

Acclaim for Music Director Martin Pearlman

As Conductor

“Mr. Pearlman is an inventive conductor with an ear for color, balance and placement.”

— **The New York Times**

“An exhilarating program... Performances that were remarkable for their transparency, agility, and drama... The performances of both the Beethoven symphonies were revelatory.”

— **Boston Globe**

"If there is a musician's musician in town, it's probably Martin Pearlman. The artist director of Boston Baroque might be known as cerebral or dispassionate if his performances weren't so electrifying."

— **Boston Herald**

“Pearlman really knows what he wants to hear and how to get it, and that’s a lithe, fleet, transparent, ebullient, dancing performance.”

— **Boston Globe**

Boston Baroque makes vibrant return to ‘Messiah’

"Friday night’s vibrant traversal had plenty signature Pearlman touches, in the particular balancing of chorus and orchestra, the zippy tempos chosen, and the sharply etched rhythmic detail."

— **Boston Globe**

Intimate moments in majestic ‘Vespers’

"Much has been made of the structural unity of the 'Vespers,' the way each movement is built around a specific chant. But another idea emerged during Friday’s performance: how discontinuous many of those movements are, with frequent and abrupt changes in texture, rhythm, and tempo. Shaping each one into a coherent

whole is no easy task, but it's something at which Martin Pearlman, Boston Baroque's music director, excels."

— **Boston Globe**

"Boston Baroque's music director, Martin Pearlman, says he considers the Vespers one of the ensemble's signature works, with good reason: its 1997 recording (on Telarc) remains a standout in a crowded field...this was a vital, often ebullient performance."

(live performance at St. John the Divine, New York City)

— **The New York Times**

Haydn's "Missa in Angustiis," live performance

"This was simply a magnificent performance, played with astonishing precision and led with authority by Martin Pearlman..."

— **Boston Globe**

"Boston Baroque's performance [of Haydn's The Creation displayed] vibrant color and a fleet momentum that brought out Haydn's architecture... Pearlman and company made it a vivid, effervescent occasion."

— **Boston Globe**

"Boston Baroque, led by Martin Pearlman, performs the stormy opening movement [of Haydn's 'Lord Nelson Mass'] with rhythmic verve and intensity."

— **The New York Times**

"Under Pearlman, Boston Baroque's playing combines supreme technical precision with unexpected psychological depth... This is story-telling par excellence."

— **Gramophone (UK)**

“Boston Baroque [is] one of the world’s premier period-instruments bands... These are wonderful performances that I would put up against any comers, either on period instruments or modern.”

— **Fanfare**

Monteverdi Vespers

“An exultant reading by Martin Pearlman...opulent... ”

— **Chicago Tribune**

“Pearlman brings a refreshing vitality to his readings. The music is vibrant and alive and just plain fun to listen to.”

— **Deseret Morning News (Salt Lake City)**

As Harpsichordist

“A gem of a concert... Pearlman's playing was an impeccable evocation of the style of the period, displaying both sensitivity to color possibilities and virtuosity of touch. He showed a particular gift for fluid and graceful ornamentation, the hallmark of a true Baroque master... A splendid performance.

— **The Washington Post**

“An extraordinary musical experience. For starters, Pearlman is no ordinary harpsichordist. He is a great harpsichordist. Better yet, he is a great musician.”

— **The Spokane Chronicle**

“Wonderfully facile keyboard playing... ”

— **Fanfare**

“Mr. Pearlman is a tasteful harpsichordist, with fluid technique and wonderful restraint...Solid, inspired harpsichord work.”

— **The Christian Science Monitor**

"Security, verve, and a sense of both freedom and purpose."

– **The Boston Globe**

"A fiery temperament and a remarkable musical imagination.

– **La Liberté, Fribourg**

As Composer

Extended sections of *Joyce's Finnegans Wake*

"...The real show stopper of the week...The first musical adaptation of a large, unbroken portion of the book. At the end, there was a universal ovation...I had goose bumps."

– **James Joyce Quarterly review of 2011 North American James Joyce Conference, Huntington Library, Pasadena, CA**

Music for Samuel Beckett plays

"Pearlman is an impressive composer... Pearlman's evocative music seemed so right for these unsettling plays, it's now hard for me to imagine them without it.

– **Lloyd Schwartz, The Boston Phoenix**

"A witty hypnotic score by Martin Pearlman."

– **Carolyn Clay, The Boston Phoenix, Best Theater of 2007**

The Creation According to Orpheus

"Most of the music is a shimmer of sound created by countless tiny details, like a pointillist painting by Seurat; it is a sound teeming with potential. At the end, the music...takes flight; the universe is created in a blinding radiance..."

– **Richard Dyer, The Boston Globe**

Trio for horn, violin & piano

"Pearlman's ear is keen, his sense of drama vivid and his sensitivity to the text poignant... For all its cram-packed complexity, everything in this music is as clear as can be, everything registers...If fans of [Boston Baroque] wonder why Pearlman's

conducting is so insightful, it's because he knows, as only a composer can, how music goes."

– **Anthony Tommasini, The Boston Globe**

Music for play directed by Robert Wilson at the American Repertory Theatre
"Pearlman's score is a perfect expression of Mueller's double vision in the play... and it is witty right from the start.

– **The Patriot Ledger**