

# BOSTON BAROQUE

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FOR IMMEDIATE RELEASE:

## **Boston Baroque presents** **Mozart's *Don Giovanni***

Starring Sidney Outlaw in the title role  
alongside Susanna Phillips, Patrick Carfizzi, and Michelle Bradley

**BOSTON, MA**—Boston Baroque presents a new production of Mozart's seminal opera, [\*Don Giovanni\*](#), with a contemporary take on the classic story of seduction and betrayal. Performances will take place on Thursday, April 25 at 7:30pm, Friday, April 26 at 7:30pm, and Sunday, April 28 at 3pm at The Huntington Theatre in Boston, MA—marking Boston Baroque's inaugural performances at the venue. The Friday evening presentation will also be livestreamed on the global streaming platform IDAGIO, welcoming virtual audiences around the world alongside live audiences onsite.

The world-renowned cast features Sidney Outlaw in his debut as Don Giovanni; the return of Susanna Phillips to Boston Baroque as Donna Anna; and Patrick Carfizzi as Leporello and Michelle Bradley as Donna Elvira—both of whom are making their company debuts. Maya Kherani, who recently debuted with Boston Baroque in Handel's *Messiah*, is back as Zerlina. David McFerrin and Nicholas Phan also take the stage again as Masetto and Don Ottavio respectively. Lifetime artistic collaborator Kevin Deas celebrates his 44th performance with Boston Baroque as Commendatore.

This new production of *Don Giovanni* will be led by conductor and Founding Music Director Martin Pearlman, and marks Boston Baroque's first collaboration with Stage Director Chuck Hudson (Pittsburgh Opera, Seattle Opera). In *Don Giovanni*, as with other Boston Baroque operas, the audience will experience the orchestra as central to the action. Boston Baroque will present the original Prague version of Mozart's opera,

38 years after performing the American period instrument premiere of the work in 1986. As the first period instrument orchestra established in North America, Boston Baroque pioneered a style of opera presentation that has continued to develop over 50 years. The orchestra occupies center stage while the action of the singers—costumed, with sets and lighting designed specifically for the performance—takes place around it.

Hudson has assembled a world-class crew for the production, including projection designer Greg Emetaz (New York City Opera, Washington National Opera) and costume designer Daniel Cole (NYU, FIT). They are joined by GBH Production Group's in-house crew, including Lighting Designer Fred Young. Livestream Director Matthew Principe (Metropolitan Opera, Detroit Opera) will bring the story to life for virtual audiences.

Don Giovanni, the infamous libertine and antihero of Mozart's opera, has been a captivating character for centuries. His hedonistic pursuits, disregard for societal norms, and unapologetic behavior have intrigued audiences. Like famous athletes and performers in the news today, Don Giovanni exploits his superstar status to the fullest. His escapades are splashed across tabloids, and he revels in the attention. His fans adore him, even when he pushes boundaries. His encounters are fueled by lust, power, and the thrill of breaking societal norms. He leaves a trail of broken hearts and scandalous headlines.

La Commedia dell'Arte was a form of comic, physical theater that originated in Italy during the Renaissance and featured archetypal characters that resonated with the audience. Mozart was fascinated by Italian culture and language, and he incorporated elements of Commedia dell'Arte in his operas, especially in his four most famous works: *Le nozze di Figaro*, *Così fan tutte*, *Don Giovanni*, and *Die Zauberflöte*. Based on a long history of Commedia versions of the story, the opera *Don Giovanni* combines the serious and comic aspects of Mozart's music, as well as the buffa and seria styles of opera, to create a dark comedy that explores the themes of love, betrayal, revenge, and justice.

Audiences near and far will have the opportunity to join Boston Baroque for both programs, as we welcome live audiences onsite at The Huntington Theatre and virtual audiences around the world via livestream on IDAGIO Concerts. This season, Boston Baroque's virtual audiences have spanned across five continents (North America, South America, Asia, Europe, and Australia) and over 22 countries.

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) 933-8600. Livestream tickets begin at \$9, and in-person tickets range from \$50-\$175. 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*.

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