicism and (rightly) identified Handel as a composer of Italian opera, Ireland's reception to *Messiah* in 1742 was altogether warmer than that of London audiences in 1743. Dubliners are very proud that *Messiah* enjoys a longer history with them than with Londoners, who would only develop a true affection for the work following the Foundling Hospital performances in 1750. All in all, a combination of some of opera's more generically appealing characteristics with a text in English (which all could hear and understand) and a subject which rang true with the religious sensibilities of so many listeners of the day, stimulated the appeal of this oratorio, an appeal that endures to this day.

Portland Baroque Orchestra has opted for a varied account of *Messiah* that remains faithful to the scale of the Dublin performance, which would have involved little more than thirty singers accompanied only by strings, continuo, trumpets, and timpani. Now that Mercer's Hospital is no more, we trust that Handel (and even the cantankerous Swift) would consent to our performing *Messiah* purely for the intellectual pleasure and renewal of spirit that this great work of imagination embodies.

– Desmond Earley

GREAT PASTA. PERIOD.

A benefit dinner to support Portland Baroque Orchestra.
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Kempton Hall, Trinity Episcopal Cathedral
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Winesworks by A to Z

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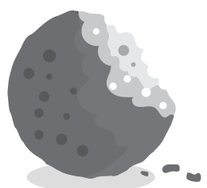

FEATURED ARTISTS

DESMOND EARLEY
GUEST DIRECTOR AND HARPSICHORD

Hailed by *The Irish Times* as "enterprising and wide-ranging," Desmond Earley, founding Artistic Director of the Choral Scholars of University College Dublin, has established a reputation as one of Ireland's foremost choral directors and early-keyboard specialists. A tenured professor of performance studies he holds a DMus Performance degree on the harpsichord from the Royal Irish Academy of Music.

As consort instrumentalist and director, Desmond has worked with many of the world's finest ensembles including the Irish Baroque Orchestra, the RTÉ Concert Orchestra, the European Union Chamber Orchestra, and the English Chamber Orchestra. He has collaborated with some of the world's great musicians including Konrad Junghaenel, Christopher Hogwood, Roy Goodman, Monica Huggett, and Sir James Galway.

An accomplished composer and arranger, Desmond Earley has written works for the RTÉ Concert Orchestra, Portland Symphony Orchestra (Maine, USA), Nigel Short's London-based choir, Tenebrae (UK), and most recently the Irish Baroque Orchestra. Publishers include Hal Leonard Corporation (USA), Alliance Music (USA), and Seolta Music (Ireland).

Desmond Earley's work *Body of the Moon* (world premiere 2017), a setting of texts by Galileo Galilei, was commissioned by All Classical Portland radio station especially for the total solar eclipse across the USA. Hailed by the *London Times, Body of the Moon* has since been recorded on the Signum Records label (UK) for the new CD *Perpetual Twilight* to be released in March 2019. Earley's *Handel Italian Duets* album will follow in December 2019.

A specialist in Baroque, French Baroque, early European art-music, and Irish choral Music, Desmond Earley was (2017) Visiting Scholar at Lewis & Clark College, Oregon (USA) and Guest Conductor/Scholar (2017) at Bowdoin College, Maine (USA).

MIRIAM ALLAN
SOPRANO

The "sublime singing" (*Gramophone*) of soprano Miriam Allan has been enjoyed across the world, from her native Australia, through Japan and Singapore, as well as at festivals throughout Europe and North America.

Recent highlights have included Bach *St. Matthew Passion* at Wigmore Hall with Dunedin Consort and John Butt, a return to Australia in the role of Josabeth (*Athalia*, Handel) for Pinchgut Opera, Sydney, Bach cantatas at the BBC Proms and performances with the Queensland Orchestra and Erin Helyard.

On the opera stage she is a regular company soloist with Pinchgut Opera, for whom she has sung Isifile (*Giasone*, Cavalli) and Costanza (*Griselda*, Vivaldi). For the Innsbruck Festival she has sung Galatea (*Acis & Galatea*, Handel), whilst she has taken various roles in *The Fairy Queen* for Glyndebourne Festival Opera, Opera Comique, Paris, and Brooklyn Academy of Music, New York. Other roles include Queen of the Night (*Magic Flute*, Mozart), Musica and Proserpina (*Orfeo*, Monteverdi) and various roles in *Dardanus*, Rameau.

She has appeared alongside Sir John Eliot Gardiner & English Baroque Soloists, Masaaki Suzuki & Bach Collegium Japan, Nicholas Collon & Aurora Orchestra, and Lars Ulrik Mortensen & Concerto Copenhagen as well as conductors William Christie, Stephen Layton, and Laurence Cummings and orchestras the BBC Philharmonic, Melbourne Symphony, Les Violins du Roy, Australian Chamber Orchestra, Orchestra of the Age of Enlightenment and the Academy of Ancient Music.

She has sung Mozart's *Mass in C Minor* in Lincoln Center, New York, Bach's *Magnificat* in the Musikverein, Vienna, Handel's *Messiah* in Sydney Opera House, Haydn's *Die Schöpfung* at the Barbican, London, Rameau's *In Convertando* in Chapelle Royale, Versailles and appeared in Mozart Opera Galas at the Royal Opera House, Covent Garden, and Salle Pleyel, Paris.

WILLIAM GAUNT
BASS-BARITONE

William Gaunt was born in Yorkshire and began his musical education there as a chorister at Ripon Cathedral. Following a choral scholarship to King's College, Cambridge, he commenced his professional career with the choirs of Christ Church, Oxford and Westminster Cathedral.

William has developed a busy and versatile career as both a soloist and a consort singer. In the latter capacity he performs and records regularly with many of the UK and Europe's most prominent ensembles, including the Gabrieli Consort, Tenebrae, Gallicantus, Chamber Choir Ireland, Ars Nova Copenhagen, and Theatre of Voices.

As a soloist William performs much of the core concert and oratorio repertory. Recent highlights have included Handel's *Messiah* with Nieuwe Philharmonie Utrecht and Johannes Leertouwer; *Bach Matthäus-Passion* and *Johannes-Passion* for Stephen Cleobury; Bach *Johannes-Passion* and Purcell *Come, ye Sons of Art, away* for Paul McCreesh; and Stravinsky *Les Noces* and Bach *B Minor Mass* for Paul Hillier. Recordings include Monteverdi *Vespro della Beata Vergine* 1610 with Robert Howarth and the Orchestra of the Age of Enlightenment; the same work with John Butt and the Dunedin Consort; *Odes* by John Blow

with Jonathan Cohen and Arcangelo; and Fauré *Requiem* with Nigel Short and the London Symphony Orchestra. His work has seen him sing on some of the world's most prestigious concert platforms including the Cadogan and Wigmore Halls, London; Carnegie Hall, New York; the National Concert Hall, Dublin; and the Concertgebouw, Amsterdam.

NILS NEUBERT
TENOR

Tenor Nils Neubert was born and raised in Hamburg, Germany, and maintains active performing and teaching careers in the Unites States and abroad. He is a sought-after interpreter of oratorio, lieder, opera, and chamber music, and a regular guest with international music festivals. A frequent interpreter of the cantatas and oratorios of Johann Sebastian Bach, his repertoire also includes the oratorios of Handel, Haydn, Mozart, and Mendelssohn. As a recitalist, Mr. Neubert has sung nearly all of the major German song cycles, and has presented programs in French, Italian, English, and Russian. He is a founder of New York's Polydora Ensemble, which specializes in nineteenth through twenty-first century repertoire for vocal quartet and piano. Nils Neubert holds degrees from The Juilliard School, Columbia University, and the City University of New York's Graduate Center. A former member of the faculties of William Paterson University, Kaufman Music Center, and the Music Conservatory of Westchester, he currently teaches at The Juilliard School, Manhattan School of Music, Mannes School of Music, and the Music Academy of the West. He is a student of Dr. Robert C. White, Jr., and lives in New York City with his wife, pianist Yuri Kim.

LAURA BECKEL THORESON
MEZZO-SOPRANO

Hailed as "one of the loveliest voices in the Northwest" (*Oregon ArtsWatch*), mezzo-soprano Laura Beckel Thoreson enjoys a widely varied singing career in the USA and abroad, spanning opera, oratorio, recital, and ensemble performances. She has appeared as a guest artist with such companies including Portland Opera, Eugene Opera, Utah Festival Opera, Indianapolis Opera, and Augusta Opera, as well as Early Music Vancouver, Oregon Symphony, Oregon Sinfonietta, Portland Baroque Orchestra, Newport Symphony Orchestra, Indianapolis Symphony Orchestra, Cincinnati Symphony Orchestra, Lafayette Symphony Orchestra, San Juan Symphony, and more, and has performed internationally in Canada, England, Scotland, Belgium, and the Netherlands. Favorite concert works performed as alto soloist include many cantatas and oratorios by Bach (including *B Minor Mass, St. John Passion, St. Matthew Passion, Magnificat*), J. C. Bach, and Telemann; Handel (*Messiah, Judas Maccabeus*); Haydn (*Lord Nelson Mass*); David Lang (*little matchgirl passion*); Mendelssohn (*Elijah*); Mozart (*Coronation Mass, Solemn Vespers*); Pärt (*Passio*); Prokofiev (*The Ugly Duckling*); and Vaughan Williams (*Magnificat in C*), among others. A great early music enthusiast, Ms. Thoreson has a particular affinity for opera and oratorio of the Baroque; favorite roles include Orfeo in Gluck's *Orfeo ed Euridice*, Dido in Purcell's *Dido & Aeneas*, and Sesto in Handel's *Giulio Cesare*.

Recent and upcoming engagements include performances of Rossini's *La Cenerentola* (Tisbe), Mahler's Symphony No. 4, a program of all-new art song compositions entitled *Feminine Love* with Northwest Art Song, Bernstein's *Jeremiah Symphony*, Beethoven's Symphony No. 9, Vivaldi's *Stabat Mater,* Mendelssohn's *Elijah*, Robert Kyr's *The Passion According to an Unknown Witness*, and more.

A native of Vancouver, Washington, Ms. Thoreson is currently a member of the voice faculty at Clark College, and maintains a full private voice studio in addition to her active performing schedule.

CAPPELLA ROMANA

Its performances "like jeweled light flooding the space" (*Los Angeles Times*), Cappella Romana is a vocal chamber ensemble dedicated to combining passion with scholarship in its exploration of the musical traditions of the Christian East and West, with emphasis on early and contemporary music. Cappella Romana's name refers to the medieval Greek concept of the Roman *oikoumene* (inhabited world), which embraced Rome and Western Europe, as well as the Byzantine Empire of Constantinople ("New Rome") and its Slavic commonwealth.

Founded in 1991 by music director Alexander Lingas, Cappella Romana presents a robust annual concert series in Portland and Seattle, and is regularly engaged by Portland Baroque Orchestra as its principal chorus, and by the Seattle Symphony for special projects. It frequently tours in Europe and North America, having recently made its second appearance at the Utrecht Early Music Festival, the largest event of its kind in the world, two tours to the Festival of Wallonia in Belgium, and in Germany for the 600th Anniversary of the Council of Konstanz.

Recent tours in Europe featured a program of music for the Rite of Hagia Sophia at the Iaşi Byzantine Chant Festival in Romania, and an appearance on the Orientale Lumen Festival in Budapest, Hungary.

The ensemble has released over 20 compact discs, including two recent titles that debuted in the top 10 Classical Recordings on Billboard.

Since 2010 Cappella Romana has been a participant in the research project "Icons of Sound: Aesthetics and Acoustics of Hagia Sophia, Istanbul" at Stanford University. The ensemble's next recording, made at Stanford, will feature medieval Byzantine chant from Hagia Sophia imprinted with the acoustics of that great cathedral.

THE ORCHESTRA AND CHORUS

Desmond Earley, Guest Director and Harpsichord, Dublin, Ireland
Harpsichord: Titus Crijnen, Amsterdam, The Netherlands, 1994
After Giovanni Battista Giusti, Lucca, Italy, 1681

VIOLIN

Rob Diggins, Concertmaster, McKinleyville, California
Violin: Hiram Stewart Richards, Albany, Oregon 1899
Copy of 'Alard' Stradivarius, Cremona, Italy 1719

Jolianne Einem, Principal Second, McKinleyville, California
Violin: Mathias Knilling, Mittenwald, Germany, 1835

Toma Iliev, Portland, Oregon
The Charles and Ruth Poindexter Chair
Violin: Anonymous 18th Century, Germany

Adam LaMotte, Portland, Oregon
The Bob and Vi Metzler Chair
Violin: Fasso, 2015, conversion by Adam LaMotte, Portland, Oregon, 2015
Copy of Antonio Stradivari, Cremona, Italy, ca. 1718

Christine Wilkinson Beckman, Olympia, Washington
Violin: Jason Viseltear, New York, New York, 2011
After Carlo Giuseppe Testore

Courtney Kuroda, Seattle, Washington
Violin: Timothy G. Johnson, Hewitt, Texas, 2004
After Guarneri del Gesu, Cremona, Italy

Linda Melsted, Seattle, Washington
Violin: N. Amati, Cremona, Italy, 1670

VIOLA

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

Hillary Oseas, Beaverton, Oregon
The Susan Bach and Douglas Egan Chair
Viola: Fasso, 2016, conversion by Adam LaMotte, Portland, Oregon, 2016
Copy of Antonio Stradivari, Cremona, Italy, ca. 1726

VIOLONCELLO

Joanna Blendulf, Co-Principal, Bloomington, Indiana
Violoncello: Anonymous, Markneukirchen, Germany, ca. 1800

Adaiha MacAdam-Somer, Portland, Oregon
Violoncello: Anonymous mid-18th Century

CONTRABASS

Curtis Daily, Principal, Portland, Oregon
The Bette Worcester Chair
Contrabass: Ingnazio Ongaro, Venice, Italy, ca. 1770

ORGAN

Susan Jensen, Principal, Portland, Oregon
Portative Organ: Richard Bond, Portland, Oregon 1998

OBOE

Stephen Bard, Principal, Philadelphia, Pennsylvania
Oboe: Levin and Robinson, New York, New York, 2003
After Saxon models

Brandon Labadie, Portland, Oregon
Oboe: Joel Robinson and Brandon Labadie, New York, New York, 2011
After 1730s Saxon models

BASSOON

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

TRUMPET

Kris Kwapis, Principal, Shoreline, Washington
Trumpet: Frank Tomes, London, England, 2001
After Johann Leonhard Ehe III, Nuremburg, Germany, 1746

Bruno Lourensetto, São Paulo, Brazil
Trumpet: Rainer Egger, Basel, Switzerland, 2018
After Johann Leonhard EHE II, Nuremberg, Germany, 1746
Original: Germanisches Nationalmuseum, Nuremberg

TIMPANI

Mark Goodenberger, Principal, Ellensburg, Washington
Timpani: Ben Harms, New York, New York, 2000

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