

FOR IMMEDIATE RELEASE

Media Contact: Emily Weddle, eweddle@cantatasingers.org

**Cantata Singers presents James Primosch's *Matins*  
featuring renowned oboist Peggy Pearson**

Alongside Béla Bartók's *Divertimento for Strings* and Arvo Pärt's *Te Deum*

**Date and Time:** Friday, January 25, 2019 at 8pm

**Location:** Jordan Hall at New England Conservatory, 30 Gainsborough Street, Boston, MA

**Pre-Concert Talk at 7pm with composer James Primosch, free to all ticketholders, in Williams Hall**

**Tickets:** \$25-\$75 can be purchased by calling 617-868-5885 or visiting [www.cantatasingers.org](http://www.cantatasingers.org)

**Boston, MA**—Cantata Singers season continues on Friday, January 25, 2019 at 8pm in New England Conservatory's Jordan Hall with a program of music by James Primosch, Béla Bartok, and Arvo Pärt.

Beginning the program is James Primosch's *Matins*—a provocative meditation on creation, brokenness, and renewal. A Cantata Singers and Winsor Music joint co-commission from 2003, Primosch was inspired by the musical world of Bach cantatas when writing *Matins*. However, instead of setting music for the Liturgy of the Eucharist, which was typical for Bach, Primosch set gorgeous, reflective poetry by Mary Oliver and Gerard Manley Hopkins to mark the morning prayer in the Liturgy of the Hours. Primosch was not only inspired by Bach's structure; he writes, "The concertante writing for the oboe, which acts as a kind of vocal soloist beyond words, also honors the role that the instrument plays in Bach." The work was originally written for world renowned oboist Peggy Pearson, and she will reprise her performance for the program.

A student of George Crumb, Richard Wernick, John Harbison, and Mario Davidovsky, James Primosch's works have been performed by Cantata Singers, the Los Angeles Philharmonic, the St. Paul Chamber Orchestra, Collage, the New York New Music Ensemble, and the 21<sup>st</sup> Century Consort. Dawn Upshaw included a song by Primosch in her Carnegie Hall recital debut. Commissioned works by Primosch have been premiered by the Chicago Symphony, Cantata Singers, and pianist Lambert

Orkis. Eighteen of his compositions are available on commercial recording. He is presently at work on a song cycle for soprano and orchestra on texts by former MacArthur fellow Susan Stewart.

Peggy Pearson is a winner of the Pope Foundation Award for Outstanding Accomplishment in Music. Ms. Pearson is Director of Winsor Music, Inc.; she is also Artistic Director of, and oboist with the Winsor Music Chamber Series in Lexington, Massachusetts, and the Greenleaf Chamber Players, currently in residence at Purchase College, NY. She is a founding member of the chamber group, La Fenice, has toured internationally and recorded extensively with the Orpheus Chamber Orchestra, and has appeared with the Boston Symphony Orchestra and the St. Paul Chamber Orchestra as principal oboist. In addition to her freelance and chamber music activities, Peggy Pearson has been an active exponent of contemporary music, and has premiered works by Mario Davidovsky, John Harbison, Peter Child, and Yehudi Wyner. She is currently on the faculties at Boston Conservatory and MIT.

Concluding the program are Bartók's *Divertimento for Strings* and Pärt's *Te Deum*.

One of the most celebrated living composers, Arvo Pärt's signature *tintinnabuli* composition style is employed throughout *Te Deum*. Contrasting with the setting traditional Latin text is Pärt's unique orchestration. The work is scored for three choirs (women's choir, men's choir, and mixed choir), strings, prepared piano, and a tape of a wind harp that functions as a drone throughout the piece.

Béla Bartók's delightfully witty and engaging *Divertimento* was the last work the composer wrote before fleeing Hungary and immigrating to the United States during the outbreak of World War II. It showcases Bartók's signature attention to detail—despite its quick composition in just 15 days—with precise tempos and tonal clarity.

## About Cantata Singers

A singular desire to bring to Boston's listeners music that isn't being heard anywhere else has inspired Cantata Singers' programming for 55 years.

In 1964, that music included the cantatas of J.S. Bach. Today, it may be hard for us to believe, but when Cantata Singers was founded in 1964, live performances of Bach cantatas were quite a rarity. In fact, Cantata Singers' early concerts featured the first Boston performances of many of the cantatas.

Bach's music, from the cantatas to the B-minor Mass to the Passions, remains an essential part of Cantata Singers' repertoire. However, the ensemble's repertoire has expanded to include music from the 17<sup>th</sup> century to today. Cantata Singers has commissioned 15 works for choir and orchestra—including one that was awarded the Pulitzer Prize in Music—and has presented more than fifty Boston premieres of music both old and new.

Many of Boston's most talented musicians perform regularly with Cantata Singers. The chorus is made up of singers who have careers as musicians, educators, doctors, and architects. Many of these members appear as soloists with Cantata Singers, as well as with other highly respected organizations; some conduct other choruses and orchestras in the area. Although many of our musicians perform actively as solo singers, they choose to sing with Cantata Singers because of the reward they find in performing music of the choral canon at the highest possible level.

Cantata Singers has always focused on the music—be it by Bach, Verdi, Harbison, or Pärt—and its audiences do, too. Our audiences return year after year to hear fresh visions of iconic music, or an intriguing unfamiliar work that is—in fact—quite approachable. Each Cantata Singers concert is often surprising, sometimes challenging, always beautiful, and ultimately inspiring.

###

**CANTATA SINGERS  
2018-2019 SEASON****CONCERT SERIES****Saturday, November 3, 2018****8 p.m. at NEC's Jordan Hall****Pre-concert talk at 7pm****David Hoose, *Music Director***

J.S. Bach: "Wachet auf," BWV 140

John Harbison: *Sacred Trilogy*

The Flight Into Egypt

But Mary Stood

The Supper at Emmaus

*First Complete Performance***Friday, December 7, 2018****8 p.m. at First Lutheran Church, Boston****Sunday, December 9, 2018****3 p.m. at First Lutheran Church, Boston****David Hoose, *Music Director***

Jacobus Gallus Handl: Mirabile mysterium

Heinrich Schütz: Dulcissime et benignissime Christe

Giovanni Gabrieli: O magnum mysterium

Dieterich Buxtehude: In dulci jubilo

Dieterich Buxtehude: Das neugeborne Kindelein

William Byrd: Vidimus stellam

William Byrd: Out of the Orient Crystal Skies

William Byrd: Hodie beata Virgo

William Byrd: Surge, illuminare, Jerusalem

Henry Purcell: O Sing Unto the Lord

Robert Parsons: Ave Maria

**Friday, January 25, 2019****8 p.m. at NEC's Jordan Hall****Pre-concert talk at 7pm****David Hoose, *Music Director***

James Primosch: Matins

Peggy Pearson, oboe

Béla Bartók: Divertimento for Strings

Arvo Pärt: Te Deum

**Friday, March 22, 2019**

**8 p.m. at NEC's Jordan Hall**

**Pre-concert talk at 7pm**

**David Hoose, *Music Director***

Franz Joseph Haydn: *The Creation*

**Friday, May 17, 2019**

**8 p.m. at St. Paul Church, Cambridge**

**Pre-concert talk at 7pm**

**David Hoose, *Music Director***

Anton Bruckner: *Mass No. 2 in E minor*

Igor Stravinsky: *Mass*

Giovanni Gabrieli: *Jubilate Deo*

## **CHAMBER SERIES**

**Friday, February 8, 2019**

**7:30pm at American Academy of Arts and Sciences, Cambridge**

**Pre-concert talk at 6:30pm**

**Allison Voth, *Chamber Series Director***

Clara Schumann: *Liebst du um Schönheit*

Clara Schumann: *Liebeszauber*

Alma Mahler: *Waldseligkeit*

Fanny Mendelssohn: *Ferne*

Fanny Mendelssohn: *Bergeslust*

Pauline Viardot: *Madrid*

Lili Boulanger: *Parfoi, je suis triste*

Lili Boulanger: *Un poète disait*

Nadia Boulanger: *J'ai frappé*

Nadia Boulanger: *Le couteau*

Cécile Chaminade: *J'avais douté de votre amour*

Cécile Chaminade: *Villanelle*

Germaine Tailleferre: *Vrai dieu, qui m'y confortera*

Germaine Tailleferre: *Mon marie m'a diffamée*

Pauline Viardot: *Les Bohémiennes*

Elizabeth Maconchy: *On Stepheners Day*

Rebecca Clarke: *Shy One*

Judith Weir: *The Romance of Count Arnaldos*

Jenni Pinnock: *Bells in the Rain*

Régine Wieniawski (Poldowski): *Colombine*

Rhian Samuel: *In Memorium*

Florence Aylward: *The Window*

can

ta

ta  
ta

Emily Hall: Stillborn  
Charlotte Bray: While the Bell Tolls  
Thea Musgrave: Daffodils  
Thea Musgrave: Willie Webster  
Thea Musgrave: Hate whom ye list

**Friday, April 26, 2018**

**7:30pm at American Academy of Arts and Sciences, Cambridge**

**Pre-concert talk at 6:30pm**

**Allison Voth, *Chamber Series Director***

Amy Beach: "The Year's at the Spring," Op. 44, No. 1  
Amy Beach: "Forgotten," Op. 41, No. 3  
Amy Beach: "In the Twilight," Op. 85  
Margaret Bonds: "Poème d'Automne"  
Margaret Bonds: "Summer Storm"  
Libby Larsen: *My Antonia*  
Marjorie Merryman: *Allison Joseph Songs*  
Lori Laitman: *And Music Shall Not End*  
Ruth Crawford Seeger: "Chinaman! Laundryman!"  
Tania León: "Mi Amor Es"  
Susan Botti: "Listen, it's Snowing"  
Kamala Sankaram: "The Last Blast of Anthony the Trumpeter"  
Sheila Silver: "A Visit to the Asylum"  
Sheila Silver: "Recuerdo"  
Sheila Silver: "I, being born a woman"  
Sheila Silver: "First Fig (Round II)"

ta

can

ta

ta  
ta

High resolution photos available on our website at:  
<http://www.cantatasingers.org/press-kit>

Please contact [eweddle@cantatasingers.org](mailto:eweddle@cantatasingers.org) for information and questions.



Cantata Singers  
Photo Credit: James Luo



Composer James Primosch  
Photo Credit: Deborah Boardman

ta