

BOSTON BAROQUE

Martin Pearlman
Music Director

Discography

“A flourish of technical complexity and musical wizardry . . . [Christina Day Martinson's] execution was breathtaking.”

—*Boston Classical Review*

Biber The Mystery Sonatas

Nominated for Best Classical Instrumental Solo GRAMMY® Award in 2019

© 2018 Linn Records



“...the music is as ravishing and moving as in anything the composer ever wrote...”

—*Audiophile Audition*

Monteverdi Il ritorno d'Ulisse in patria

Nominated for two GRAMMY® Awards in 2015

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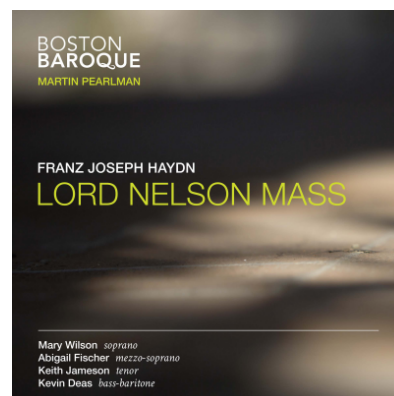


“The incessant *joie de vivre* of this performance is bubbly and infectious”

—*Fanfare*

Haydn Lord Nelson Mass Symphony No. 102 in Bb

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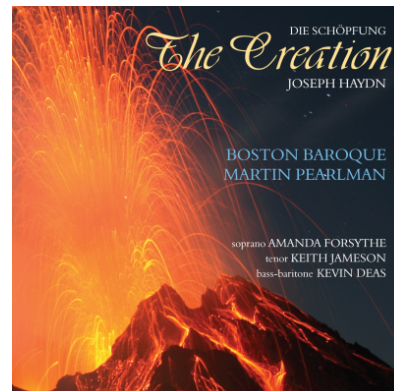
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“About once a decade have I found the recording, one that has everything...Martin Pearlman's *Creation* joins that list...”

—*Fanfare*

Haydn The Creation



Named one of the “Top Ten Classical CDs of 2012” by *Manchester Evening News*

© 2011 Linn Records

“Thoughtful, sensitive, stylish and joyous.”

—*Gramophone*

Mozart Arias for Male Soprano

© 2010 Telarc



“Boston Baroque's playing combines supreme technical precision with unexpected psychological depth.”

—*Gramophone*

Vivaldi The Four Seasons

© 2009 Telarc



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“Martin Pearlman and Boston Baroque make Handel bounce, caper, glide, and sing.”
—*The Stranger*, Seattle

Handel
Concerti Grossi, Op. 6, Nos. 7-12

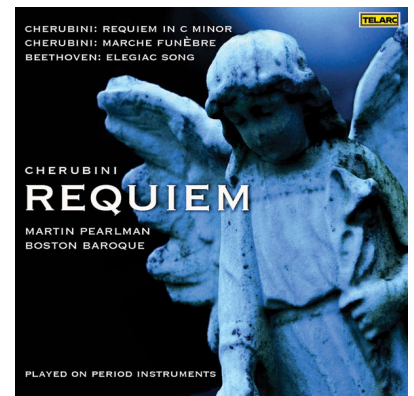
© 2008 Telarc



“...Performed with delicacy and conviction. Pearlman gets world-class performances from his choristers...and the first-rate surround sonics have a fulsome cathedral sound...”
—*Audiophile Audition*

Cherubini
Requiem

© 2007 Telarc

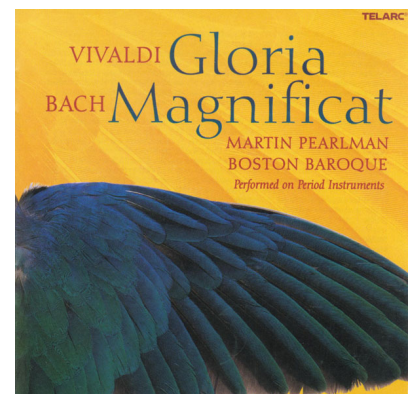


“The joyous music surges with energy. The brilliant players and the exuberant chamber chorus achieve near-perfect balance.”
—*Cleveland Plain Dealer*

Vivaldi
Gloria

Bach
Magnificat

© 2006 Telarc



BOSTON BAROQUE

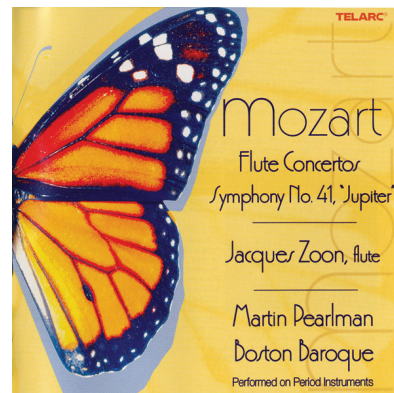
Martin Pearlman
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“A performance full of dramatic contrasts,
vibrant colors, and poetic feeling.”

—*The Boston Globe*

Mozart Flute Concertos Symphony No. 41, “Jupiter”

© 2005 Telarc



“The most desirable version...on the market.
Martin Pearlman and Boston Baroque play
stylishly with a fine balance of grace and
ebullience...”

—*Strings*

Bach The Complete Orchestral Suites

© 2004 Telarc

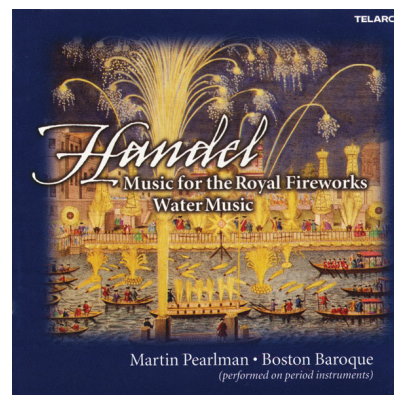


“A vital, ebullient performance.”

—*The New York Times*

Handel Music for the Royal Fireworks Water Music

© 2003 Telarc



BOSTON BAROQUE

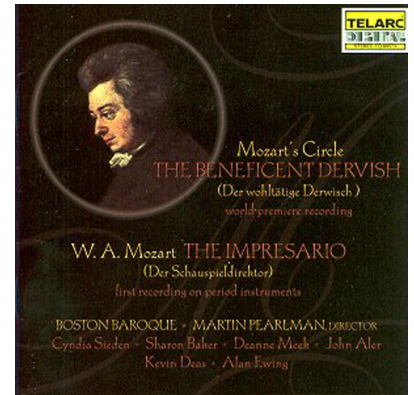
Martin Pearlman
Music Director

“...the period-instrument orchestra sounds so crisp and clean, and Pearlman conducts with so infectious a verve and sense of color and phrase...”

—*Fanfare*

Mozart's Circle: The Beneficent Dervish Mozart: The Impresario

© 2002 Telarc



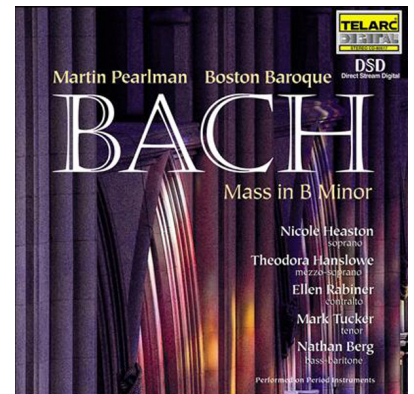
“...Mr. Pearlman's rendition is a thorough joy to listen to...”

—*The Dallas Morning News*

Bach Mass in B minor

Nominated for Best Performance of a Choral Work GRAMMY® Award in 2000

© 2000 Telarc



“So compelling and so powerful... Pearlman... draws vivid and dramatic playing from his admirable group...”

—*Gramophone*

Gluck Iphigénie en Tauride

© 2000 Telarc



BOSTON BAROQUE

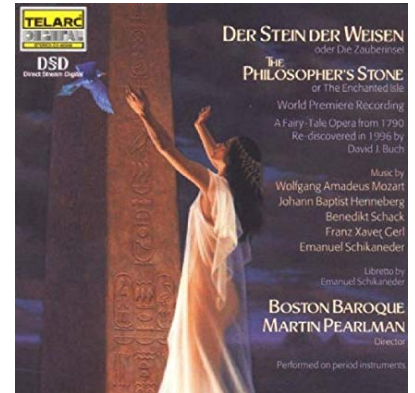
Martin Pearlman
Music Director

“The score is beautifully served by Pearlman's vocal soloists and the spirited, stylish playing of his excellent period instruments orchestra. Warmly recommended.”

—*Chicago Tribune*

Mozart The Philosopher's Stone

© 1999 Telarc

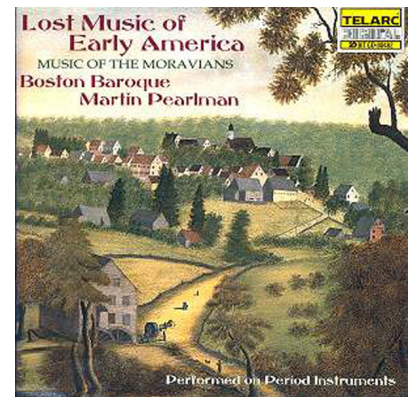


“This recording is a triumph... highest grades to everyone involved.”

—*Early Music America*

Lost Music of Early America Music of the Moravians

© 1998 Telarc



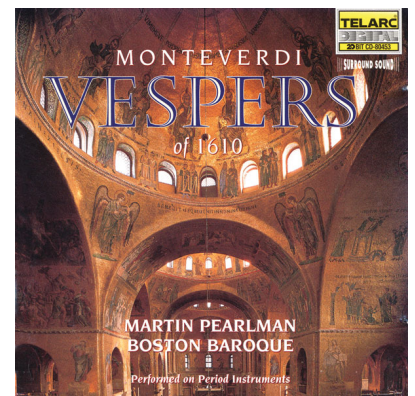
“A stunning accomplishment...”

—*Fanfare*

Monteverdi Vespers of 1610

Nominated for Best Performance of a Choral Work GRAMMY® Award in 1998

© 1997 Telarc



BOSTON BAROQUE

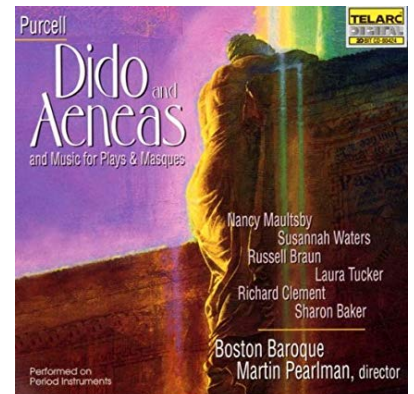
Martin Pearlman
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“Chorus and orchestra are trained to perfection, and Pearlman gives the work tremendous impetus...”

—*Stereo Review*

Purcell Dido and Aeneas

© 1996 Telarc



“Martin Pearlman's Boston Baroque premiere recording of the Levin edition on period instruments is splendid...”

—*CD Review*

Mozart Requiem

© 1995 Telarc



“This is a set of Brandenburgs to treasure and it belongs on the shelf of every Bachophile or lover of the Baroque.”

—*Fanfare*

Bach The Complete Brandenburg Concertos

© 1993 & 1994 Telarc



BOSTON BAROQUE

Martin Pearlman
Music Director

“Behold, I tell you a mystery: the history of recording has not seen a more beautifully styled or elegantly sung Messiah than this one.”

—*The Detroit News and Free Press*

Handel Messiah



Nominated for Best Performance of a Choral Work GRAMMY® Award in 1992
Named best Messiah recording of all time by Classic CD Magazine

© 1992 Telarc

“This recording... warrants a place on your shelf, regardless of the version sitting there now. This is Handel that sounds like Handel.”

—*Classical CD*

Handel Concerti Grossi, Op. 6, Nos. 1-6

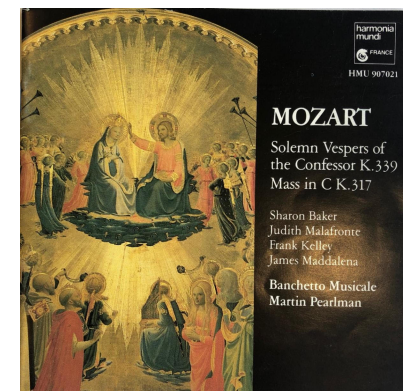


© 1992 Telarc

“The ensemble singing is flawless. The playing... is nearly perfect...”

—*Fanfare*

Mozart Solemn Vespers of the Confessor, K. 339 Mass in C, K. 317



© 1990 Harmonia Mundi

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“The whole ensemble is one of light-hearted pleasure... The soloists are unusually good.”

— *The Richmond News*

Haydn Lord Nelson Mass

© 1986 Caedmon

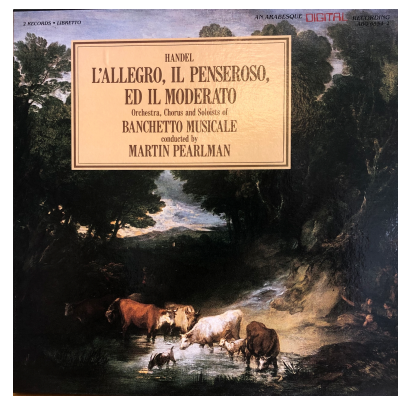


“Pearlman and his forces have made great strides toward the establishment of an American school of accomplished Handel performances. More, please.”

— *Fanfare*

Handel L’Allegro, Il Penseroso, ed Il Moderato

© 1986 Caedmon

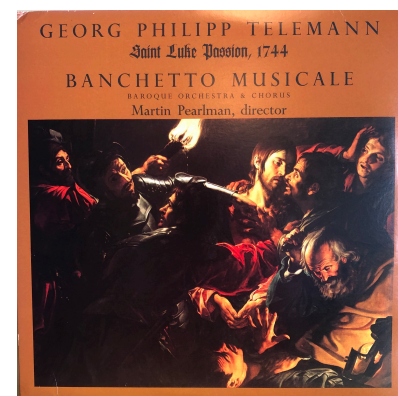


“A splendid, delightful performance—unmistakenly baroque in feeling and execution, yet always fresh.”

— *American Record Guide*

Telemann Saint Luke Passion

© 1982 Titanic Records



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“The playing is full of vitality...”

—*Gramophone*

Telemann
Orchestral Suites in G minor and D Major
Concerto in E minor

© 1978 Titanic Records



For more information:

Emily Kirk Weddle, *Director of Marketing*

eweddle@bostonbaroque.org

(617) 987-8600

<https://baroque.boston/discography>