Introducing Boston Baroque Live

Handel’s *Agrippina* starring Susanna Phillips and David Hansen launches Boston Baroque’s new live recorded performances streaming platform

*BOSTON, MA*—Boston Baroque is proud to introduce its first-ever live recorded performance streaming platform, Boston Baroque Live. In response to the shuttering of concert halls around the world, Boston Baroque is committed to keeping the music alive for audiences. Kicking off with Handel’s delightfully entertaining *Agrippina* starring Susanna Phillips and David Hansen, the organization will be releasing full-length opera productions and concerts of choral and orchestral works across multiple video platforms that can be accessed at Boston Baroque Live, a new portal on the Boston Baroque website, baroque.boston/live.

“I’m excited that Boston Baroque can start offering some of our recent performances online,” says Music Director Martin Pearlman. “It feels especially meaningful to bring our music to a wider audience during these anxious times, when people need the inspiration of the arts more than ever. Combining our early instruments with modern technology seems like the perfect way to do that.”

Starting today, audiences can watch the full-length acclaimed production of Handel’s *Agrippina* on the Boston Baroque Live platform free for 30 days, https://baroque.boston/live-handel-agrippina. Boston Baroque will release the program on the Amazon Prime Video platform after the first 30 days, where it will be free to Amazon Prime members to stream, and available to rent starting at $1.99.

The all-star cast includes soprano Susanna Phillips as Agrippina, countertenor David Hansen as Nero, soprano Amanda Forsythe as Poppea, and bass-baritone Kevin Deas as Claudius, with Music Director Martin Pearlman conducting. A comedic tour-de-force, Handel’s operatic masterpiece tells the story of Agrippina’s plot to install her son, Nero, as emperor of Rome.

In addition to full-length videos, Boston Baroque Live features exclusive *Agrippina* content like cast biographies and program notes by Music Director Martin Pearlman, over 30 archival...
performance clips immediately available for streaming, and audio excerpts from seven commercial recordings.

Over the next few months, Boston Baroque will continue to release full-length videos and clips to the community via Boston Baroque Live, YouTube, and Amazon Prime Video. Upcoming releases include Mozart’s *Requiem* and Symphony No. 40 with Boston Baroque’s renowned chorus and orchestra, Bach’s Brandenburg Concerto No. 4 with GRAMMY®-nominated concertmaster Christina Day Martinson, and Monteverdi’s opera *L’incoronazione di Poppea* with soprano Amanda Forsythe and countertenor Anthony Roth Costanzo.

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 Perlman, 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:

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 Tauroide* 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 Operoarl*, 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.