

BOSTON BAROQUE

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For Immediate Release:

Boston Baroque postpones performances of Vivaldi's *The Four Seasons* and *Gloria* and cancels Handel's *Ariodante*

New England Conservatory suspends access to Jordan Hall in response to COVID-19 health alert

BOSTON, MA—Boston Baroque will postpone its March performances of Vivaldi's *The Four Seasons* and *Gloria* to a yet-to-be determined date later this spring. Boston Baroque's April opera productions of Handel's *Ariodante* have been cancelled.

"In light of New England Conservatory's decision to close its campus to the public, and as the Governor of Massachusetts has declared a state of emergency throughout the Commonwealth, we feel this is the most prudent path forward, given the uncertain situation at hand and the limited options available to us," said Jennifer Ritvo Hughes, Executive Director. "That said, the arts play an important role in times of challenge, and it is my hope that Boston Baroque—through our recordings and videos—will continue to be a source of inspiration and joy throughout the coming weeks and months, albeit in a different medium."

Boston Baroque is dedicated to our mission of providing world-class performances that bring early music to life for modern audiences. Plans to invest in alternate concert experiences for our patrons are underway, including releasing archival recordings of past opera productions online to stream, and exchanging tickets for alternate concerts to ticket holders of Handel's *Ariodante*.

Boston Baroque remains committed to the safety and well-being of our community, and we continue to closely monitor all recommendations from the Commonwealth of Massachusetts, including Governor Baker's recent declaration of a state of emergency, and the Centers for Disease Control and Prevention.

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.

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.

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*.

High-res photos available for download online:

<https://baroque.boston/press-kit>

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, 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. 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.

Recent compositions by Martin Pearlman include his comic chamber opera *Tristram Shandy*, 3-act *Finnegans Wake: an Operoar!*, 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 in 2007.