FOR IMMEDIATE RELEASE: March 4, 2022

BEMF presents Juilliard415 with guest conductor Paul Agnew performing works by C.P.E. Bach—March 26 in Harvard Square and premiering online on April 8

ARTISTS:  
Juilliard415  
Paul Agnew, conductor  
Kyle Miller, baritone

LOCATION:  
Saturday, March 26, 2022  
First Church in Cambridge, Congregational, 11 Garden Street, Cambridge, MA  

Virtual Premiere: Friday, April 8, 2022 at 8pm ET  
Available until Friday, April 22, 2022 at 11:59pm ET

PROGRAM:  
Music of C.P.E. Bach  
Symphony in E Minor, Wq 178  
Cello Concerto in A Major, Wq 172  
String Sinfonia in C Major, Wq 182-3  
Ich bin vergnügt mit meinem Stande, Wq deest  
Symphony in D Major, Wq 183-1

TICKETS:  
Remaining tickets are priced at $50 and $30 for the in-person performance, and $15 for the virtual event. All in-person tickets include a complimentary ticket for the virtual performance. To purchase tickets, visit BEMF.org or call the BEMF Box Office at 617-661-1812. Discounts are available for students and seniors, as well as for subscribers purchasing tickets to three or more events of the 2021-2022 season.

ABOUT THE PROGRAM  
Musical Co-Director of Les Arts Florissants Paul Agnew makes his BEMF conducting début in a unique collaboration with New York City’s Juilliard415 performing music by C. P. E. Bach. Held in the highest regard by Mozart, Haydn, Beethoven and others, Carl Philipp Emanuel was a towering musical figure in the transition between the grandeur of the Baroque and inventive dynamism of the Classical period. Explore the bold and adventurous range of this master composer in a selection of brilliant instrumental works written at the height of his
career alongside a cantata for bass, *Ich bin vergnügt mit meinem Stande*, written soon after he first left his famous father’s home.

**BEMF thanks the Packard Humanities Institute for their generous support of this concert. The performing parts, based on the critical edition Carl Philipp Emanuel Bach: The Complete Works** ([www.cpebach.org](http://www.cpebach.org)), **were made available by the Packard Humanities Institute.**

**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. 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 pre-concert video featuring BEMF Orchestra Director and director of Historical Performance at Juilliard Robert Mealy will be released on Monday, March 21.

**ABOUT THE ARTISTS**

An artist of international renown and an accomplished teacher, British tenor and conductor Paul Agnew has made his mark on all the main international stages as a specialist in the music of the 17th and 18th centuries and as the performer of choice for the high-tenor roles of the French Baroque. A close collaborator of William Christie since 1992, Paul Agnew's career took a new turn in 2007 when he began conducting certain projects for Les Arts Florissants. Since 2019, he has been Musical Co-Director of Les Arts Florissants. He is also co-director of Le Jardin des Voix, Les Arts Florissants’ academy for young singers. This interest in the training of new generations of musicians has led him to conduct the Orchestre Français des Jeunes Baroque, the European Union Baroque Orchestra and, in 2017, the European Baroque Academy in Ambronay. As a guest conductor, Paul Agnew regularly conducts orchestras such as the Staatskapelle, Dresden, the Liverpool Philharmonic Orchestra, the Royal Scottish National Orchestra, the Norwegian Chamber Orchestra, the Finnish Radio Symphony Orchestra, the Seattle Symphony Orchestra, the Houston Symphony Orchestra, and the Akademie fur Alte Musik Berlin.

Originally from San Francisco, CA, baritone Kyle Miller is a recent graduate of The Juilliard School. Miller performed on the Perelman Stage at Carnegie Hall as the baritone soloist in
Stravinsky’s Les Noces. Other concert works include Stravinsky’s Pribaoutki and Brahms’ Ein Deutsches Requiem. Some former operatic roles include Figaro in The Barber of Seville, Demetrius in A Midsummer Night’s Dream, Moralès in Carmen, and Conte Almaviva in Le Nozze di Figaro. He was a Gerdine Young Artist for Opera Theatre of Saint Louis’ 2020 and 2021 season and was awarded the Richard Gaddes Career Award. He is also a proud recipient of the Novick Career Advancement Award. This summer, he will be an Apprentice Artist at Santa Fe Opera singing the role of Fiorello in Il barbiere di Siviglia and covering the role of Le Dancaïre in Carmen.

Launched in 2009, Juilliard Historical Performance is a full-tuition scholarship graduate program specializing in early music on period instruments. At the heart of the program is a distinguished faculty that includes some of today’s most respected performers and scholars in the field, who teach studio lessons, coach chamber music, and lead rehearsals for public performances in New York City and beyond. Juilliard415, the school’s principal period-instrument ensemble, brings major figures in the field of early music to lead performances of both rare and canonical works by composers of the 17th through 19th centuries. The many distinguished guests who have led Juilliard415 include Harry Bicket, William Christie, Monica Huggett, Nicholas McGegan, Rachel Podger, and Jordi Savall. Juilliard415 tours extensively in the US and abroad, and has performed on five continents, with notable appearances at the Boston Early Music Festival, Leipzig Bachfest, and Utrecht Early Music Festival, where Juilliard was the first-ever conservatory in residence. Juilliard415 made its South American debut with concerts in Bolivia, a tour sponsored by the U.S. Department of State, and has twice toured to New Zealand.

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, please contact Kathleen Fay at kathy@bemf.org.

###