The Grammy-Winning Boston Early Music Festival Chamber Opera Series presents a double-bill of works by Telemann on Thanksgiving weekend – November 27 & 28 in Boston

Cambridge, MA – The GRAMMY Award-winning Boston Early Music Festival Chamber Opera Series returns on Thanksgiving weekend with an all-new production of Telemann's Pimpinone and Ino. Explore the depth and scope of Telemann’s genius with a fascinating pairing of comedy and drama. Live performances will take place on Saturday, November 27 and Sunday, November 28 in Boston, with online viewing available from December 11 through December 25.

"We had originally planned to stage Pimpinone in November of 2020, but the world had other ideas. This is our first new opera production since the June 2019 Festival, and we are absolutely thrilled to have the full company back together again," reflects Executive Director Kathleen Fay. "We hope our excitement at returning to live opera is palpable throughout the performance and shared by the audience. With whimsical costumes and elegant socially-distanced staging, this production is shaping up to be a brilliant entertainment."

Musical Directors Paul O'Dette and Stephen Stubbs and Stage Directors Gilbert Blin and Marie-Nathalie Lacoursière lead three of BEMF’s favorite singers and the all-star BEMF Chamber Ensemble in this engaging double bill. Pimpinone features stellar soprano Danielle Reutter-Harrah as Vespetta alongside thrilling baritone Douglas Williams in the title role, while Ino showcases Boston favorite, soprano Amanda Forsythe. Marie-Nathalie Lacoursière will also dance in the production. Rounding out the directorial team are Concertmaster Robert Mealy leading the Boston Early Music Festival Chamber Ensemble, Dance Director Melinda Sullivan, Costume Designers Gilbert Blin & Meriem Bahri, Lighting Director Kelly Martin, Lighting Designer Aja Jackson, and Executive Producer Kathleen Fay.

Inspired by the comic intermezzi of Pergolesi, Pimpinone approaches social class and seduction with stylish slapstick and evocative humanity as the narcissistic Pimpinone is stung by the beauty and barbs of his charming chambermaid, Vespetta. The cantata Ino is a true hidden gem with a story drawn from Ovid’s Metamorphoses. Written late in Telemann’s life, this miniature masterpiece is a bridge between the Baroque and Classical eras, full of scintillating theatrics and show-stopping virtuosity. Stage Directors Blin and Lacoursière knit these two tales together into one seamless and trilling opera production.
ARTISTS: Boston Early Music Festival Chamber Opera Series
Paul O'Dette & Stephen Stubbs, Musical Directors
Gilbert Blin & Marie-Nathalie Lacoursière, Stage Directors
Robert Mealy, Concertmaster
Melinda Sullivan, Dance Director
Gilbert Blin & Meriem Bahri, Costume Designers
Kelly Martin, Lighting Director
Aja Jackson, Lighting Designer
Kathleen Fay, Executive Producer
Danielle Reutter-Harrah, Vespetta
Douglas Williams, Pimpinone
Amanda Forsythe, Ino

Boston Early Music Festival Chamber Ensemble
Robert Mealy, Sarah Darling, Jesse Irons, Cynthia Roberts & Emily Dahl, violin;
Laura Jeppesen, viola; Phoebe Carrai, violoncello; Doug Balliett, double bass;
Emi Ferguson & Andrea LeBlanc, Baroque flute; Todd Williams &
Nathanael Udell, natural horn; Michael Sponseller, harpsichord;
Paul O'Dette, theorbo; Stephen Stubbs, theorbo & Baroque guitar

LOCATION: Saturday, November 27, 2021 at 8pm
Sunday, November 28, 2021 at 3pm
New England Conservatory’s Jordan Hall, 30 Gainsborough Street, Boston, MA

Virtual Premiere: Saturday, December 11, 2021 at 8pm ET
Available until Saturday, December 25, 2021 at 11:59pm ET

PROGRAM: Georg Philipp Telemann's Pimpinone and Ino

TICKETS: Tickets are priced at $80, $50, and $30 for the in-person performance, and $15
for the virtual event. Virtual tickets are included free with all in-person tickets or
can be purchased on their own. To purchase tickets, visit BEMF.org or call
the BEMF Box Office at 617-661-1812; a $5 discount for students and seniors
is available for in-person tickets. Subscription discounts are available with the
purchase of three or more programs in the 2021–2022 Season.

COVID-19 SAFETY PROTOCOLS
As we return to in-person performances with our 2021–2022 Season, the health and safety
of our audience, employees, and artists is our highest priority. BEMF is joining many of our
colleagues around Boston in requiring patrons to provide proof that they are fully vaccinated.
Patrons may use either paper or electronic documentation. Exceptions will be made for
children under 12 and persons with a medical condition or a sincerely held religious belief that
prevents vaccination. Patrons who require an exception will need to provide proof of a negative
COVID-19 PCR test taken within 72 hours of the performance. All staff and musicians will also
be required to be vaccinated.

In addition, we will require patrons to wear a well-fitted mask covering their nose and mouth at
ALL times at the concert venue, including throughout the performance. We will be reducing
capacity significantly to ensure socially distanced seating at all venues and will not be offering ticket sales or ticket pick-up at the concert venue. For our patrons who cannot—or chose not to—attend a performance after a ticket purchase has been made, we are offering free ticket exchanges and refunds for all in-person performances up to 2 hours before concert start time, as well as Virtual Ticket options for all events.

As the global pandemic is still a developing situation, we anticipate these protocols will evolve in the months ahead. Visit BEMF.org/safety to review our current safety policies.

ASSOCIATED EVENTS
A recorded Pre-Opera Talk featuring the BEMF Directorial Team discussing the opera and production will be released on social media and BEMF.org on Tuesday, November 23.

RESOURCES
Download artist photos: https://bemf.org/press-images/

ABOUT THE BEMF CHAMBER OPERA SERIES
Hailed by the Boston Globe for “vivid performance,” since 2008 the BEMF Chamber Opera Series has taken the internationally acclaimed musicianship, scholarship, and direction showcased in BEMF's fully staged Festival opera and focused it on small-scale works in intimate productions each Thanksgiving weekend. Two productions from the Chamber Opera Series have also been presented on tour across North America: Handel's Acis and Galatea in 2011 and Charpentier's La Descente d'Orphée aux Enfers and La Couronne de Fleurs in 2014. BEMF’s studio recording of the two Charpentier works was awarded the 2015 GRAMMY Award for Best Opera Recording.

ABOUT THE BOSTON EARLY MUSIC FESTIVAL
Recognized as the preeminent early music presenter and Baroque opera producer in North America, the Boston Early Music Festival has been credited with securing Boston’s reputation as “America’s early music capital” (The Boston Globe). Founded in 1981, BEMF offers diverse programs and activities, including one GRAMMY Award–winning and five GRAMMY Award–nominated opera recordings, an annual concert series that brings early music’s brightest stars to the Boston and New York concert stages, and a biennial weeklong Festival and Exhibition recognized as the “world’s leading festival of early music” (The Times, London). The 22nd Boston Early Music Festival, A Celebration of Women, will take place from June 4-11, 2023, and will feature the North American premiere of Henry Demarest’s Circé. BEMF’s Artistic Leadership includes Artistic Directors Paul O'Dette and Stephen Stubbs, Opera Director Gilbert Blin, Orchestra Director Robert Mealy, and Dance Director Melinda Sullivan.

The Boston Early Music Festival is supported by the Massachusetts Cultural Council, National Endowment for the Arts, Constellation Charitable Foundation, and WCRB Classical Radio Boston, as well as a number of generous foundations and individuals from around the world.

For more information, press tickets, or to schedule an interview, please contact Kathleen Fay at kathy@bemf.org.

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