



The Boston Modern Orchestra Project (BMOP) and Odyssey Opera
Present the East Coast Premiere of John Corigliano and Mark
Adamo's *The Lord of Cries* Featuring Anthony Roth Costanzo
a one-night only concert performance

What: *The Lord of Cries* by John Corigliano & Mark Adamo

When: Saturday, November 19, 2022, at 7:30 PM

Where: NEC's Jordan Hall, 30 Gainsborough Street, Boston, MA, T: Green to Symphony

Tickets: General: \$10 and Up/Students: \$5/Children Under 16: Free. To purchase, visit
BMOP.org or call 781.324.0396.

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Boston, MA (For Release 10.11.2022) —The **Boston Modern Orchestra Project (BMOP)** and **Odyssey Opera**, two of today's leading innovators on the classical musical scene, present the East Coast premiere of John Corigliano and Mark Adamo's new opera *The Lord of Cries*. Considered to be one of the major operatic events of the new decade, *Cries* dwells on the dangers that result from the repression of our darkest desires, told through a plot that combines elements of Bram Stoker's *Dracula* and Euripides's *The Bacchae*. As part of BMOP's extended 25th anniversary celebration season, the full BMOP orchestra will perform alongside one of today's biggest opera stars, **Anthony Roth Costanzo** (Dionysus), and several rising vocalists, all at the helm of celebrated conductor **Gil Rose**. A world premiere recording will follow on Pentatone.

The Lord of Cries is a mélange of two classic literary works written two millennia apart: the Greek tragedy *The Bacchae* by Euripides, and the Gothic novel *Dracula* by Bram Stoker. Set in Victorian London at the fearsome time of Jack the Ripper, the opera begins with its title character – Dionysus, the god of fury – returning to earth. He materializes in Victorian England as none other than the irresistible antihero Dracula, and offers a mortal three chances to “ask for what you want,” or risk the consequences. The title role was written for superstar countertenor Anthony Roth Costanzo, who premiered the role in 2021 at Sante Fe Opera.

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“I felt that Dracula needed to have an androgynous, unearthly sound, and of course to me that was the countertenor,” explains **John Corigliano**. Costanzo’s clarion countertenor combined with his electric stage presence make him a perfect choice. “The character of Dracula is a very complex one. In many ways, he is vulnerable and human, and in other ways he is incredibly violent and full of rage. What you can’t take for granted is that fearsome quality,” says Costanzo.

In *The Lord of Cries*, Corigliano created powerfully contrasting sound worlds to juxtapose the tidy world of the Victorians against the savage grandeur of the immortals, forging musical drama from the tension and gravitational pull between the two worlds. Says the composer, “One important point of *The Lord of Cries* is that this conflict between who we want to be and who we actually are goes on and on; it tormented the ancient Greeks, and it torments us. So that torment is the score’s real subject.” According to *Seen and Heard International*, the extravagant music makes for a magnificent thrill ride. “Corigliano makes creative use of traditional opera elements – arias, duets, a mad scene, a consternation scene worthy of Rossini, plenty of orchestral color and smart use of musical gestures that develop into full-sized themes.”

The libretto for *The Lord of Cries* was developed over the course of a decade by Corigliano’s spouse, **Mark Adamo**, marking the first operatic and large-scale collaboration between the two longtime partners. The core message of Adamo’s libretto is that repression breeds madness and violence. “Adamo’s double-layered conceit is a good match for Corigliano’s aesthetic, which thrives on the collision of disparate spheres.” (*The New Yorker*)

84-year-old Corigliano is one of America’s most admired and honored classical composers. His scores have won him the Pulitzer Prize, the Grawemeyer Award, five Grammy Awards, and an Oscar. A wide range of his music can be found on BMOP/sound’s latest album release: *John Corigliano: To Music* (released July 2022).

About BMOP

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 of the present and recent past via performances and recordings of the highest caliber. Founded by Artistic Director Gil Rose in 1996, BMOP has championed composers whose careers span nine decades.

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Each season, Rose brings BMOP's award-winning orchestra, renowned soloists, and influential composers to the stage of New England Conservatory's historic Jordan Hall in a series that offers orchestral programming of unrivaled eclecticism. *Musical America's* 2016 Ensemble of the Year, BMOP was awarded the 2021 Special Achievement Award from *Gramophone Magazine* as "an organization that has championed American music of the 20th and 21st century with passion and panache." The musicians of BMOP are consistently lauded for the energy, imagination, and passion with which they infuse the music of the present era. For more information, please visit BMOP.org.

About Odyssey Opera

Founded in 2013 by artistic director/conductor Gil Rose, Odyssey Opera presents adventurous and eclectic works that affirm opera as a powerful expression of the human experience. Its world-class artists perform the operatic repertoire from its historic beginnings through lesser-known masterpieces to contemporary new works and commissions in varied formats and venues. Odyssey Opera takes its audience on a journey to places they've never been before. odysseyopera.org

John Corigliano: *The Lord of Cries* (2021)

Composer: John Corigliano (b.1938)

Libretto: Mark Adamo (b.1962)

Dracula: Anthony Roth Costanzo (countertenor)

Lucy Harker: Kathryn Henry (soprano)

Jonathan Harker: David Portillo (tenor)

John Seward: Jarrett Ott (baritone)

Van Helsing: Matt Boehler (bass)

Correspondent: Will Ferguson (tenor)

Agave: Leah Brzyski (soprano)

Autonoe: Rachel Blaustein (soprano)

Ino: Felicia Gavilanes (mezzo-soprano)

Captain: Matthew DiBattista (tenor)

Conductor: Gil Rose

Musicians: Boston Modern Orchestra Project and Odyssey Opera chorus

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For more information, visit BMOP.org or OdysseyOpera.org.

To download cast bios, photos, and more, visit

<https://www.dropbox.com/sh/faidsia26y31zpb/AACkixTBOzEHmzFTXzlXAJbQa?dl=0>.

For artist interviews, ticket requests and all other media queries, contact April Thibeault, AMT PR, 212.861.0990, april@amtpublicrelations.com