Boston Baroque releases Handel’s *Giulio Cesare in Egitto* on *Boston Baroque Live*

Free full-length opera stars Metropolitan Opera star Susanna Phillips and countertenors Lawrence Zazzo and John Holiday

**BOSTON, MA**—Boston Baroque is proud to introduce George Frideric Handel’s glittering opera *Giulio Cesare in Egitto*, which premiered in 1724, as the next full-length concert release on *Boston Baroque Live*. Sparks fly and empires fall in this opera as the seductive and vengeful Cleopatra fights to claim the Egyptian throne with the help of her lover, Julius Caesar. Starting today, audiences can watch the opera, which was filmed in 2017, on the *Boston Baroque Live* platform at baroque.boston free for 30 days.

The all-star cast includes countertenor Lawrence Zazzo in the title role, soprano Susanna Phillips as Cleopatra, countertenor John Holiday as Tolomeo (Ptolomy), mezzo-soprano Ann McMahon Quintero as Cornelia, and mezzo-soprano Jennifer Rivera as Sesto, with Music Director Martin Pearlman conducting. For detailed information about the program, read Music Director Martin Pearlman’s program notes here.

Boston Baroque also continues its pop-up livestream concert series with “A Baroque Holiday” on Saturday, December 5 at 7pm featuring music by Charpentier, Corelli, Bach, and Vivaldi and soloists Christina Day Martinson and Aldo Abreu. Boston Baroque’s entire 2020-2021 Virtual Season also includes the upcoming full-length release of Handel’s *Messiah*, exclusive behind-the-scenes talks, and newly-produced documentary short films featuring our world-renowned musicians and soloists, produced by Emmy-nominated filmmaker Nathaniel Hansen.

During what will be an unprecedented concert season for all arts organizations, Boston Baroque is committed to finding innovative and safe ways to share our music with audiences across Massachusetts and around the world. Single tickets and subscriptions to Boston Baroque’s 2020-2021 Virtual Season are on sale now at baroque.boston.
BOSTON BAROQUE’S 2020-2021 MONTHLY RELEASES ON BOSTON BAROQUE LIVE

September 15, 2020: Beethoven’s Fidelio
October 15, 2020: Biber’s The Mystery Sonatas
November 15, 2020: Handel’s Giulio Cesare
December 1, 2020: Handel’s Messiah
December 31, 2020: New Year’s Celebration
February 15, 2021: Beethoven’s Symphony No. 5
March 15, 2021: Highlights from Monteverdi’s L’incoronazione di Poppea
April 15, 2021: Handel’s Water Music Suite
May 15, 2021: Monteverdi’s Vespers of 1610
June 15, 2021: Handel’s Jephtha

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:
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 Opera!, 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.

ABOUT FILMMAKER NATHANIEL HANSEN

Originally from Portland, Oregon, Nathaniel Hansen is a Peabody Award winning, (national) Emmy nominated producer, and an award-winning Director, Cinematographer, and Editor.
His independent film work has screened at hundreds of festivals world-wide including Tribeca, SXSW, Hot Docs, Camden, RiverRun, and Independent Film Festival Boston, with the Boston Globe calling his feature film “The Elders” ‘Outstanding.”

His investigative short films have been featured online by sites like the New York Times, LA Times, The Atlantic, Quartz, and PBS. Nathaniel’s commercial work has been featured by brands such as Pantone, Clinique, Care.com, Health Catalyst, D&B, Estée Lauder, Johnson & Johnson, and Dartmouth Hitchcock.

He holds MA and MFA degrees from Emerson College, where he is also an affiliated faculty member and frequent lecturer, and resides in Boston with his family.