

BAROQUE MASTERWORKS


Oct 11 & Oct 12

2025

MUSIC DIRECTOR
Martin Pearlman

CONDUCTOR
Christian Curnyn

**BOSTON
BAROQUE**

A close-up photograph of a woman with dark hair, wearing a dark jacket, playing a violin. She is looking down at the instrument with a focused expression. A large, stylized pink graphic, resembling a musical note or a series of concentric arcs, is overlaid on the left side of the image. The background is dark and out of focus.

WELCOME TO THE 2025-26 SEASON!

TONIGHT IS JUST THE BEGINNING

Our 2025–2026 Season brings you classics,
commissions, and world-class artistry.
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ABOUT BOSTON BAROQUE

North America's First Permanent Baroque Orchestra

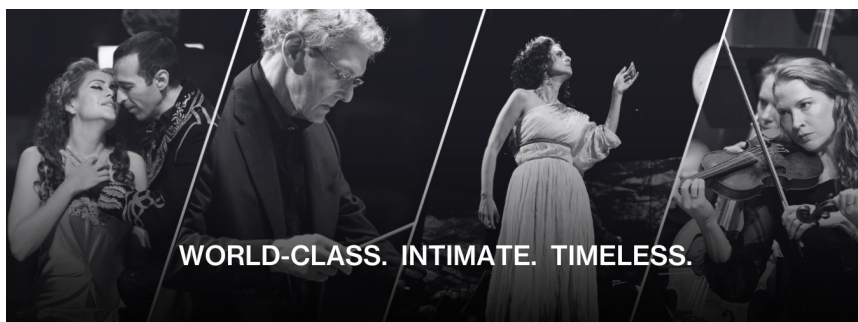
Founded in 1973 by Music Director Martin Pearlman, Boston Baroque has earned a global reputation for its emotionally charged performances and recordings that bring early music to life. The orchestra is composed of some of the finest period instrumentalists and is frequently joined by its professional chorus and a roster of world-renowned soloists. Boston Baroque believes that Baroque and Classical music is music for all times.

From 2020-2025, Boston Baroque's global reach expanded across 55 countries on six continents through our partnership with IDAGIO. We are proud to be the first Baroque orchestra to have had a full season (2020-2021), as well as subsequent seasons, streamed on this platform.

Under Mr. Pearlman's direction, Boston Baroque remained a trailblazer, becoming the first period instrument orchestra to perform at Carnegie Hall, Walt Disney Hall, and the Casals Festival. It has given numerous American period-instrument premieres, including Mozart's *The Magic Flute* and *Don Giovanni*, Rameau's *Zoroastre*, the Boston premiere of Beethoven's *Fidelio*, and the modern premiere of *The Philosopher's Stone*, a recently-discovered singspiel composed in part by Mozart. It also presented Boston's first complete cycle of Monteverdi's operas. The ensemble can be heard on the soundtrack to the 1997 film *Face/Off*.

Boston Baroque's 26 acclaimed recordings have received six GRAMMY® nominations and are heard worldwide on radio. In 2012, it became the first American orchestra to record with Linn Records after a long relationship with Telarc International.

The ensemble has performed across the U.S., and made its European debut in 2003 at the Ludwig van Beethoven Easter Festival in Poland, returning in 2015 for Monteverdi's *Vespers of 1610* and Handel's *Messiah*.



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BAROQUE**

BOSTON BAROQUE | baroque.boston
177 Huntington Ave 17th Floor #1791, Boston, MA 02115
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WELCOME BACK FOR OUR 53RD SEASON!

For the first time in our 53-year history, Boston Baroque welcomes five guest conductors to the podium for our subscription series. Whether you are joining us for the first time or have been part of our journey from the very beginning, we are thrilled to share with you a season unlike any other. After more than five decades of Martin Pearlman's extraordinary leadership, we enter this new chapter with the same commitment to the vibrant, emotionally charged performances that define Boston Baroque.



This season brings both the familiar and the new.

We return to timeless classics such as Haydn's *Lord Nelson Mass*, Handel's complete *Water Music*, and of course, our annual performances of *Messiah*. Alongside these cornerstones, we expand our repertoire with works new to Boston Baroque – beginning with Ferrandini's profoundly moving solo cantata *Il pianto di Maria* in October, and culminating in our first-ever performances of Mozart's towering masterwork, *Idomeneo*, in April.

The season also brings together an exciting roster of artists. Cherished Boston Baroque favorites – including Amanda Forsythe, Wendy Bryn Harmer, and Roderick Williams – return, as does soprano Hera Hyesang Park, following her sensational debut in last year's performances of *The Creation*. We are equally delighted to introduce many distinguished artists to our stage, among them mezzo-soprano Meridian Prall, who makes her Boston Baroque debut with this weekend's performances.

Beyond our orchestral series, we invite you to two programs with our innovative chamber ensemble, The X-tet. Now entering its fifth season, The X-tet continues to explore repertoire from the Baroque and Classical eras. This season, they also venture into collaborations with contemporary composers Olivia Pérez-Collellmir and Mehmet Ali Sanlıkol, in programs curated by Associate Artistic Director Christina Day Martinson.

When I first joined Boston Baroque two years ago, I learned of a remarkable fact: in more than 50 years, Martin Pearlman had conducted every single Boston Baroque concert. True to form, Marty is characteristically modest about this achievement, but it remains an extraordinary record - I remain awed by this, as I know many of you do.

It is this legacy that sustains us as we prepare to take the next step in Boston Baroque's journey.

Sarah Radcliffe-Marrs

A black and white photograph of a violinist in a symphony orchestra. The violinist, a woman with long, wavy hair, is the central figure, looking intently at the camera while holding her violin and bow. She is wearing a dark, ruffled dress. In the background, other orchestra members are visible, including a cellist and a double bassist, though they are out of focus. The lighting is dramatic, highlighting the violinist's face and instrument. The text "BOLD. TIMELESS. WORLD-CLASS" is overlaid in the center in a bold, white, sans-serif font.

**BOLD.
TIMELESS.
WORLD-CLASS**

BOSTON BAROQUE

Christian Curnyn, conductor

Saturday October 11, 8:00 p.m. | NEC's Jordan Hall

Sunday October 12, 3:00 p.m. | NEC's Jordan Hall

2 hours, 1 intermission (20 minutes)

**JOHANN SEBASTIAN
BACH**
(1685-1750)

**SINFONIA TO CANTATA BWV 42,
AM ABEND ABER DESSELBIGEN
SABBATS**

**GIOVANNI BATTISTA
FERRANDINI**
(1710-1791)

IL PIANTO DI MARIA

- I. Recitativo - "Giunta l'ora
fatal dal ciel prescritta"
- II. Cavatina - "Se d'un Dio fui
fatta madre"
- III. Accompagnato & Cavatina
(da capo) - "Ah me infelice!"
- IV. Recitativo - "Ahimè ch'egli
già esclama ad alta voce"
- V. Aria - "Sventurati miei sospiri"
- VI. Recitativo accompagnato -
"Sì disse la gran madre"
- VII. Aria - "Pari all'amor immenso"
- VIII. Recitativo accompagnato
- "Or se per grande orror
tremò la terra"

Meridian Prall, mezzo-soprano

– INTERMISSION –

**JEAN-PHILIPPE
RAMEAU**
(1683-1764)

SUITE FROM *LES BORÉADES*
I. Overture (Menuet - Allegro)
II. Rondeau vif
III. Contredance en rondeau
IV. Loure
V. Gavotte pour Les Heures
et Les Zéphirs
VI. Entree d'Abaris
VII. Contradanses I & II

**GEORGE FRIDERIC
HANDEL**
(1685-1759)

***WATER MUSIC*, SUITE IN F MAJOR**
I. Overture
II. Adagio e staccato
III. Allegro-Andante-Allegro
IV. Air
V. [Minuet]
VI. Bourée
VII. Hornpipe
VIII. [Andante]

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Boston Baroque is funded in part by
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CHRISTIAN CURNYN CONDUCTOR

This season Mr. Curnyn makes his debut at Boston Baroque for a program including J.S. Bach, Ferrandini, and Rameau, as well as joining Irish Chamber Orchestra for their performance of Handel's *Messiah*.

Christian Curnyn is widely recognized as one of the UK's leading conductors, specializing in music of the Baroque repertoire. He most recently returned to the Royal Ballet and Opera for Oliver Mears's production of Handel's *Semele*, receiving high praise in the press:

"Christian Curnyn supplied the most authoritative Handel conducting heard at this address for a good many years: expertly paced and drawing expressive singing and orchestral playing alike."

— Barry Millington, *The Standard*

In 1994, Mr. Curnyn founded the Early Opera Company, with whom he has given notable performances throughout the UK and abroad, along with multiple award-winning recordings for Chandos.

This season, Mr. Curnyn makes a return to English National Opera for Christopher Alden's acclaimed production of Handel's *Partenope*, for which he conducted the premiere. Previous successes for the company include Rameau's *Castor et Pollux* (dir. Barrie Kosky), *After Dido* (Katie Mitchell's realization of Purcell's *Dido and Aeneas*), Handel's *Giulio Cesare*, Charpentier's *Medée*, and Handel's *Rodelinda*.

For The Royal Ballet and Opera, Covent Garden, he has previously conducted Britten's *The Beggar's Opera*, Monteverdi's *Il ritorno d'Ulisse* at The Roundhouse, Cavalli's *L'Ormindo*, Luigi Rossi's *Orfeo*, *Apollo e Dafne* (a series of short operas



performed over COVID), a concert performance of Handel's *Ariodante*, and a new production of *Alcina* (dir. Richard Jones). Elsewhere in the UK, he has conducted productions for Opera North, Scottish Opera, and Garsington Opera.

Opera credits abroad include acclaimed productions for the Komische Oper Berlin, Oper Frankfurt, Landestheater Salzburg, Oper Stuttgart, Teatro Nacional de São Carlos, Halle Handel Festival, as well as Opera Australia, New York City Opera, Glimmerglass Opera, and Chicago Opera Theater.

On the concert platform, engagements have included performances with the Academy of Ancient Music, Akademie für Alte Musik Berlin, Aalborg and Antwerp Symphony Orchestras, Bournemouth Symphony, Budapest Festival Orchestra, English Concert, Essen Philharmoniker, Orchestra of the Age of Enlightenment, The Hallé, Scottish Chamber Orchestra, Swedish Chamber, Stavanger Symphony, and Ulster Orchestras, as well as further afield with the Tasmanian, West Australian, and Adelaide Symphony Orchestras.

MERIDIAN PRALL MEZZO-SOPRANO

Mezzo-soprano Meridian Prall is a 2024 Third Prize Winner of Operalia, Grand Finals Winner of The Metropolitan Opera Eric and Dominique Laffont Competition, and the recipient of the 2023 Rose Bampton Award from The Sullivan Foundation.

In the 2025/26 season, Ms. Prall will make several exciting debuts, including appearances with LA Opera for *Die Zauberflöte* (Dritte Dame) and The Dallas Opera for *Dialogues des Carmélites* (Sister Mathilde). She will also debut on the roster of The Metropolitan Opera for *Madama Butterfly*.

On the concert stage, Ms. Prall will debut with San Diego Symphony for a staged production of *L'enfant et les sortilèges* (La chatte / La libellule / L'écureuil) conducted by Rafael Payare, and appear with Boston Baroque for Ferrandini's *Il pianto di Maria* under the baton of Christian Curnyn.

In the summer of 2026, she will return to The Santa Fe Opera for *Rodelinda* (Eduige) conducted by Harry Bicket, and *Eugene Onegin* (Filipyevna).

Last season, Ms. Prall returned to The Atlanta Opera for *Die Zauberflöte* (Dritte Dame) and debuted at Hudson Hall in R. B. Schlather's new production of *Giulio Cesare* (Cornelia). On the concert stage, she debuted with Washington Concert Opera for *La clemenza di Tito* (Annio) and returned to Toledo Symphony as the alto soloist in Beethoven's Symphony No. 9. She also appeared with St. Croix Valley Opera in their Opera on the River summer concert series.



In 2023/24, Ms. Prall debuted with The Atlanta Opera in *Die Walküre* (Schwertleite) and returned to Opera Theatre of Saint Louis for *Julius Caesar* (Cornelia). On the concert stage, she debuted with Toledo Symphony for *Messiah* and the Mozart Requiem, Erie Philharmonic for *Messiah*, and in a solo recital with the Nantucket Musical Arts Society.

Additional engagements include the Hart Institute for Women Conductors Showcase Concert with The Dallas Opera and the world premiere of Gregg Kallor's *Frankenstein* (Elizabeth Lavenza cover) with Arizona Opera.

Ms. Prall is a graduate of the University of Toledo and University of Michigan, class of 2020. As a result of winning the University of Michigan Concerto Competition, she performed the United States premiere of "Verklärtes Jahr," a song cycle for mezzo-soprano and orchestra, with the University of Michigan Philharmonia Orchestra under the direction of Maestro Adrian Slywotzky.

MARTIN PEARLMAN

MUSIC DIRECTOR

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. During his tenure as Music Director, Mr. Pearlman toured the United States and Europe and produced 26 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 in patria*; 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. After moving to Boston, he performed widely as a solo harpsichordist in the U. S. and Europe, and in 1973 he founded the first American period-instrument orchestra, Banchetto Musicale, now called Boston Baroque. He also served as Professor of Music in the Historical Performance department at Boston University's School of Music. In 2022, the Yale School of Music awarded him its highest honor, the Sanford Award for "exceptional contributions" to the field of music.

Recent compositions by Martin Pearlman include "Three Portraits for String Quintet", written for and performed by The X-tet, a string quartet, piano works, a comic chamber opera *The Life and Opinions of Tristram Shandy*, a three-act work on *Finnegans Wake*, 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.

ORCHESTRA

VIOLIN I

Christina Day Martinson*

concertmaster

Jesse Irons*

assistant concertmaster

Megumi Lewis

Asako Takeuchi

Rebecca Nelson

Julia McKenzie

Lena Wong

VIOLIN II

Sarah Darling*

Adriane Post

Amy Sims

Guiomar Turgeon

Jane Starkman

Laura Gulley

VIOLA

Jason Fisher*

Lauren Nelson

Barbara Wright

Joy Grimes

CELLO

Michael Unterman*

Cullen O'Neil

Matt Zucker

DOUBLE BASS

Motomi Igarashi*

Nathan Varga

FLUTE & PICCOLO

Joseph Monticello*

Wendy Rolfe

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HORN

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** Indicates Principal Player*

The orchestra performs on period instruments.

Concertmaster Chair funded by Julian Bullitt.

UP NEXT

CELEBRATE THE SEASON WITH THIS UNFORGETTABLE HOLIDAY TRADITION!



Amanda
Forsythe



Paula
Murrihy



Thomas
Cooley



Roderick
Williams

In "For unto us a child is born," brilliance gathered gradually until the singers threw open the gates of heaven, proclaiming "Wonderful, Counselor..." in pealing tones.

-The Boston Globe

HANDEL'S **MESSIAH**

FRIDAY DECEMBER 5, 2025 7:30 PM NEC'S JORDAN HALL

SUNDAY DECEMBER 7, 2025 3:00 PM NEC'S JORDAN HALL

BUY TICKETS AT [BOSTONBAROQUE.ORG/HANDELS-MESSIAH](https://bostonbaroque.org/handels-messiah)

Boston Baroque returns to its cherished holiday traditions with performances of Handel's *Messiah*, one of the most beloved and enduring works in classical music. Written in 1741, *Messiah* has captivated audiences for centuries with its radiant choruses, lyrical arias, and timeless message of hope and renewal.

Filippo Ciabatti makes his eagerly anticipated Boston Baroque conducting debut leading the orchestra and chorus in this treasured work, highlighted by the joyful "For unto us a child is born" and the majestic "Hallelujah" chorus. Celebrate the season with this unforgettable musical tradition.

PROGRAM NOTES

SINFONIA TO CANTATA BWV 42, AM ABEND ABER DESSELBIGEN SABBATS

JOHANN SEBASTIAN BACH

Note by Martin Pearlman

During the mid- to late 1720s, Bach often included instrumental introductions or interludes in his cantatas. A number of these sinfonias are recognizable as arrangements of concerto movements that he had written earlier. However some, including this one, seem to be based on concerto movements of which the originals have been lost to us. Cantata BWV 42 dates from 1725, and this introductory sinfonia, found only in this cantata version, features two oboes and a bassoon, instruments which play a role later in the cantata, as well.

IL PIANTO DI MARIA

GIOVANNI BATTISTA FERRANDINI

Note by Boston Baroque

For more than a century after its rediscovery, *Il pianto di Maria* circulated under the name of George Frideric Handel, even earning an entry in the *Händel-Werke-Verzeichnis* (as HWV 234). While the work is now widely considered to have been written by Giovanni Battista Ferrandini, the mistaken attribution is telling: the cantata is not only deeply expressive but also stylistically close to the rhetorical and dramatic idiom of Handel's Italian works.

Ferrandini was born in Venice and trained as an oboist before entering the service of the Bavarian court in Munich. There he became a prominent composer of vocal music, especially opera – *Il pianto di Maria*, probably composed around 1739, represents the height of his sacred output. It is a dramatic cantata that sets a devotional text in which the Virgin Mary contemplates the Passion of Christ, closely related in spirit to the *Stabat Mater* tradition.

The cantata is scored for solo voice and strings with continuo, and unfolds in a sequence of accompanied recitatives and da capo arias. The harmonic language – unusually chromatic for its time – features poignant suspensions and unexpected modulations that underline the anguish of the text.

Ferrandini's arias are notable for their expressive vocal writing. Wide leaps, sighing figures, and sustained melismas all serve rhetorical ends, mirroring Mary's oscillation between despair, tenderness, and spiritual resignation. The

second aria, often singled out for its intensity, juxtaposes a lyrical vocal line with restless, syncopated string accompaniment, dramatizing the conflict between maternal sorrow and divine purpose. In the final aria, Ferrandini closes the work not with triumph but with subdued pathos, leaving the listener suspended in the unresolved tension of grief.

For modern audiences, *Il pianto di Maria* offers both a historical curiosity and a musical revelation. As one of the very few works by Ferrandini to have survived in performance, it exemplifies the mid-18th-century cantata at its most dramatic. Above all, it demonstrates that Ferrandini – though later eclipsed by his more famous contemporaries – was capable of creating music of extraordinary depth and eloquence.

SUITE FROM LES BORÉADES

JEAN-PHILIPPE RAMEAU

Note by Graham Sadler

Of all the disappointments suffered by Rameau during his long career, the cruellest must surely have been the fate of his final opera, *Les Boréades*. This work, nowadays recognized as one of his crowning achievements, was never performed in his lifetime and languished in near-oblivion until the bicentenary of his death in 1964. It had originally been scheduled for performance in 1763 at Louis XV's palace at Choisy, in a co-production between the royal musicians and the Paris Opéra. But during the rehearsal period the Opéra's Palais-Royal theater burnt down, plunging the company into chaos, and the production was hastily cancelled.

The plot of *Les Boréades* revolves around the decision of the heroine, Queen Alphisé, to abdicate rather than submit to a loveless dynastic marriage. The events of the story generate many opportunities for purely instrumental music. Much of this represents powerful storms associated with Boreas, God of the North Wind, and his descendants, the Boreades. The stormy nature of the plot is prefigured towards the end of the colorful tripartite overture, which also features horn calls that anticipate the hunting scene that opens Act I.

An essential component of all French Baroque opera was dancing, which was something of an obsession in France during the Ancien Régime, and the remaining instrumental pieces in this Suite are all ballet movements. These illustrate Rameau's kaleidoscopic use of instrumental colors and his uncanny ability to characterize physical movement, to the extent that it is easy to visualize how the dances might have been choreographed. Tonight's selection ranges from the grace and elegance of the "Rondeau vif" to the haunting refrain and vivid contrasts of the "Contredanse en rondeau," the clock-like ticking of the "Gavotte pour les Heures et les Zéphirs" and the unconstrained joy of the hoedown-like "Contredanses." Listening to such youthful-sounding music, it is hard to believe that Rameau was almost 80 when *Les Boréades* was completed.

WATER MUSIC SUITE IN F MAJOR

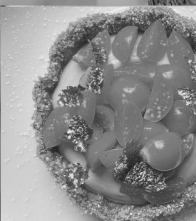
GEORGE FRIDERIC HANDEL

Note by Martin Pearlman

At about 8:00 on the evening of July 19, 1717, according to a contemporary newspaper, King George I "took to the water at Whitehall in an open barge. . . and went up the river towards Chelsea. Many other barges with Persons of Quality attended." An orchestra accompanied the party on a separate barge, playing "the finest Symphonies, composed express for this Occasion, by Mr. Hendel; which his Majesty liked so well, that he caused it to be plaid over three times in going and returning. At Eleven his Majesty went a-shore at Chelsea, where a Supper was prepar'd, and then there was another very fine Consort of Musick, which lasted till 2; after which, his Majesty came again into his Barge, and return'd the same way, the Musick continuing to play till he landed."

It is now generally accepted that what has come down to us as the *Water Music* -- the autograph manuscript has not survived - is actually a collection of three suites in different keys and for different combinations of instruments. The suite in G major, featuring flute and recorder with strings, has the lightest texture of the three and would presumably have been performed indoors during the dinner at Chelsea. But the other two suites are outdoor music and call for a larger orchestra, including brasses. The horns in the F major suite make a dramatic - and historic - entrance at the beginning of the third movement, this being the first piece in England to introduce horns into the orchestra. As in Bach's first Brandenburg Concerto, written in the same decade, the horns are elevated to full-fledged members of the orchestra and are no longer limited to simply conjuring up images of the hunt. The suite in D major has the most brilliant orchestration of the three, with both trumpets and horns added to the woodwinds and strings.

The water party of 1717 was not the king's first. Two years earlier, there had been another one, and an earlier version of the F major suite - sometimes called the "Horn Suite" - may well have come from that occasion. In that earlier version, there are two important and wonderful movements which Handel dropped from the suite and reworked to include trumpets. He then made them the first two movements of the so-called "Trumpet Suite", the suite in D. Curiously, though, these trumpet versions, which are usually considered to be later, are shorter, less developed pieces. The horn versions, however, are popular pieces that can make a brilliant ending to the F major suite. Without them, the suite ends with a slow movement in the relative minor, which acts as a transition to another suite, rather than a true conclusion.



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Ryan Turner, Artistic Director

Errollyn Wallen *Dido's Ghost*

SATURDAY, OCTOBER 18, 2025 at 7pm

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Morgan Mastrangelo, Ascanius/First Sailor

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2025-26 Season

Jordan Hall

Sunday, November 9, 3PM

Harberg Solis for Orchestra

Brahms Double Concerto for Violin and Cello
Tchaikovsky Symphony No. 6

Saturday, March 28, 8PM

Copland Lincoln Portrait

Mahler Symphony No. 5

Sunday, April 26, 3PM

Montgomery Hymn for Everyone

Britten Double Concerto for Violin and Viola
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ANNUAL GALA

JUNE 14, 2026

Join us as we celebrate beloved soprano
Amanda Forsythe and her 25 years of
performances with Boston Baroque at our
annual gala at The Garden at Elm Bank!

**FOR MORE INFORMATION, CONTACT KATIE DEBONVILLE
AT [KDEBONVILLE@BOSTONBAROQUE.ORG](mailto:kdebenville@bostonbaroque.org)**

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As we celebrate this season of change, we acknowledge with deepest gratitude the following individuals and organizations. Their gifts help to ensure that Boston Baroque continues to innovate and grow while offering musical experiences of the highest caliber, reflecting the tradition of and commitment to excellence that have been our hallmarks for over half a century.

This list reflects contributions of \$250 and above made between July 1, 2024 and September 22, 2025. We thank all our generous donors for their commitments to Boston Baroque.

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Cantata Singers invites you to the **Boston Choral Festival** on **Friday, October 17th at 7:30pm** at **Old South Church** in Boston. This year's program features Pulitzer Prize-winning composer Caroline Shaw's powerful *To the Hands* alongside Buxtehude's *Ad manus* and more.

In a true celebration of community, Cantata Singers will be joined by choirs from Westborough, Arlington, and Lexington High Schools for this unforgettable evening. Come witness voices of different generations sharing the stage, celebrating the power of choral music to inspire and connect us. **Buy tickets @ cantatasingers.org/events.**

cantata singers

Boston Choral Festival
Friday, October 17 | 7:30 PM
Old South Church, Boston



ALL THE PLEASURES OF PLATTI:

Sonatas for Flute and Harpsichord by Giovanni
Benedetto Platti

Sunday, October 26, 3:00 pm Nathaniel Allen House,

35 Webster St., Newton

Monday, October 27, 7:30 pm, Goethe-Institut, 170

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See our full season schedule and venues at:

<https://www.newtonbaroque.org/concerts.html>

Tickets for
October 26



Tickets for
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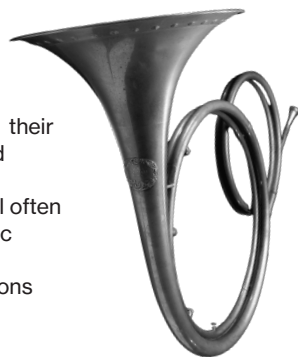


WHAT MAKES PERIOD-INSTRUMENT ORCHESTRAS SPECIAL?

THE INSTRUMENTS

Boston Baroque performs on *period instruments*, meaning the instruments are either originals from the 17th, 18th, and early 19th centuries or carefully crafted replicas. These instruments create a warm, natural sound that is often more intimate and colorful than their modern counterparts.

- **Gut Strings:** Our string players use gut strings made of natural materials instead of modern steel, producing a more nuanced and expressive sound.
- **Natural Brass:** Unlike modern trumpets and horns with valves, our brass musicians shape pitches entirely with their lips and hand-stopping techniques, creating a raw and brilliant sound.
- **Historical Keyboards:** Instead of a modern piano, you'll often hear a harpsichord or fortepiano providing the harmonic foundation.
- **Woodwinds with Character:** Flutes, oboes, and bassoons have fewer keys and a more organic, voice-like tone.



THE STYLE

Beyond the instruments, our musicians use historical performance techniques – playing with the phrasing, ornamentation, and articulation that composers of the time would have expected. Tempos and dynamics are based on historical sources, and sometimes, elements of improvisation bring spontaneity to the performance.

DID YOU KNOW...?

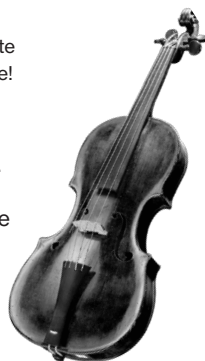
- **Vibrato wasn't always standard.** Today, string players use vibrato (a slight pitch fluctuation) to add warmth to their sound. In the Baroque era, vibrato was considered a special effect rather than a default technique.
- **Tempos weren't set in stone.** Before metronomes existed, musicians relied on the natural rhythm of dance forms or even the human heartbeat to determine speed.
- **Ornaments add personalization to the music.*** Composers often expected performers to add their own decorative flourishes at key moments – like the end of a phrase or a repeated section – think of them as musical embellishments that make each performance unique.

* Martin Pearlman has carefully crafted ornaments for many pieces – we invite you to explore them in our [Resource Library](#) on the Boston Baroque website!

A UNIQUE LISTENING EXPERIENCE

Hearing a period instrument orchestra is like stepping back in time. You might notice a more transparent blend of instruments, a lively sense of rhythm, or even new details in familiar works. It's a chance to hear modern instrumentalists offering unique interpretations of music from the Baroque and Classical eras.

We hope you enjoy the performance and discover something new in this timeless music!



UP NEXT IN OUR SEASON



HANDEL'S *MESSIAH*

Dec 5 & 7, 2025 | NEC's Jordan Hall
Conductor | Filippo Ciabatti

Featuring Amanda Forsythe, Paula Murrihy,
Thomas Cooley, and Roderick Williams.

NEW YEAR'S CELEBRATION

Dec 31, 2025 & Jan 1, 2026 | Sanders Theatre
Conductor | Marc Minkowski

The program includes Handel's complete
Water Music, with more to be announced.



HAYDN'S *LORD NELSON MASS*

Mar 6 & 8, 2026 | NEC's Jordan Hall
Conductor | Bernard Labadie

With Mozart's Symphony No. 40 in G minor.

THE X-TET

Feb 7, 2026 | Sounds from Spain
May 30 & 31, 2026 | Sounds from Turkey

Bringing together new commissions and
masterworks of the Baroque and beyond.



MOZART'S *IDOMENEO*

Apr 24 & 26, 2026 | Emerson Paramount
Conductor | David Bates

Featuring David Portillo, Hera Hyesang Park,
Valerie Eickhoff, Wendy Bryn Harmer,
Omar Najmi, and Joel Clemens.



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