

BOSTON BAROQUE

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FOR IMMEDIATE RELEASE:

Boston Baroque ushers in spring with an all-Mozart program

Featuring Mozart's beloved "Jupiter" Symphony No. 41 and charming
Sinfonia concertante for violin and viola

BOSTON, MA – Boston Baroque's 50th Season continues with a shimmering all-Mozart program this March. The performance on Saturday, March 25 at 8pm will be held at GBH's Calderwood Studio in Brighton, welcoming live studio audiences on site and virtual audiences around the world via livestream on IDAGIO's Global Concert Hall. The performance on Sunday, March 26 at 3pm will be held at NEC's Jordan Hall in Boston.

Led by Founding Music Director Martin Pearlman, the no-intermission 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. Composed during the two-year period of 1778-79, this is one of several *sinfonia concertante* composed for a variety of instrument pairings, including flute and harp, piano, and multiple wind instruments. Only fragments of this concerto for violin and viola survive in Mozart's hand, with the work known today pulled principally from the first edition, which appeared ten years after his death. However, the manuscript fragments available do show that the cadenzas are Mozart's own.

The program ends with Mozart's beloved "Jupiter" Symphony No. 41, one of the composer's final works. The name "Jupiter," was attached to this work after Mozart's death, most likely by the English impresario Johann Peter Salomon, known for commissioning Haydn's last twelve symphonies. From its very opening, the symphony has the weighty sonority and character that set it apart from most other

symphonies by Mozart or his contemporaries. The final movement – the most well-known from the work – creates a dynamic climax of the entire work, an aural shock from the rather lighthearted endings that were common in earlier symphonies. The feeling of seriousness and weight in this symphony was no doubt one reason why the "Jupiter" remains so popular.

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.

Both in-person and livestream tickets are available for purchase online at 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