“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
℗ 2015 Linn Records

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

Haydn
Lord Nelson Mass
Symphony No. 102 in Bb

℗ 2013 Linn Records
“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
“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
“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
“...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
“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
“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
“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
“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
“The playing is full of vitality...”
—Gramophone

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

© 1978 Titanic Records

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