Boston Baroque continues holiday tradition with annual *Messiah* and New Year’s concerts

Handel’s *Messiah* ushers in the holiday season with superstar soloists Amanda Forsythe, Ann McMahon Quintero, Thomas Cooley, and Andrew Garland

BOSTON, MA—Boston Baroque rings in the holiday season with two December programs that have become beloved holiday traditions for so many: Handel’s *Messiah* and our New Year’s Celebration concerts. This year’s *Messiah* will take place on December 6th and 7th at 7:30pm at New England Conservatory’s Jordan Hall. The New Year’s Celebration concerts will be on Tuesday, December 31st at 8pm and Wednesday, January 1st at 3pm at Sanders Theatre at Harvard University.

Boston Baroque’s entrancing orchestra, including concertmaster and recent GRAMMY®-nominee Christina Day Martinson, and captivating chorus will perform Handel’s cherished holiday oratorio twice this December. This year will feature an all-star cast of soloists, including Amanda Forsythe, soprano; Ann McMahon Quintero, mezzo-soprano; Thomas Cooley, tenor; and Andrew Garland, baritone. The holiday season is not complete without Boston Baroque’s celebrated annual performances of the complete *Messiah*.

The New Year’s Celebration program of Baroque sparklers is the perfect way to ring in the new year. A popular annual event at Harvard University’s Sanders Theatre, this year will feature Corelli’s Concerto Grosso No. 6, an orchestral suite by Rameau, a pair of Bach gems—his Concerto in D for Three Violins and Orchestral Suite No. 4 in D—and Vivaldi’s glittering motet, “Nulla in mundo paz sincera” with soprano Maggie Finnegan. The tradition continues with complimentary champagne and chocolates to toast the end of one year, and the start of the next.

Single tickets begin at $25, and season subscriptions start at $81. Both may be purchased online at bostonbaroque.org or by calling the Boston Baroque offices at 617-987-8600.
ABOUT BOSTON BAROQUE

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.

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-five 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.


High-res photos available for download online:  
http://www.bostonbaroque.org/press-room/photo-gallery

ABOUT MARTIN PEARLMAN, FOUNDING MUSIC DIRECTOR AND CONDUCTOR

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, Pearlman tours in the United States and Europe and has produced twenty-five 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 an exploration of 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*.

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 1967–68, he studied harpsichord in Amsterdam with Gustav Leonhardt on a Fulbright Grant and in 1971, he received his Masters of Music in composition from Yale University, studying composition with Yehudi Wyner and harpsichord with Ralph Kirkpatrick. In 1971, he moved to Boston and began performing widely in solo recitals and concertos. From 2002-2016, he was a Professor of Music at Boston University’s School of Music in the Historical Performance department.
BOSTON BAROQUE
2019-2020 CONCERT SEASON AT-A-GLANCE

October 25, 2019 at 8pm
October 27, 2019 at 3pm
NEC’s Jordan Hall
Mozart and Haydn

Featuring Amanda Forsythe, soprano

Mozart: “Linz” Symphony No. 36 in C
Mozart: "Barbaro, oh Dio, mi vedi" from Il re pastore
Mozart: "Ruhe sanft, mein holdes Leben" from Zaide
Mozart: "Bella mia fiamma, addio"
Haydn: "Anna, m’ascolta” from Il ritorno di Tobia
Haydn, Symphony No. 102 in B flat

December 6, 2019 at 7:30pm
December 7, 2019 at 7:30pm
NEC’s Jordan Hall

Amanda Forsythe, soprano
Ann McMahon Quintero, mezzo-soprano
Thomas Cooley, tenor
Andrew Garland, baritone

Handel: Messiah

December 31, 2019 at 8pm
January 1, 2020 at 3pm
Sanders Theatre at Harvard University
New Year’s Eve and First Day Gala Concerts

with Maggie Finnegan, soprano

Corelli: Concerto Grosso, Opus 6, No. 6 in F
Bach, Concerto in D Major for three violins (after BWV 1064)
Vivaldi: Motet, “Nulla in mundo pax sincera”
Rameau: Orchestral Suite
Bach: Orchestral Suite No. 4 in D
March 27, 2020 at 8:00pm  
March 29, 2020 at 3:00pm  
NEC’s Jordan Hall  

Featuring Christina Day Martinson, violin  

Vivaldi: *The Four Seasons*  
Vivaldi: *Gloria* for Chorus and Orchestra  
Monteverdi: *Beatus Vir*  

April 24, 2020 at 7:30pm  
April 25, 2020 at 7:30pm  
NEC’s Jordan Hall  

Paula Murrihy, Ariodante  
Kiera Duffy, Ginevra  
Sonja Tengblad, Dalinda  
Ann McMahon Quintero, Polinesio  
Rufus Müller, Lurcanio  
Matthew Brook, Re di Scozia  
Jonas Budris, Odoardo  

Opera  
Handel: *Ariodante*