

**MARTIN PEARLMAN**  
Conductor

**As composer**

Martin Pearlman has composed music since the age of six. He majored in composition as an undergraduate at Cornell, where he studied with Karel Husa and Robert Palmer. He received a Master's in composition from Yale, where he studied with Yehudi Wyner and also worked in the electronic music studio.

Recent works include *The Creation According to Orpheus* for solo piano, harp and percussion with string orchestra and music for three Samuel Beckett plays (*Words and Music*, *Cascando*, and *....but the clouds...*), commissioned by the 92nd Street Y in New York for the Beckett centennial and produced there and at Harvard University.

**Work in Progress**

Extended sections of *Joyce's Finnegans Wake* for narrator with flute, clarinet, percussion, piano, violin, viola, double bass.

"...The real show stopper of the week... The first musical adaptation of a large, unbroken portion of the book. At the end, there was a universal ovation... I had goose bumps."

—*James Joyce Quarterly* review of 2011 North American James Joyce Conference, Huntington Library, Pasadena, CA

Music for Samuel Beckett plays

"Pearlman is an impressive composer... Pearlman's evocative music seemed so right for these unsettling plays, it's now hard for me to imagine them without it."—Lloyd Schwartz, *The Boston Phoenix*

"A witty hypnotic score by Martin Pearlman." —Carolyn Clay, *The Boston Phoenix*, Best Theater of 2007

*The Creation According to Orpheus* For string orchestra with piano, harp, and percussion

"Most of the music is a shimmer of sound created by countless tiny details, like a pointillist painting by Seurat; it is a sound teeming with potential. At the end, the music... takes flight; the universe is created in a blinding radiance..." —Richard Dyer, *The Boston Globe*

*Continued...*

*Trio for horn, violin & piano*

International Horn Society prize winner. Music available from the IHS Online Music Library.

"Pearlman's ear is keen, his sense of drama vivid and his sensitivity to the text poignant... For all its cram-packed complexity, everything in this music is as clear as can be, everything registers... If fans of [Boston Baroque] wonder why Pearlman's conducting is so insightful, it's because he knows, as only a composer can, how music goes." —Anthony Tommasini, *The Boston Globe*

*Triptych for solo horn*

International Horn Society prize winner. Music available from the IHS Online Music Library.  
1- Chaconne 2- Tomorrow Morning's Review 3Epilogue

*Variations on WoO 77 (Beethoven Fantasy)*

For solo piano. Increasingly complex variations on a harmonically simple, tonal theme by Beethoven.

*Spiral*

For solo violin; c. 7 min.

*Sonata for piano*

Etude 1, Intermezzo, Etude 2, Scherzo, Epilogue.

Music for play directed by Robert Wilson at the American Repertory Theatre

"Pearlman's score is a perfect expression of Mueller's double vision in the play... and it is witty right from the start."—*The Patriot Ledger*