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**The Boston Modern Orchestra Project (BMOP) Salutes Canadian Composers
at its Season Opening Concert 11/20**

BMOP – True North: Canadian Composers

When: Sunday, Nov 20 @ 3:00pm

Where: Jordan Hall (30 Gainsborough Street), Boston, T: Symphony

Tickets: \$28 - \$52. Students/Seniors \$10. To purchase tickets, contact BMOP at 781.324.0396 or visit www.BMOP.org

Boston, MA (For Release 11/8/11) --- The Boston Modern Orchestra Project (BMOP), the nation's premier orchestra dedicated exclusively to commissioning, performing, and recording new orchestral music, kick-starts its 2011-12 season with a nod to our friendly neighbor to the North, Canada. Paying homage to some of Canada's top composers, BMOP is slated to perform: *Vessel* by Kati Agocs; *Symphony No. 2* by Colin McPhee; *Letter from Mozart* by Michael Colgrass; and *Orion* by Claude Vivier.

"Unfortunately, Canadian classical music is not as well known as it should be," explains Gil Rose, Artistic Director/Conductor of BMOP. "We want to help correct this by spotlighting a few well-deserving composers and their beautiful, fascinating and moving works."

Windsor native **Kati Agocs** (b. 1975) is known for her original, daring and rigorous works and has been hailed for composing from the heart. BMOP brings one of her most recent pieces *Vessel* (2011) to Boston after its New York City premiere by the Metropolis Ensemble. *Vessel* features three soprano voices not only singing about vessels but, also acting as vessels themselves, in three varying languages, i.e., English, Hebrew and Latin. According to Agocs, using three languages simultaneously somehow makes sense in 2011. "It captures the polyglot, overlapping of cultures today in which different linguistic and cultural strands somehow remain distinct." Agocs maintains a composition studio in Flatrock, near St. John's, New Foundland, Canada, and served as the 2010 Composer-in-Residence for the National Youth Orchestra of Canada. She currently serves on the Composition Faculty at the New England Conservatory of Music.

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Like many Canadian composers in the 20th century, **Colin McPhee** (1900-1964) looked beyond the borders of his country for musical inspiration. Born in Montreal and raised in Toronto, he is primarily known for his adventures in Bali and for being the first Western composer to make an ethnomusicological study of Bali. The distinctive timbres of Indonesian music found their way into his own compositions including *Symphony No. 2* (1957). Structurally European but audibly Indonesian, *Symphony No. 2* makes use of Indonesian scales, colors and melodic gestures.

Toronto native **Michael Colgrass** (b. 1932) is a Pulitzer Prize- and Emmy- award-winning composer. His *Letter from Mozart* (1976) refers to a fictional letter that he claims to have received from Mozart. It offers inspiration for a modern treatment for an 18th century melody. According to *The Blade*, “the effect is like watching a Federico Fellini movie set in a freak carnival, faces leering in and out of focus in the camera, the feral sound of a calliope and human screeches penetrating your ears.”

Rounding out the quartet of Canadian composers is Montreal native **Claude Vivier** (1948-1983). He is known for writing music with abundant melodic life which is evident in his luminous work for full orchestra *Orion* (1979). Written for the Montreal Symphony Orchestra, *Orion* consists of six parts all evolving around the melody - its statement, first development unravels on itself, second development unravels on itself, meditation on it, remembrance of it, and finally the melody in two parts. *Orion* traces a journey paralleling the composer’s own to the East. Vivier soaked up both European high-modernism while studying in Holland and Germany and ancient Eastern traditions from extensively traveling throughout Asia resulting in his own richly nuanced musical style.

About BMOP:

The Boston Modern Orchestra Project (BMOP) is widely recognized as the leading orchestra in the United States dedicated exclusively to performing new music, and its signature record label, BMOP/sound, is the nation’s foremost label launched by an orchestra and solely devoted to new music recordings. Founded in 1996 by Artistic Director Gil Rose, BMOP affirms its mission to illuminate the connections that exist naturally between contemporary music and contemporary society by reuniting composers and audiences in a shared concert experience. In its first twelve seasons, BMOP established a track record that includes more than 80 performances, over 70 world premieres (including 30 commissioned works), two Opera Unlimited festivals with Opera Boston, the inaugural Ditson Festival of Contemporary Music with the ICA/Boston, and 32 commercial recordings, including 12 CDs from BMOP/sound.

In March 2008, BMOP launched its signature record label, BMOP/sound, with the release of John Harbison’s ballet *Ulysses*.

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Its composer-centric releases focus on orchestral works that are otherwise unavailable in recorded form. The response to the label was immediate and celebratory; its five inaugural releases appeared on the “Best of 2008” lists of *The New York Times*, *The Boston Globe*, National Public Radio, *Downbeat*, and *American Record Guide*, among others.

BMOP/sound is the recipient of five Grammy Award nominations: in 2009 for *Charles Fussell: Wilde* (Best Classical Vocal Performance); in 2010 for *Derek Bermel: Voices* (Best Instrumental Soloist Performance with Orchestra); and three nominations in 2011 for its recording of *Steven Mackey: Dreamhouse* (Best Engineered Classical Album, Best Classical Album, and Best Orchestral Performance). *The New York Times* has proclaimed, “BMOP/sound is an example of everything done right.” Additional BMOP recordings are available from Albany, Arsis, Cantaloupe, Centaur, Chandos, ECM, Innova, Naxos, New World, and Oxingale.

In Boston, BMOP performs at Boston’s Jordan Hall and Symphony Hall, and the orchestra has also performed in New York at Miller Theater, the Winter Garden, Weill Recital Hall at Carnegie Hall, and The Lyceum in Brooklyn. A perennial winner of the ASCAP Award for Adventurous Programming of Orchestral Music and 2006 winner of the John S. Edwards Award for Strongest Commitment to New American Music, BMOP has appeared at the Bank of America Celebrity Series (Boston, MA), Tanglewood, the Boston Cyberarts Festival, the Festival of New American Music (Sacramento, CA), and Music on the Edge (Pittsburgh, PA). In April 2008, BMOP headlined the 10th Annual MATA Festival in New York.

BMOP’s greatest strength is the artistic distinction of its musicians and performances. Each season, Gil Rose, recipient of Columbia University’s prestigious Ditson Conductor’s Award as well as an ASCAP Concert Music award for his extraordinary contribution to new music, gathers together an outstanding orchestra of dynamic and talented young performers, and presents some of the world’s top vocal and instrumental soloists. *The Boston Globe* claims, “Gil Rose is some kind of genius; his concerts are wildly entertaining, intellectually rigorous, and meaningful.” Of BMOP performances, *The New York Times* says: “Mr. Rose and his team filled the music with rich, decisive ensemble colors and magnificent solos. These musicians were rapturous—superb instrumentalists at work and play.”

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Editor’s Note: For photo permissions, interviews or ticket requests, contact April Thibeault / AMT PR / 212.861.0990 / april@amtpublicrelations.com.