



PORTLAND  
BAROQUE  
ORCHESTRA  
GREAT MUSIC. PERIOD.

**For Immediate Release:**

**Portland Baroque Orchestra  
Brings a Showdown of Worldwide Talent  
To the Pacific Northwest**

*“the most metal way of choosing an art director... Like a cage match, but for chamber music.”  
— Willamette Week*

September 22, 2022; Portland, OR: This fall, in a series of three spectacular performances, Portland Baroque Orchestra offers **a fierce showdown of some of the world’s most gifted early music maestros** as they vie for the coveted position of PBO’s next Artistic Director! This Festival of Candidates culminates a multi-year search, bringing worthy contenders from around the globe that together, represent **a cross-section of the next generation’s most innovative talent**. The three finalists will begin the process of reimagining PBO for its next chapter, following its nearly three decades under the leadership of the esteemed Monica Huggett. With opportunities for audiences to meet the finalists, learn about their vision and passion for historically informed performance, and offer feedback about the candidates, **this Festival is an especially exciting time for arts enthusiasts to experience the diversity and magic of early music and help shape the future of Portland’s cultural landscape.**

Portland Baroque Orchestra presents

**Festival of Candidates**

*a showdown of next-generation, worldwide talent*

**Peter Whelan - *Dublin Virtuosi: The Backstory of the First Messiah***

October 29, 2022 | 7:30pm | First Baptist Church  
October 30, 2022 | 3pm | Kaul Auditorium, Reed College

**Aisslinn Nosky - *Bach: Family & Friends***

November 12, 2022 | 7:30pm | First Baptist Church  
November 13, 2022 | 3pm | Kaul Auditorium, Reed College

**Julian Perkins - *New Horizons: Locke to Bach to Locatelli***

November 19, 2022 | 7:30pm | First Baptist Church  
November 20, 2022 | 3pm | Kaul Auditorium, Reed College

*Special pre-concert interviews with the candidates hosted by All Classical Portland President & CEO Suzanne Nance at the venue, one hour prior to each concert*



**TICKETS: available at PBO.org and 503-222-6000**

- Festival ticket packages for all three concerts are \$81-178.20
- Single Tickets are \$35-66
- \$5 Arts for All tickets, subject to availability
- \$5 Student Rush tickets will be sold at the door 30 minutes before showtime, subject to availability

The right leader for PBO will not only exemplify musical excellence, but will program diverse artists and spearhead an extensive strategy for digital content and education initiatives. These three candidates are all committed to expanding the canon of repertoire, researching music that has been unheard for centuries, and including works by underrepresented composers. Martin Bragg, of executive search firm Martin Bragg and Associates, led PBO's Artistic Director Search Committee and notes:

*“There was a tremendous amount of interest in this opportunity nationally and internationally, which speaks to the high regard that PBO is held throughout the Early Music Community. The search committee undertook a tremendous amount of work in narrowing the field to our three finalists all of whom have all made significant contributions in their careers to date.”*

Working with the celebrated conductor, scholar, and keyboardist John Butt, PBO's Interim Artistic Advisor, each candidate crafted a concert program to direct and perform as the final aspect of their application, to showcase their unique strengths and vision. These three programs constitute our incredibly exciting Festival of Candidates.

### **ABOUT THE CANDIDATES & PROGRAMS**



Irish-born **Peter Whelan** is among the most exciting and versatile exponents of historical performance of his generation, with a remarkable career as a conductor, keyboardist, and solo bassoonist. He is Artistic Director of the Irish Baroque Orchestra and founding Artistic Director of Ensemble Marsyas. As conductor, Peter has a particular passion for exploring and championing neglected music from the baroque era. Recent projects funded by The Arts Council (Ireland) and Creative Scotland involved recreating and staging live performances of choral and symphonic music from eighteenth-century Dublin and Edinburgh. As founding Artistic Director of Ensemble

Marsyas, Whelan's discography with the group includes an Editor's Choice Award in *Gramophone* magazine (2017) and 'Recording of the Year' in MusicWeb International (2017).

**Dublin Virtuosi: The Backstory of the First Messiah** - Peter Whelan leads — from the harpsichord — a program exploring Handel's Dublin, a major cosmopolitan hub attracting musicians from all over Europe. Highlights include works by Vivaldi and Geminiani, who trained local players including Matthew Dubourg, concertmaster of *Messiah*'s world premiere in 1742!



“A fearsomely powerful musician” (*The Toronto Star*), **Aisslinn Nosky** captivates audiences around the world with her innovative interpretations and impeccable technique. Offering “superb (*The New York Times*) and passionate performances of early music as a violin soloist, director, and conductor, Aisslinn is the Concertmaster of the Handel and Haydn Society of Boston and has collaborated with the Orchestra of the Age of Enlightenment, the New Zealand Symphony Orchestra, Holland Baroque, and the Charlotte Symphony. She was a member of Tafelmusik Baroque Orchestra (2005 to 2016), served as Principal Guest Conductor of the Niagara Symphony (2016 to 2019), and is a founding member of the Eybler Quartet, with whom she serves on

the faculty of EQ: Evolution of the String Quartet at the Banff Centre for Arts and Creativity.

**Bach: Family & Friends** - Violinist Aisslinn Nosky leads the orchestra on a musical jaunt with a program of works by members of the Bach family and their friends, beginning with J. S. Bach's fast, fun, and virtuosic *Brandenburg Concerto No. 3*. The program continues with the work of C. P. E. Bach – whose musical style is

worlds away from that of his father – and C. P. E.’s godfather, Telemann, with his *Burlesque de Quixotte*, an astonishing and entertaining suite.



The “exuberantly stylish” (*The Sunday Times*) conductor and keyboard player **Julian Perkins** brings his experience as a leading performer on historical instruments to his extensive scope of work with period ensembles, modern orchestras, and to singers of varied performing backgrounds. He is Artistic Director of Cambridge Handel Opera and Founder Director of Sounds Baroque, and has previously directed the Academy of Ancient Music, the Northern Chamber Orchestra, eighteen Baroque projects with Southbank Sinfonia, and opera productions for the Buxton International Festival, Cambridge Handel Opera, Guildhall School of Music & Drama, Kings Place, Netherlands Opera Academy, New Chamber Opera, New Kent Opera and Snape

Maltings. As a keyboard player, Julian performs regularly at the Salzburg Festival, Edinburgh International Festival and BBC Proms.

***New Horizons: Locke to Bach to Locatelli*** - Daring dissonances, compelling rhetoric, and angst-ridden affects... What makes Baroque music eternally new and life-affirming? Here, harpsichordist Julian Perkins leads the orchestra through the synthesis of strong contrasting musical styles in Muffat’s *Armonico tributo*, complete with depictions of warfare and wild dancing. The revolutionary cadenza in Bach’s Brandenburg Concerto No. 5 is then offset by Locatelli’s temperamental ‘Song without Words.’

### ***ABOUT PORTLAND BAROQUE ORCHESTRA***

*"neatly blended history and artistry... marvelously captured... sensational"* — *Oregon ArtsWatch*

For thirty-eight years, Portland Baroque Orchestra has reigned as the Pacific Northwest’s premier period ensemble, recreating the live music experiences of history with excellence in intimate venues. Founded in 1984, PBO is the third-largest period performance orchestra in the United States, and a jewel amongst Oregon’s arts organizations. Specializing in works of the Baroque and Classical eras, the orchestra also reimagines music beyond those time constraints, performing on period instruments or replicas with extraordinary artistry and spontaneity. PBO audiences hear 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, to glorious effect. 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 Orchestra is supported by hundreds of generous individuals as well as foundations and corporate partners including the Miller Foundation and Union Pacific Foundation. PBO receives further support from the Oregon Arts Commission, the Oregon Cultural Trust, and the Regional Arts & Culture Council, including support from the City of Portland and Multnomah County. The Mark Spencer Hotel is the official sponsor hotel of Portland Baroque Orchestra.



**For additional information, media materials and interview inquiries, please contact:**

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