

ANDY VORES GOBACK GOBACK [1030]
FABRICATION 11: CAST | FABRICATION 13:
MONSTER
David Kravitz, baritone

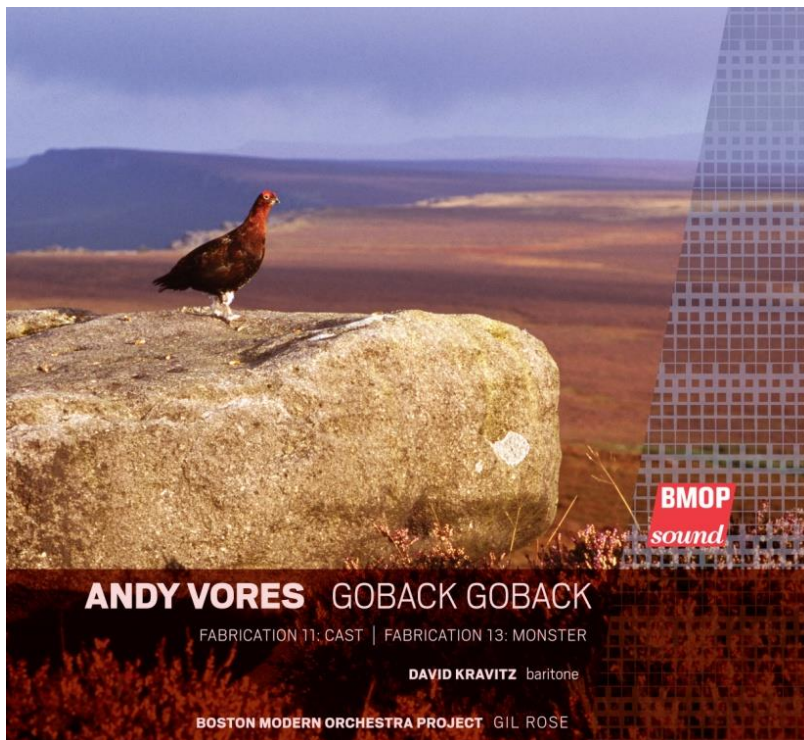
BOSTON MODERN ORCHESTRA PROJECT
GIL ROSE, CONDUCTOR

BMOP/sound presents two *Fabrications* and *Goback Goback*, an intimate and intricate song set to the poems of W.S. Graham. Andy Vores, a Boston resident of Welsh birth, takes inspiration from varying media to create his innovation and unusual Fabrications: a large steel installation by Richard Serra (*Fabrication 11: Cast*), and a one-act play by Caryl Churchill, which translates the absurdist dialogue into an high-energy orchestral showpiece (*Fabrication 13: Monster*). The sumptuous title work, in eight movements based on eight poems, is, in the composer's words, "about standing at the midpoint of life and reassessing."



BMOP/sound, the label of the acclaimed Boston Modern Orchestra Project, explores the evolution of the music formerly known as classical. Its eclectic catalog offers both rediscovered classics of the 20th century and the music of today's most influential and innovative composers. BMOP/sound gives adventurous listeners a singular opportunity to explore the music that is defining this generation and the next.

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AMERICAN RECORD GUIDE

"This piece is particularly attractive: a bumptious melody unfolds unpredictably, only to be interrupted by various kinds of punctuation from other instruments and gradually obscured by a complex layer of scurrying contrapuntal lines."

CLASSICAL VOICE OF NEW ENGLAND

"Vores's work is wonderfully unified and texturally evocative. David Kravitz performed the work with immense artistic integrity and commitment."

GRAMOPHONE

"The recordings are staggering in detail, weight, sound stage, and impact. In fact, while Matthew Guerrieri's booklet-note persuasively articulates the creative approach embodied in Vores's theoretical framework, the exhilaration of the listening experience convincingly banishes such ideas in favour of the music."

THE HUB REVIEW

"Vores's seemingly limitless gift for orchestration drew an astonishing number of moods from his ensemble ... By the time Kravitz sang the final verse, I was wondering whether this wasn't the best piece of new music I'd heard in these parts for some time. Probably."