



"One of the world's premiere period-instrument bands!" — Fanfare
"Boston Baroque plays magnificently...with great fervor...and great delicacy." —Opera News

FOR IMMEDIATE RELEASE

Boston Baroque Announces a Stellar 2011-12 Season

Music Director Martin Pearlman and Boston Baroque, the three-time Grammy-nominated ensemble, widely regarded as *'one of the world's premier period-instruments bands'* (Fanfare), announce the ensemble's 2011-12 subscription concert series featuring **Haydn's masterpiece *The Creation***, to be recorded for international release on Linn Records; **Gluck's revolutionary opera *Orfeo ed Euridice***, semi-staged with contemporary dance; **Handel's *Messiah***, Boston Baroque's Grammy-nominated annual tradition; **gala *New Year's concerts with Bach, Handel, and champagne***, featuring music for rare triple harp, two violins, soprano, and orchestra; **Mozart Symphonies and the Double Piano Concerto** with husband/wife fortepianists Robert Levin & Ya-Fei Chuang. All concerts are conducted by Martin Pearlman. Boston Baroque also presents a special chamber concert featuring concertmaster Christina Day Martinson, violin, in the electrifyingly virtuosic **Biber's *Mystery Sonatas***.

"I am excited about performing this fantastic music in our 39th season," says Music Director Martin Pearlman. *"And as always, I am looking forward to working with the extraordinary musicians of Boston Baroque, with whom I've worked, in many cases, for over two decades, as well as with our acclaimed guest artists."* Boston Baroque continues this season to present revelatory performances of beloved works and lesser-known repertoire of the great Baroque and Classical composers. A stellar cast of established and rising new artists joins the ensemble in a season that promises exciting Boston Baroque debuts and new triumphs by returning audience favorites.

Concert Highlights

The season opens in October with one of the most beloved works of the choral repertoire—**Haydn's masterpiece *The Creation***, which Boston Baroque will record for international release as the first recording in an exciting new relationship with audiophile European label Linn Records, Gramophone's Label of the Year. Audience favorites and returning soloists **Amanda Forsythe, soprano, Keith Jameson tenor and Kevin Deas bass-baritone** will join the ensemble for the performance of Haydn's crowning achievement, which has been astonishing audiences since its premiere in 1798. Powerful choruses and colorful orchestration—including a nine-foot-long contrabassoon to depict the Leviathan—paint vivid pictures of cosmic chaos, the first dawn, and a new world teeming with wonders. Of an earlier performance of *The Creation*, The Boston Globe said that Boston Baroque performed *"with vibrant color and fleet momentum...and made it a vivid, effervescent occasion."*

Martin Pearlman's moving, fresh interpretation of **Handel's *Messiah*** has been received with standing ovations in Boston, Carnegie Hall and Krakow and Warsaw, Poland, and the Grammy-nominated recording has been acclaimed by critics on three continents for its elegance, emotional power, and intimacy. This season's holiday performances feature a stellar cast of soloists including acclaimed

returning **soprano Ava Pine** and **tenor Keith Jameson** and the Boston Baroque debuts of **mezzo-soprano Julia Mintzer** and **baritone Andrew Garland**. The Boston Globe praised **Ava Pine** in Boston Baroque's 2010 performance of **Handel's Amadigi** as "*splendid...singing with tonal richness and dramatic intensity in equal measure.*"

Festive **Gala New Year's Eve & First Day Concerts** will feature virtuoso performances by brilliant guest artist **Mary Wilson** as soprano in a **Handel cantata and a surprise finale**; Boston Baroque's **Christina Day Martinson** and **Julie Leven** in **J.S. Bach's** popular **Concerto for Two Violins**; and harpist **Barbara Poeschl-Edrich**, playing the rare Baroque triple harp in **Handel's** exquisite **Concerto for Harp and Orchestra**. Soprano **Mary Wilson** is acknowledged as one of today's most exciting young artists, receiving critical acclaim from coast to coast: "*Her feel for the sound and meaning of words was impeccable; her mastery of Handel's grand leaps and wide-ranging runs was total.*" (San Francisco Classical Voice). The virtuoso BB period orchestra plays a delightful **Corelli concerto grosso**.

In March, pre-eminent fortepianists, husband and wife **Robert Levin** and **Ya-Fei Chuang**, play Mozart's enchanting **Concerto for Two Pianos**, and Martin Pearlman conducts the brilliant and youthful **Symphony No. 29 in A**, and the popular late **Symphony No. 36 (Linz)**. This concert continues the collaboration between Boston Baroque and Mozart scholar-performer Levin, that began with Boston Baroque's highly praised recording of the Mozart *Requiem* as completed by Robert Levin. Robert Levin is renowned for his restoration of the Classical period practice of improvised embellishments and cadenzas; his Mozart and Beethoven performances have been hailed for their active mastery of the Classical musical language. Martin Pearlman's Mozart performances have been praised as "incisive, nuanced and lithe."

In May, Boston Baroque continues its acclaimed tradition of semi-staged opera--where the orchestra is seated onstage and surrounded by the dramatic action-- with **Gluck's** opera **Orfeo ed Euridice**, a revolutionary setting of the iconic story of love and loss that influenced opera composers from Mozart to Wagner. Gluck's remarkable orchestration conjures up the music with which Orpheus charms the king of the underworld, and Orpheus' lament, *Che farò senza Euridice? (What will I do without Euridice?)*, is one of the most famous and heart-wrenching moments in opera. Staging is by **David Gately**, making his Boston Baroque debut: London's Classical Source wrote of his recent concert staging of *Angels in America* in a hit BBC/Barbican production, "*The concert staging by David Gately...was wholly attuned to the music... with a heightening sense of involvement that drew the audience through the evolving drama.*" British countertenor **Owen Willetts** makes his Boston Baroque debut in the title role, and the incomparable **Mary Wilson** is Euridice. Music Director Martin Pearlman, whom BBC Magazine called "*a Gluckian through and through*", bases this performance on the original, more dramatic Italian-language version, rather than the more frequently heard Paris version. With contemporary dance.

In a special chamber concert in February, Concertmaster **Christina Day Martinson** gives a *tour de force* performance of four of the rare and beautiful **Mystery (or Rosary) Sonatas** of **Heinrich Biber**. These extraordinary pieces rank, along with Bach's unaccompanied violin music, among the most challenging works in the Baroque violin repertoire, and Biber's experimentation with the instrument is unique, even to this day. Each sonata depicts one of the mysteries of the rosary, and retunes the violin so that it can play chords that are normally impossible, causing the instrument to resonate differently for each sonata. The sonatas, which are rarely played as a set, take us on a remarkable journey. An artist to watch, Ms. Day Martinson has been widely acclaimed: Gramophone said of her recording of Vivaldi's *Four Seasons* with BB: "*This is story-telling par excellence, Martinson's technique and musicianship fired in the kiln of*

imagination." This is an astonishing concert not to be missed. Martin Pearlman plays keyboards, Sarah Freiberg cello, and Victor Coelho, theorbo.

Performances and Ticket Information

All subscription performances are at New England Conservatory's Jordan Hall and Sanders Theatre in Cambridge. The special non-subscription chamber concert of Biber's Mystery Sonatas is at First Church in Cambridge. Three-, four- and five-concert subscription packages are available now in prices starting at \$82. Single tickets start at \$27 and go on sale September 7. Group sales are available from the box office. For more ticket information, ticket orders, and to request a detailed brochure, call BB box office, at 617.484.9200 ext. 1, Monday through Friday from 10 am to 5 pm. Tickets may also be purchased online at www.bostonbaroque.org.

Press Photos and Information

For downloadable photos and more concert and ensemble information, see www.bostonbaroque.org, or contact Martha Ondras, Communications Director, by email at mondras@bostonbaroque.org, or by phone at 781 789 7678.

Season Calendar

All concerts, except the special chamber concert, are conducted by Martin Pearlman. Pre-concert talks are by Laura Pritchard.

HAYDN, THE CREATION

Friday, October 21	8:00 pm at Jordan Hall	Pre-concert talk at 7:00 pm
Saturday, October 22	8:00 pm at Jordan Hall	Pre-concert talk at 7:00 pm

Performed in German
Amanda Forsythe, soprano
Keith Jameson, tenor
Kevin Deas, bass-baritone

HANDEL'S MESSIAH

Friday, December 9	7.30 pm at Jordan Hall
Saturday, December 10	7:30 pm at Jordan Hall

Ava Pine, soprano
Julia Mintzer, mezzo-soprano
Keith Jameson, tenor
Andrew Garland, baritone

GALA NEW YEAR'S EVE & FIRST DAY CONCERTS

Saturday, December 31	8:00 pm at Sanders Theatre, Cambridge
Sunday, January 1	3:00 pm at Sanders Theatre, Cambridge

Free parking
Intermission Champagne Reception sponsored by Cambridge Trust Co.
Christina Day Martinson and Julie Leven, violins

J.S. Bach, Concerto for Two Violins in D minor, BWV 1043
Barbara Poeschl-Edrich, triple harp
Handel, Concerto for Harp in B-flat Major, Op. 4, No. 6
Mary Wilson, soprano
Handel, Cantata, *Crudel tiranno amor*
Corelli, Concerto Grosso, op. 6, no. 6

MOZART, ROBERT LEVIN, and YA-FEI CHUANG

Friday, March 2 8:00 pm at Jordan Hall Pre-concert talk at 7:00 pm
Saturday, March 3 8:00 pm at Jordan Hall Pre-concert talk at 7:00 pm
Robert Levin and Ya-Fei Chuang, fortepianists
Mozart, Concerto for Two Pianos in Eb, K. 365
Symphony No. 29 in A, K. 209
Symphony No. 36 in C ("Linz"), K. 425

GLUCK, ORFEO ED EURIDICE

Friday, May 4 8:00 pm at Jordan Hall Opera introduction at 7:00 pm
Saturday, May 5 8:00 pm at Jordan Hall Opera introduction at 7:00 pm
Sung in Italian with English supertitles
Owen Willetts, Orfeo
Mary Wilson, Euridice
Courtney Huffman, Amor

BIBER, MYSTERY SONATAS FOR VIOLIN, PART I

Sunday, February 12 4:00 pm
First Church in Cambridge, 11 Garden Street
Special Non-subscription Concert
Christina Day Martinson, violin
Martin Pearlman, keyboards
Sarah Freiberg, cello
Victor Coelho, theorbo

About Boston Baroque

Founded by Martin Pearlman in 1973, Boston Baroque is the oldest permanent Baroque orchestra in North America and is widely regarded as among the world's leading period-instrument ensembles. The orchestra and chorus produces an annual subscription concert series in Greater Boston and has reached an international audience with its 20 international recordings on Telarc. These releases, of which Fanfare wrote "*each one is an incomparable gem,*" have been recognized with three Grammy nominations and critical accolades. Gramophone wrote of **Vivaldi's *Four Seasons***, released in 2009: "*Boston Baroque's playing combines supreme technical precision with unexpected psychological depth...this new version of Vivaldi's Four Seasons may well represent the best of all possible worlds.*" Boston Baroque's twentieth recording in international release—**Mozart: *Arias for Male Soprano*, with Michael Maniaci**—has been a hit with critics and audiences alike, and was thirteenth in national classical sales according to the Billboard charts (January 2010).

With this season's recording of **Haydn's *Creation***, Boston Baroque begins an exciting new recording relationship with the audiophile European label **Linn Records**, named Gramophone Label of the Year in

2010. Boston Baroque is proud to be the first North American ensemble to sign with Linn, as they begin a new distribution partnership with Naxos in the American marketplace.

Boston Baroque made an acclaimed debut in 2009 with two programs at the **Casals Festival in Puerto Rico**, and performed **Monteverdi's Vespers of 1610** to a sold-out crowd and standing ovation in New York's Cathedral of St. John the Divine in March 2010. "*Mr. Pearlman has a peerless orchestra, his singers were lusty and as brilliant as the cornetti,*" from the Classical Music Network, was typical of the delighted critical acclaim. The ensemble made its European debut in 2003, performing **Handel's Messiah** to capacity crowds in Krakow and Warsaw, Poland, and toured the **Vespers** to Los Angeles's Walt Disney Concert Hall, the Ravinia Festival in Chicago; and Tanglewood in 2004.

Boston Baroque's many career milestones include the American premiere of **Rameau's Zoroastre**; a Mozart opera series including **Marriage of Figaro**, **Così fan tutte**, and the American period-instrument premieres of **Mozart's Don Giovanni** and **The Magic Flute**; and a revelatory exploration of the Beethoven symphonies on period instruments. In 1998-99, the ensemble gave the modern premiere of **The Philosopher's Stone**, a singspiel newly discovered to include music by Mozart and to shed fresh light on his canon. In recent years, Boston Baroque has presented Boston's first complete cycle of the surviving operas of Monteverdi, with new performing editions of **L'incoronazione di Poppea** and **Il ritorno d'Ulisse** by Martin Pearlman; and an internationally acclaimed series of Handel operas including **Agrippina**, **Alcina**, **Xerxes**, **Giulio Cesare**, **Semele**, and **Amadigi di Gaula**. The company most recently concluded its 2010-2011 season with a rare and pathbreaking production of **Rameau's Les Indes Galantes**.

Boston Baroque is the resident ensemble for Boston University's Historical Performance Program, and is funded in part by the Massachusetts Cultural Council and the National Endowment for the Arts.

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