

BOSTON BAROQUE

The logo for Martin Pearlman Music Director is an octagonal shape with a thin black border. Inside the octagon, the text "Martin Pearlman" is on the top line and "Music Director" is on the bottom line, both in a simple, black, sans-serif font.

Martin Pearlman
Music Director

ABOUT CHRISTINA DAY MARTINSON, CONCERTMASTER

Christina Day Martinson serves as the Concertmaster for Boston Baroque. Born in Saskatchewan, Canada, she has been a featured soloist with Boston Baroque, the Handel and Haydn Society, The Bach Ensemble, Tempesta di Mare, the Unicamp Symphony Orchestra in Brazil and the Philharmonisch Orkest Mozart in Amsterdam. A recipient of the Netherland-America Foundation Grant and Frank Huntington Beebe Award, Martinson holds degrees from the New England Conservatory of Music, Boston, the Royal Conservatory in The Netherlands, and received her Master of Music in Historical Performance from Boston University.

Martinson also serves as Associate Concertmaster for the Handel and Haydn Society and has performed as Concertmaster under conductors such as Roger Norrington, Richard Egarr, Bernard Labadie, Martin Pearlman, Nicholas McGegan, Laurence Cummings and Harry Christophers. Martinson's performances of the complete Mystery Sonatas in 2012-13 were hailed by the Boston Globe as a Top 10 Performance of the Year in 2012 and chosen by Jeremy Eichler for his Top Concerts of 2013. “[Martinson's] playing [featured] a fearless technique and, best of all, a delightful sense of spontaneity and imagination” - *Boston Globe* (2013).

Martinson has given chamber music recitals in Jordan Hall, Boston, Ishihara Hall, Japan, at the Thüringen Bachwochen in Germany, the Casals Festival, Puerto Rico and at the Leuven Festival in Belgium. Martinson recorded Vivaldi's Four Seasons with Boston Baroque for Telarc. “This is story-telling par excellence, Martinson's polished technique and elegant musicianship fired in the kiln of imagination to produce mind-pictures of such vividness that the Greek term ekphrasis, with all its rhetorical associations, hardly covers it” – *Gramophone*, May, 2009.