

Boston Modern Orchestra Project and Gil Rose present:
The Lord of Cries

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Allie Summers, PR Manager

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AUDIO RESOLUTION FOR DIGITAL FILES
DSD 64; 96/24 PCM Surround;
PCM 96/24 Stereo; 44.1/16 PCM Stereo

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PTC5187008

A TALE OF ECSTASY AND RUIN

Boston Modern Orchestra Project and Gil Rose present the world-premiere recording of *The Lord of Cries*, a breathtaking opera by John Corigliano and Mark Adamo. Telling the story of Euripides's *The Bacchae* with the characters of Bram Stoker's *Dracula*, the piece explores the power of sexual desire and humans' need to blame and attack others for what they can neither resist nor accept in themselves. Corigliano returns to opera for the first time since his *The Ghosts of Versailles*, introduced by the Metropolitan Opera, made an international sensation in 1992. The brilliant cast—most of whom introduced their parts in the world premiere in 2021—is led by star countertenor Anthony Roth Costanzo in the title role.

Multi-award-winning composer John Corigliano's music has been commissioned, performed, and recorded by many of the most prominent orchestras, soloists, and chamber musicians in the world. The Pentatone recording of *The Ghost of Versailles*, released in 2016, won two GRAMMY Awards. Composer-librettist Mark Adamo's four previous operas, including *Little Women* (1998), have been staged, recorded, and broadcast hundreds of times on five continents. Under the leadership of conductor Gil Rose, the Boston Modern Orchestra Project has become an unsurpassed advocate for 20th and 21st century American music; they make their Pentatone debut with *The Lord of Cries*.

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"Dracula promises that, no matter how deliciously we'll let them scare us for a time, our animal urges can be, literally, compartmentalized and slain with the right stake to the heart. The Bacchae counters that these urges will always be with us — that they are us — and all we can do is give them some of what they want, lest they rebel and take all we have. This insight convinced me that this opera needed a civilized, triadic, "surface" score through which you could hear, more and more, an obsessive, ecstatic music of truth."

JOHN CORIGLIANO

"When researching another opera libretto I adapted from Greek sources, I came across the quote that 'all classicism is neo-classicism;' meaning that, from earliest times, the past, in the theatre, has always been a mask we wear to speak more clearly about the present. I can't summarize more succinctly the method, and the goal, of 'The Lord of Cries'."

MARK ADAMO



Gil Rose with Boston Modern Orchestra Project
(photo credit: Robert Torres)

About Boston Modern Orchestra Project

The Boston Modern Orchestra Project (BMOP) is the premier orchestra in the United States dedicated exclusively to commissioning, performing, and recording music of the twentieth and twenty-first centuries. A unique institution of crucial artistic importance to today's musical world, BMOP exists to disseminate exceptional orchestral music and opera of the present and recent past via performances and recordings of the highest caliber. BMOP/sound, BMOP's distinguished independent recording label, was created to provide a platform for BMOP's extensive archive of

music, as well as to provide widespread, top-quality, permanent access to both classics of the 20th century and the music of today's most innovative composers.

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About Gil Rose

Gil Rose is one of today's most trailblazing conductors, praised as "amazingly versatile" (The Boston Globe) with "a sense of style and sophistication" (Opera News). Equally at home performing core repertoire, new music, and lesser-known historic symphonic and operatic works, "Gil Rose is not just a fine conductor, but a peerless curator, sniffing out—and commissioning—off-trend, unheralded, and otherwise underplayed repertoire that nevertheless holds to unfailingly high standards of quality. In doing so, he's built an indefinable, but unmistakable, personal aesthetic" (WXQR).

A global leader in American contemporary music, Rose is the founder of the performing and recording ensemble the Boston Modern Orchestra Project (BMOP), who "bring an endlessly curious and almost archaeological mind to programming... with each concert, each recording, an essential step in a better direction" (The New York Times), as well as the founder of Odyssey Opera, praised by The New York Times as "bold and intriguing" and "one of the East Coast's most interesting opera companies."

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About John Corigliano

The American John Corigliano continues to add to one of the richest, most unusual, and most widely celebrated bodies of work any composer has created over the last forty years. Corigliano's numerous scores—including three symphonies and eight concerti among over one hundred chamber, vocal, choral, and orchestral works—have been performed and recorded by many of the most prominent orchestras, soloists, and chamber musicians in the world. Recent scores include *Conjurer* (2008), for percussion and string orchestra, commissioned for and introduced by Dame Evelyn Glennie; *Concerto for Violin and Orchestra: The Red Violin* (2005), developed from the themes of the score to the François Girard's film of the same name, which won Corigliano the Oscar in 1999; *Mr. Tambourine Man: Seven Poems of Bob Dylan* (2000) for orchestra and amplified soprano, the recording which won the GRAMMY for Best Contemporary Composition in 2008; *Symphony No. 3: Circus Maximus* (2004), scored simultaneously for wind orchestra and a multitude of wind ensembles; and *Symphony No. 2* (2001: Pulitzer Prize in Music.)

Other important scores include *String Quartet* (1995: Grammy Award, Best Contemporary Composition); *Symphony No. 1* (1991: Grawemeyer and Grammy Awards); the opera *The Ghosts of Versailles* (Metropolitan Opera commission, 1991, International Classical Music Award 1992); and the *Clarinet Concerto* (1977.) One of the few living composers to have a string quartet named for him, Corigliano serves on the composition faculty at the Juilliard School of Music and holds

the position of Distinguished Professor of Music at Lehman College, City University of New York, which has established a scholarship in his name; for the past fourteen years he and his partner, the composer-librettist Mark Adamo, have divided their time between Manhattan and Kent Cliffs, New York.

[Website](#)

About Pentatone

One of the leading classical music labels in the world, Pentatone presents a diverse range of world-class artists, and is dedicated to premium quality productions captured in exceptional sound. The label works together with today and tomorrow's leading artists to provide timeless recordings of core, fringe, and lesser-known repertoire, with Pentatone's uncompromising attention to the best possible quality in artistry, design and recording technology.

The label was founded in the Netherlands in 2001 by three former Philips Classics executives, with the ambition to offer classical music in the highest quality including surround sound. In its first years, Pentatone engaged Mikhail Gorbachev, Bill Clinton and Sophia Loren in a GRAMMY-winning recording of Prokofiev's *Peter & the Wolf* (released in Spanish with Antonio Banderas), with Kent Nagano conducting the Russian National Orchestra. Another early success was a recording of the official music performed during the wedding ceremony of the then Dutch crown prince (now king) Willem-Alexander to Máxima Zorreguieta. *The Music from the Royal Wedding* sold more than 75,000 copies, thereby attaining the unique "triple platinum" status in the Netherlands.

During its first decade, the label released several award-winning recordings with violinist Julia Fischer and several complete cycles: Beethoven's symphonies conducted by Philippe Herreweghe, Beethoven's piano sonatas performed by Mari Kodama, and Bruckner's symphonies under the baton of Marek Janowski. Violinist Arabella Steinbacher left her mark on these years and continues with several acclaimed recordings. Later, Pentatone recorded Wagner's ten mature operas, the only such label to take on this task in the 21st century.

From 2013, with a new management team, the label focused on embracing the digital era and expanding its repertoire. New artists and ensembles defined the label's second decade, including conductors Vladimir Jurowski, René Jacobs and Esa-Pekka Salonen, singers Piotr Beczala, Lisette Oropesa, Javier Camarena, Ian Bostridge and Magdalena Kožená, pianists Pierre-Laurent Aimard and Francesco Piemontesi, cellist Alisa Weilerstein, as well as the Akademie für Alte Musik Berlin, the Gewandhausorchester Leipzig and the Czech Philharmonic.

In recent years, Pentatone has won multiple awards. In 2017, John Corigliano's *The Ghosts of Versailles* won Best Opera Recording and Best Engineered Album at the 59th GRAMMY Awards. Two years later, the premiere recording of the Mason Bates opera, *The (R)evolution of Steve Jobs*, won a GRAMMY for Best Opera Recording. Pentatone was awarded Label of the Year in 2019 by Gramophone Magazine and in 2020 by the International Classical Music Awards. Pentatone's third decade promises to be even more exciting and innovative as we expand our growing and diverse roster of artists, producing the most thrilling recordings in the world.

About the Pentatone American Operas Series

The history of opera predates that of the United States. Going back to 16th century Italy, opera reflected a fascination with myth and was mounted for the benefit of the court. As opera spread its roots throughout western and eastern Europe it evolved as a public form of entertainment and increasingly drew upon history and literature as inspiration. The American Pilgrim settlers found such entertainment to be at odds with their puritanical ideology, but at the turn of the 18th century opera crept across the U.S. border as a European import. By mid-century William Henry Fry became the first American composer to pen an opera, but opera was still predominantly associated with European composers. This contributed to many in the country viewing opera as an elite art form representing antiquated interests, in languages they did not understand.

As the American repertoire has expanded over the centuries so have American audiences, drawn to contemporaneous topics played out in their native tongue. But American operas are no longer confined to listeners in the United States; the works of American composers have been increasingly heard throughout the world. American opera embodies the individualism of its homeland, and with each generation new musical language has found its voice in American opera — a voice that resonates with all who love the music, the drama and the brilliance that is opera.

PENTATONE
AMERICAN OPERAS
★ ★ ★ ★ ★ ★ ★ ★ ★ ★