Boston Baroque releases Mozart’s Requiem and Symphony No. 40 on Boston Baroque Live

Newest addition to the streaming platform features Boston Baroque’s renowned chorus and orchestra

BOSTON, MA—Boston Baroque is proud to introduce Mozart’s Requiem, “Exsultate, jubilate,” and Symphony No. 40 as the next full-length concert release on Boston Baroque Live. Starting today, audiences can watch the full-length concert on the Boston Baroque Live platform free for 30 days, featuring all-star soloists soprano Amanda Forsythe on both the Requiem and “Exsultate, jubilate,” alto Ann McMahon Quintero, tenor Thomas Cooley, and bass Kevin Deas on the Requiem, and Boston Baroque’s renowned chorus and orchestra.

Boston Baroque will release the concert on Amazon Prime Video after the first 30 days, where it will be free to Amazon Prime members to stream, and available to rent starting at $1.99. Boston Baroque’s first full-length release, Handel’s Agrippina, will also be made available to stream on Amazon Prime.

Recorded October 22, 2017, the performance features the drama and mystery of Mozart’s Requiem, one of his best-known and most beloved works, alongside the joyful concert aria “Exsultate, jubilate,” and the airy “Symphony No. 40.” For detailed information about the program, read Music Director Martin Pearlman’s Program Notes.

In response to the shuttering of concert halls around the world, Boston Baroque is committed to keeping the music alive for audiences. 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.

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.


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 Operaoral*, 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.