

40
YEARS

BOSTON BAROQUE

Martin Pearlman, Music Director

MARTIN PEARLMAN, Music Director

MARTIN PEARLMAN is one of this country's leading interpreters of Baroque and Classical music on period and modern instruments. Hailed for his "fresh, buoyant interpretations" and his "vivid realizations teeming with life," Pearlman has been acclaimed for forty years in the orchestral, choral and operatic repertoire from Monteverdi to Beethoven.

Founder, music director and conductor of the orchestra and chorus of the three-time Grammy-nominated Boston Baroque, now widely regarded as being "Some of the finest American interpreters of music of this era," according to *Fanfare Magazine*, Pearlman leads Boston Baroque in an annual subscription concert series in Greater Boston, tours in the United States and Europe and has produced twenty-two major recordings for Telarc Records. In 2012, the orchestra became

the first American orchestra to record with the UK audiophile label, Linn Records and their August release of *The Creation* received great critical acclaim. Boston Baroque recordings are heard by millions in thirty countries worldwide.

Mr. Pearlman is also the only conductor from the period-instrument field to have performed live on the internationally televised Grammy Awards show. In addition, since 2002, he has been a Professor of Music at the Boston University School of Music, where he directs Baroque ensembles and teaches in the Historical Performance Department.

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

"Mr. Pearlman is an inventive conductor with an ear for color, balance and placement."

—*The New York Times*



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“Conductor Martin Pearlman’s beautifully calculated pacing ...”

—*The Washington Post*

Pigmalion, the New England premieres of Gluck’s *Iphigénie en Tauride* and *Alceste* and an exploration of the Beethoven symphonies on period instruments called “revelatory” by the *Boston Globe*.

Pearlman is also known for his internationally acclaimed series of Handel operas including *Agrippina*, *Alcina*, *Giulio Cesare* and *Semele* among others and a series of Mozart operas including *Abduction from the Seraglio*, *Magic Flute*, *Marriage of Figaro*, *Così fan tutte*, *The Impresario* and *Don Giovanni*, the last of which was broadcast nationally on public radio. 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.

Martin Pearlman’s Kennedy Center conducting debut with The Washington Opera in Handel’s *Semele* was hailed by *The Washington Times* as “wonderfully expressive ... crisp and clearly stamped with his personal vision.”

Other guest conducting highlights include the Monteverdi *Vespers* with the National Arts Center Orchestra of Ottawa and performances with the Minnesota Orchestra, Utah Opera, Opera Columbus, Boston Lyric Opera, San Antonio Symphony, Springfield (Massachusetts) Symphony and the New World Symphony.

Mr. Pearlman is also a composer and his work has been influenced by, among others, Carter and Boulez and certain composers of the following generation. His recent works have included an “Operoar” based on James Joyce’s *Finnegans Wake*, as well as chamber music, piano works and *The Creation according to Orpheus* for solo piano, harp and percussion with string orchestra. His music for three Samuel Beckett plays “Words and Music,” “Cascando” and “... but the clouds ...” was commissioned by and premiered at the 92nd Street Y in New York City for the Beckett Centennial in 2006 and produced both there and at Harvard University in Cambridge in 2007.

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 1967–68, he studied harpsichord in Amsterdam with Gustav Leonhardt on a Fulbright Grant and in 1971, he received his Masters 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. It was 1973 when he founded Boston Baroque. The orchestra was called Banchetto Musicale until 1992.

