Announcement comes in letter from Executive Director Jennifer Ritvo Hughes

As spring moves into summer and we start our new fiscal year, we remain grateful for the support and encouragement of fans everywhere. Our goal remains the same: to bring world-class Boston Baroque performances to you, our audiences, in a manner that is safe for everyone.

Our plans for the coming season involve a combination of live concerts and continued expansion of our streaming content presented through Boston Baroque Live.

A POP-UP CONCERT SEASON IN 2020-2021

Because so much about the trajectory of this virus remains unknown, Boston Baroque’s 2020-2021 live concert season will be a series of pop-up concerts that will be presented when it is safe to bring musicians and audiences together.

Tickets will go on sale three weeks before each performance. This means we will not sell tickets until we are confident that we can deliver on the program, thereby avoiding cancellations and postponements. This practice will allow us to be nimble in an uncertain environment.

To whet your appetite for the coming season, our first pop-up program will feature Vivaldi’s The Four Seasons. We are hopeful that this concert will take place in the fall—predicated on access to daily testing for our musicians and on-site pre-concert testing for our audiences. This Boston Baroque concert experience will be different:
audiences and musicians will wear masks and be socially distanced, the ensemble and audience will be smaller, and performances will have no intermission. We will continue to offer live streaming options to audience members who prefer to enjoy Boston Baroque performances from home.

A BOSTON BAROQUE LIVE CONCERT SEASON

We have been amazed by the outpouring of support for Boston Baroque Live, our streaming channel on our website and Amazon Prime. Each month for the foreseeable future, Boston Baroque will release full-length concerts and operas. Some of the planned content over the coming year includes Beethoven’s Fidelio, our New Year’s Eve Celebrations from 2018 and 2019, and Handel’s Giulio Cesare.

In addition to the concerts, we look forward to bringing you behind the scenes of these programs. Our Boston Baroque Live platform will include interviews (and interactive Q&As) with the artists, conversations with our music director and musicians, special musical performances, concert talks, and more. We hope this programming will allow you, our audience, to engage with our music more deeply than ever before.

The future will be different, but it will be bright.

We recognize that this coming season will be a new experience for everyone. We are confident that you will have the opportunity to enjoy the high-caliber concerts that you have come to expect from Boston Baroque, in an environment where your comfort level remains high and your satisfaction with the performance remains unparalleled.

With warm wishes,
Jennifer Ritvo Hughes, Executive Director

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 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.