

# BOSTON BAROQUE

Media Contact:  
Emily Kirk Weddle, Boston Baroque  
[eweddle@bostonbaroque.org](mailto:eweddle@bostonbaroque.org) | 617-987-8600  
FOR IMMEDIATE RELEASE:

## **Boston Baroque Closes 50<sup>th</sup> Season with March Concert and April Opera**

Boston Baroque's renowned orchestra returns in March for Mozart's beloved "Jupiter" Symphony, while an all-star cast headlined by Wendy Bryn Harmer and William Burden close out the season with Gluck's rarely-heard opera *Iphigénie en Tauride*

**BOSTON, MA** – Boston Baroque concludes its 50<sup>th</sup> season with two programs in March and April. First, Boston Baroque presents two works by Mozart – his "Jupiter" Symphony No. 41 and the *Sinfonia concertante* featuring soloists Christina Day Martinson, violin, and Jason Fisher, viola. Finally, the season comes to a close with a new production of Gluck's opera *Iphigénie en Tauride* starring Wendy Bryn Harmer, William Burden, and Jesse Blumberg.

Audiences near and far will have the opportunity to join Boston Baroque for both programs, as we welcome live studio audiences on site at GBH's Calderwood Studio and NEC's Jordan Hall, and virtual audiences around the world via livestream on IDAGIO. This season, Boston Baroque's virtual audiences have spanned across five continents (North America, South America, Asia, Europe, and Australia) and over 22 countries.

The March concerts will take place on Saturday, March 25<sup>th</sup> at 8pm at GBH's Calderwood Studio, and Sunday, March 26<sup>th</sup> at 3pm at NEC's Jordan Hall. These performances will have no intermission. The Saturday 8pm performance will be streamed live on IDAGIO, and available to rent on-demand for 30 days following the stream.

Led by Founding Music Director Martin Pearlman, this sparkling all-Mozart program begins with the charming *Sinfonia concertante* – or multiple concerto – for violin and viola, last heard on the Boston Baroque stage in 1998. Soloists Christina Day Martinson, violin, and Jason Fisher, viola, shine in this enchanting concerto. The program ends with Mozart’s beloved “Jupiter” Symphony No. 41, one of the composer’s final works.

Boston Baroque’s performances of Gluck’s opera *Iphigénie en Tauride* will take place on Thursday, April 20<sup>th</sup> at 8pm, Friday, April 21<sup>st</sup> at 8pm, and Sunday, April 23<sup>rd</sup> at 3pm at GBH’s Calderwood Studio. The 8pm performance on April 21<sup>st</sup> will be streamed live on IDAGIO, and available to rent on-demand for 30 days following the stream.

The opera will come to life in the hands of conductor Martin Pearlman, internationally-renowned stage director Mo Zhou, and an outstanding cast. Metropolitan opera star Wendy Bryn Harmer will debut the titular role of Iphigénie, with fellow Metropolitan star William Burden as Pylade, Jesse Blumberg as Oreste, and David McFerrin as Thoas. The new production marks the first time Boston Baroque returns to the work in over 20 years – last heard on stage in 1999 with Christine Goerke in the title role.

Livestream director Matthew Principe will take the helm for both programs, in partnership with GBH’s Production Group, bringing a sumptuous concert experience online with carefully crafted camera angles and dynamic lighting.

Both in-person and livestream tickets are available for purchase online at [baroque.boston](https://baroque.boston) or by calling the Box Office at (617) 987-8600. Livestream tickets begin at \$9, and in-person tickets range from \$25-\$125. The virtual performance will become available to stream on-demand 30 days after the live air date, with on-demand rentals beginning at \$9.

## **ABOUT BOSTON BAROQUE**

The six-time GRAMMY®-nominated Boston Baroque is the first permanent Baroque orchestra established in North America and, according to Fanfare Magazine, is widely regarded as “one of the world’s premier period instrument bands.” The ensemble produces lively, emotionally charged, groundbreaking performances of Baroque and Classical works for today’s audiences performed on instruments and using performance techniques that reflect the eras in which the music was composed.

Boston Baroque has expanded its reach globally through its partnership with

IDAGIO, the world's leading classical music streaming service. Its 2021-2022 Season was the first full season by a Baroque orchestra to stream on the platform, and brought together virtual audiences from across five continents (North America, South America, Asia, Europe, and Australia) and over 17 countries.

Founded in 1973 as "Banchetto Musicale" by Music Director Martin Pearlman, Boston Baroque's orchestra is composed of some of the finest period instrument players in the United States, and is frequently joined by the ensemble's professional chorus and by world-class instrumental and vocal soloists from around the globe. The ensemble has performed at major music centers across the United States and performed recently in Poland for the 2015 Beethoven Festival, with sold-out performances of Monteverdi's *Vespers of 1610* in Warsaw and Handel's *Messiah* in Katowice.

Boston Baroque reaches an international audience with its twenty-six acclaimed recordings. In 2012, the ensemble became the first American orchestra to record with the highly-regarded UK audiophile label Linn Records, and its release of *The Creation* received great critical acclaim. In April 2014, the orchestra recorded Monteverdi's rarely performed opera, *Il Ritorno d'Ulisse in patria*, which was released on Linn Records and received two nominations at the 2016 GRAMMY® Awards.

Boston Baroque's recordings have received six GRAMMY® Award Nominations: its 1992 release of Handel's *Messiah*, 1998 release of Monteverdi's *Vespers of 1610*, 2000 release of Bach's *Mass in B Minor*, 2015 release of Monteverdi's *Il Ritorno d'Ulisse in patria*, and 2018 release of Biber's *The Mystery Sonatas*.

## **ABOUT FOUNDING MUSIC DIRECTOR MARTIN PEARLMAN**

Boston Baroque founder, music director, and conductor Martin Pearlman is one of this country's leading interpreters of Baroque and Classical music on period and modern instruments. In addition to Boston Baroque's annual concert season, Mr. Pearlman tours in the United States and Europe and has produced twenty-six major recordings for Telarc and Linn Records. Mr. Pearlman's completion and orchestration of music from Mozart's *Lo Sposo Deluso*, his performing version of Purcell's *Comical History of Don Quixote*, and his new orchestration of Cimarosa's *Il Maestro di Cappella* were all premiered by Boston Baroque.

Highlights of his work include the complete Monteverdi opera cycle, with his own new performing editions of *L'incoronazione di Poppea* and *Il ritorno d'Ulisse*; the American premiere of Rameau's *Zoroastre*; the Boston premiere of Rameau's *Pigmalion*; the New England premieres of Gluck's *Iphigénie en Tauride* and *Alceste*;

and the Beethoven symphonies on period instruments. Mr. Pearlman is also known for his internationally acclaimed series of Handel operas including *Agrippina*, *Alcina*, *Giulio Cesare*, and *Semele*. He made his Kennedy Center debut with The Washington National Opera in Handel's *Semele* and has guest conducted the National Arts Center Orchestra of Ottawa, Utah Opera, Opera Columbus, Boston Lyric Opera, Minnesota Orchestra, San Antonio Symphony and the New World Symphony. Mr. Pearlman is the only conductor from the early music field to have performed live on the internationally televised GRAMMY® Awards show.

Mr. Pearlman grew up in Oak Park, Illinois, where he received training in composition, violin, piano, and theory. He received his Bachelor of Arts degree from Cornell University, where he studied composition with Karel Husa and Robert Palmer. In 1967–1968, he studied harpsichord in Amsterdam with Gustav Leonhardt on a Fulbright Grant, and in 1971 he received his Master of Music in composition from Yale University, studying composition with Yehudi Wyner and harpsichord with Ralph Kirkpatrick. After moving to Boston, he performed widely as a solo harpsichordist in the U. S. and Europe, and in 1973 he founded the first American period-instrument orchestra, Banchetto Musicale, now called Boston Baroque. He also served as Professor of Music in the Historical Performance department at Boston University's School of Music.

Recent compositions by Martin Pearlman include a string quartet, piano works, a comic chamber opera *The Life and Opinions of Tristram Shandy*, a three-act work on *Finnegans Wake*, as well as *The Creation According to Orpheus*, for solo piano, harp, percussion and string orchestra. He has also composed music for three plays of Samuel Beckett, commissioned by and premiered at New York's 92nd Street Y and performed at Harvard University.

## **MEDIA INFORMATION & PHOTOS AND VIDEO ASSETS**

- High-res photos and videos of Boston Baroque, including headshots of artists, are available [here](#).

## **BOSTON BAROQUE 2022-2023 CONCERT SEASON AT-A-GLANCE**

**March 25, 2023 at 8pm\***

GBH Calderwood Studio (Brighton)

*\*Performance streamed live on IDAGIO and available on-demand for 30 days*

**March 26, 2023 at 3pm**

NEC Jordan Hall (Boston)

MOZART: Symphony No. 41, "Jupiter"

MOZART: *Sinfonia concertante*

Christina Day Martinson, violin

Jason Fisher, viola

**April 20, 2023 at 8pm**

**April 21, 2023 at 8pm\***

**April 23, 2023 at 3pm**

GBH Calderwood Studio (Brighton)

*\*Performance streamed live on IDAGIO and available on-demand for 30 days*

Opera: GLUCK's *Iphigénie en Tauride*

Wendy Bryn Harmer, Iphigénie

Jesse Blumberg, Oreste

William Burden, Pylade

David McFerrin, Thoas

Mo Zhou, stage director