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CHARLES FUSSELL: WILDE

WILDE, SYMPHONY FOR BARITONE AND ORCHESTRA
HIGH BRIDGE PRELUDE

CHARLES FUSSELL b. 1938

HIGH BRIDGE PRELUDE

WILDE, SYMPHONY FOR
BARITONE AND ORCHESTRA

SANFORD SYLVAN baritone

BOSTON MODERN ORCHESTRA PROJECT

GIL ROSE, CONDUCTOR

[1] **HIGH BRIDGE PRELUDE** (2003) 9:08

**WILDE, SYMPHONY FOR BARITONE
AND ORCHESTRA** (1990, rev. 1995)

[2] Part I: London (1895) 19:15

[3] Part II: "In the South" (1897-98) 10:10

[4] Part III: Paris (1900) 6:58

TOTAL 45:32

By Charles Fussell

High Bridge, *Portrait of Hart Crane* and *Wilde* are the result of considering the lives of Hart Crane and Oscar Wilde as possible operatic subjects. The third movement of *High Bridge* and the second movement of *Wilde* share a common origin: they are studies for larger vocal scores. (Their composition preceded the complete works.) Both of these scores are full of ideas large and small which move from their first associations toward different ones in constant development. I cannot imagine larger scale compositions without these recognizable thematic support beams and their emotional enrichments. As is evident on this recording, my musical language has remained tonal in sometimes direct and extended ways. I feel no contradiction in the ballades and waltzes in *Wilde* and the more dissonant climate of *High Bridge*. In both scores, I try to use themes in a manner of constant transformation, as the 19th-century composers found to support their larger and longer forms and to enrich emotional references.

I discovered Crane's poetry by accident while studying in Berlin from 1962–63. A German student, who had majored in American literature in the United States, recommended Crane as the most eloquent and at times trashy poet he had ever read. This contrast appealed to me and I set off to find that small paperback immediately. Between 1965 and 2006, I based five scores on these poems — all from this now tattered book. His dramatic and ultimately tragic journey — from a midwestern childhood to Cleveland, New York, Paris, Cuba, and to the larger worlds of art and commerce — is an unusual story deeply etched with American flavors. *High Bridge*, in keeping with my source's assessment, is brash, percussive, and lyrical in quick alteration. The opening fanfare outlines a series of twelve notes, nine plus three, the final three a pure triad. Though not used in a strict

fashion, this scale serves as a harmonic and melodic basis for much of the piece's main themes, harmonies, and accompaniments.

With two exceptions I have always been drawn to American literature: Wilde and Goethe. Wilde is the wise voice of universal freedom in the late 19th Century, alas not always so mindful of his own safety. I wrote much of *Wilde* one summer at Yaddo in Saratoga Springs, the summer home of the New York City Ballet. Had *Wilde* become an opera, the second movement, "*In the South*" (1897-98), would have been a ballet depicting Wilde's life after prison, wandering distractedly through Italy and France, meeting Douglas, trying to work, struggling with his health, fleeing his death angel. Wilde's wife Constance would have a prominent role in the opera; the "buskers" tune in Part I could become the tender melody of Constance's love poem, which finally lifts the selfish giant and his two children to paradise at the conclusion of Part I. Wilde's own death is represented in the third movement by a 12-note chord in absolute neutrality, swept away with a violent timpani flourish: the angel of death on a whirlwind. With this work I hope to pay tribute to an extraordinary individual, whose life and work have affected our whole notion of diversity and tolerance. His wit brings joy to everyone who reads him.

HIGH BRIDGE PRELUDE was premiered by the Boston University Symphony Orchestra in 2003. It is based on "Portrait of Hart Crane," the supplemental sixth movement of High Bridge, which was commissioned by the Mendelssohn Club of Philadelphia. The piece is scored for full symphony orchestra.

WILDE, SYMPHONY FOR BARITONE AND ORCHESTRA was commissioned and premiered by the Newton Symphony Orchestra in 1990, and was a finalist for the Pulitzer Prize in Music in 1991. The piece is scored for baritone and full symphony orchestra.

By Michael Moore

HIGH BRIDGE PRELUDE

Despite his slender output, Hart Crane is one of the most important poets of the 20th Century. Largely self-educated, he fled a dysfunctional home life at seventeen for New York City. With his characteristic brash confidence, he introduced himself into the artistic and literary society of New York. While he soon earned a reputation as a poet, he was never able to support himself with his poetry and took a variety of jobs ranging from shipping clerk to writing advertising copy. His poetry was densely strewn with strikingly unusual and idiosyncratic imagery and metaphors. He was fascinated by wordplay, puns and allusions, sometimes obscure. Crane also developed a reputation for hard living. He drank heavily, got into brawls, and, unable to sustain a relationship, cruised the waterfront speakeasies looking for sailors to pick up, which often left him either beaten or in jail. This self-destructive lifestyle took its toll on his writing and makes his literary output all the more extraordinary.

In 1924, he began work on the collection of poems which were to become his most famous work, *The Bridge*, which was finally published in 1930. Crane had always been fascinated by the Brooklyn Bridge, the engineering marvel of its day and what was to Crane a powerful symbol of the modern age and man's achievement. He envisioned *The Bridge* as an epic, embodying the entire country and its history. The work fell short of Crane's ambitious concept and was tepidly received by the critics. Depressed and fearing that he had lost his creative vision, Crane took his own life in 1932.

Portrait of Hart Crane reflects his complex personality. It opens with a fanfare, much as Crane would enter a room and immediately dominate it with the force of his personality [1]. But there is also a slightly out of focus quality to the fanfare music. The fanfare alternates with more lyrical music for the strings, but still conveys a sense of unease. A series of brilliant descending scales fails to relieve the tension, and the music reaches an anguished conclusion, propelled forward by the relentless pounding of drums.

WILDE, SYMPHONY FOR BARITONE AND ORCHESTRA

Fussell has called *Wilde* a symphony that wants to be an opera, as it is operatic both in scope and construction. Librettist Will Graham, a frequent collaborator, crafted a text that weaves together excerpts of Wilde's writings, letters, and poetry along with original material. It is in the format of letters to his lover, Lord Alfred Douglas, a device which not only gives access to Wilde's thoughts but also allows Wilde to narrate his own actions. It also allows the many facets of Wilde's life to be telescoped into a single day in the first movement.

Oscar Wilde was one of the most celebrated literary figures in Victorian England, a writer of poetry, articles, short stories, and plays. Always theatrical, he created a unique public persona for himself, wearing his hair unfashionably long, dressing with an exaggerated foppishness, and adopting a languid pose. He became the most visible exponent of the Aesthetic

movement, which championed art for its own sake. He was known for his quick and sardonic wit and, despite his more modest circumstances, became a fixture in society.

In 1884, Wilde married Constance Lloyd, and the couple had two sons, Cyril and Vyvyan. At the same time, Wilde also took a number of male lovers, including Douglas. Wilde began visiting homosexual bars and brothels, availing himself of male prostitutes and rent-boys. He became increasingly open about his sexual proclivities, a reckless position to take because any homosexual act, consensual or not, private or not, was then illegal in Britain.

In 1895, when *Wilde* takes up the story, he was at the height of his career. With the premiere of *The Importance of Being Earnest*, he had opened six plays in the past five years. But his life was about to take an abrupt turn. Douglas' father, the Marquess of Queensberry, became determined to end his son's relationship with Wilde and to destroy the writer's reputation. He attempted unsuccessfully to disrupt the premiere of *Earnest*, invaded Wilde's home, and left a card at Wilde's club calling him a "sodomite (*sic*)." Against the advice of his friends, Wilde had Queensberry charged with criminal libel.

The trial was a disaster for Wilde. Queensberry had hired detectives to uncover the details of Wilde's sexual life, and Wilde was immediately placed on the defensive. With the prospect of witnesses being called to testify against him, Wilde dropped the charges. Based on the evidence produced at the trial, a warrant was then issued for Wilde, who was tried, eventually convicted of gross indecency, and sentenced to two years in prison. His imprisonment was unnecessarily harsh; initially he was even denied pen and paper. It broke not only his health but also his spirit. He sustained an injury to his ear which never fully healed. He was declared bankrupt and his property was seized and auctioned off. Constance obtained custody of her sons and prevented Wilde from having any contact with them. He was never to see them again.

When he was released from prison, he fled to the Continent, roaming about Italy and southern France, trying to resume his old life. Douglas joined him briefly, but they soon separated. Unable to write, chronically short of funds, estranged by his family, friends, and the society which served as much of his inspiration, Wilde gradually sank into a life of hedonism. He died in Paris on November 30, 1900 of cerebral meningitis, most likely a complication of the injury he had sustained in prison.

Wilde opens with the sounds of a bustling London softly muted by the freshly fallen snow [2]. The music reflects Wilde's varying moods – his ebullience and vanity, his nostalgia as he recalls a vacation to Algiers with Douglas. Fussell conjures up a Victorian music-hall stage band as Wilde tosses off a bawdy song. This buskers' tune becomes more introspective as one gets a brief glimpse of Wilde behind his façade, and his "duty" to shock the staid Victorian sensibilities and hold up a mirror to society's complacency and hypocrisy. Fussell deftly conveys the sense of furtiveness, danger, and exaltation which accompanied Wilde's sexual encounters. Ordering flowers for Constance's room, Wilde quotes a fragment of one of his most beautiful poems, *To My Wife*, accompanied by the buskers' tune, now transformed into a romantic ballad. But when he speaks of his sons, the orchestra drops away and Wilde continues *a cappella*. It is as if all his posturing and affectation has been stripped away, leaving only the man. There is an extended quotation from his fairy tale "The Selfish Giant," written for his sons. In the story, the child whom the giant loved is a Christ figure who ultimately takes him to paradise. But Fussell uses the same musical phrase to introduce the child as he used to introduce Wilde's sons. It was his sons, like the child in the story, who broke down the walls that Wilde had erected around himself and taught him how to love. It is a moment of great poignancy, made even more so by the realization that after his imprisonment he was never to see his sons again.

The second movement, "*In the South*" (1897-98), is set for orchestra only [3]. It opens with dramatically ominous music, punctuated by drumbeats played on the rims of the drums, recalling the pounding of the judge's gavel and the slamming of prison doors. The music soon becomes agitated, almost frenetic, mirroring Wilde's restless wandering as he desperately tries to resume his life. The agitated music is interrupted by a Neapolitan waltz, complete with violin tremolos imitating mandolins. But the waltz becomes increasingly unsettling, with fluttering brass and wind figures, and finally gives way to even more agitated music. The music calms at the end, as if Wilde has finally exhausted himself and accepted his fate.

The final movement, *Paris* (1900), opens with the same musical phrase which closed the preceding movement [4]. Wilde is on his deathbed, unable to summon his customary bravado, worn down by pain and resigned to death. His thoughts have turned to religion, but as he did in all things in life, he meets religion on his own terms. He sees Christ as a young man beckoning him, and he will go with him as he has gone with other handsome strangers. In a wonderful symmetry with the first movement, Wilde ends by asking now for the same gift that the child gave the selfish giant. The music ends with a widely spaced 12-tone chord for the winds, neither consonant nor dissonant, a fitting ending, perhaps, for a man who embodied so many contradictory elements in his life.

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WILDE, SYMPHONY FOR BARITONE AND ORCHESTRA

By Will Graham

[2] PART I London (1895)

Wilde plans a letter he will write to Lord Alfred Douglas, late February 1895.

I am out walking as I await your return.

Our storm has passed. The snow and wind that shook all London on the night of *Earnest's* premiere crept guiltily from the town, no doubt embarrassed at the play's superior force.

Outside the Avondale I dodge the dungy puddles and broken trees. No cab will have me. I amble on determined to collect my thoughts and engage the eyes of everyone I meet. On such a dreary day the dandies and the destitute need dazzling.

INTERLUDE

Wilde remembers his Algerian holiday with Douglas.

Not long ago we walked together in Algiers, followed by the boys that you call bridesmaids. How they surged around us like a tide. They were our buffer from the world, all glistening in that scarlet sun.

Such a sun appeared today, caught the wet edges of skyline, framed the city in silver.

In that light I can breathe again.

INTERLUDE

Wilde visits the West End.

I hear so much in easy walking. Vendors shuffle baskets over frosty cobblestones. Buskers mock new vaudevilles, steaming the twilight with their songs. My winter blood applauds this bacchanal.

My muse is rich with bawdy rhymes and poignant ballads for the music halls.

“She was ever such a lady
With her airs and fancy dress
But her skirts were always dirty
And her knickers in distress.

She could dinner with Disraeli
She could breakfast with the Pope
But there’s nothing pure about her
And she’ll stay that way, we hope.

My century still lies asleep.
But I have a promise to keep.
I’ll shock the old girl into waking
To look at herself and weep.”

Wilde explores London’s night life.

Nothing speeds me like the lack of sun. Shadows pull me to a dangerous lane, a corridor of quickening pulse and careful stop. Alley of darkness blessing eyes with clearest seeing, Alhambra at last.

Shadows drifting in duets. Slow supper of worship. Knees in frosted leaves. The murmur of monks, the salty and exalting sacraments. Angels move among us with their mighty winds, locked in a dance to keep the world away. Only the stars may see our kiss.

INTERLUDE

Wilde returns to his family.

Walk home. Calm yourself and plan the day. Find boats from Holland filled with hyacinths for Constance. See that her rooms are fragrant with spring.

“And when wind and winter harden
All the loveless land
It will whisper of the garden,
You will understand.”

Outline fables for my sons, my Cyril, my Vyvyan. The light of their eyes leaves no shadow I can hide in. One look from them and all my laurels burn away, all public adulation melts, and I am only Papa of the strong arms, Papa with pretty stories.

“He did not hate the winter now, for he knew that it was merely Spring asleep, and that flowers were resting. Suddenly he rubbed his eyes in wonder at a marvelous sight — a tree quite covered with lovely white blossoms. Underneath it stood the little boy the selfish giant had loved, and the child smiled at him and said, ‘You let me play once in your garden. Today you shall come with me to my garden, which is paradise.’”

[3] PART II “In the South” (1897–98)

Released from prison, Wilde tries to resume his life in France and Italy.

[orchestra only]

[4] PART III Paris (1900)

Wilde plans his last letter to Douglas.

I had in mind to make my death a work of art, but nature defeats me with corruption.

My flesh transforms itself to soil. My mind still writes but cannot summon a hand to steer the pen. I ride again today the river of pain. At best I skim above it, then dive once unwillingly, now with resignation beneath its surface into agony. Time has become that pain, the sun — my sun going down and the rattle of teacups.

Reggie is here, Robbie comes and goes — their drawn faces and deep voices determined to keep me with them in this world. Behind my eyes I often see your face, but further on I see another face, a young man darker and more serious. I know it is the Christ — only Giotto got him right. He calls me from my river in an unfamiliar voice. I will go as I have done before when any handsome stranger beckoned. I should be grateful for the company. I am afraid, alone, once more an offering in the dark.

Take me, kind stranger, to your home.

© 1990 Will Graham

OSCAR WILDE. PHOTO BY ALFRED ELLIS & VALERIE, 1892





Charles Fussell has been an important figure in the musical life of Boston for over twenty years. Beginning in the mid-1980's, he served on the composition faculty of Boston University, was artistic director of the contemporary music festival New Music Harvest, and was a co-founder, with James Yannatos, of the New England Composers Orchestra. His music has been and is still programmed frequently by

Boston ensembles, in particular Collage New Music, the Cantata Singers, and the Boston Modern Orchestra Project.

Fussell attended the Eastman School of Music in Rochester, New York, where he worked with Thomas Canning and Bernard Rogers, and studied at the Hochschule für Musik in Berlin, working with Boris Blacher. While in Germany, he also attended the Bayreuth Masterclasses of Frideland Wagner. He later was assistant to and close friend of composer Virgil Thomson. He has received a citation and award from the American Academy of Arts and Letters, grants from the Ford Foundation and the Aaron Copland Fund for Music, and a Fulbright Fellowship.

His major works include six symphonies and three operas. Symphonies No. 3 and 6 are choral symphonies: Symphony No. 3, *Landscapes*, based on the work of four American poets, and Symphony No. 6, *High Bridge*, setting five poems from Hart Crane's late 1920's epic, *The Bridge*. Of his three operas, two are chamber operas: *Cymbeline (After Shakespeare)*, and *The Astronaut's Tale*, with a libretto by Jack Larson. *Julian*, based on a short story by Gustave Flaubert, is a full evening's liturgical drama.

Fussell's discography includes *Specimen Days* and *Being Music*, two commissions for the 1992 Walt Whitman Centennial (Koch Records), and Symphony No. 5, *The Astronaut's Tale*, and *Right River*, Concerto for Cello Solo and String Orchestra (Albany Records). Fussell has served on the faculty of Boston University and Rutgers University, and is active as vice-president of the Virgil Thomson Foundation. He resides in Woodside, New York.



Sanford Sylvan, baritone, displays a remarkable range of vocal expression and communicative power. On the concert stage and in recordings, his radiantly pure, lyric tone, clarity of diction, and profound understanding of both words and music speak directly and intimately to his audience. Deeply committed to the art of the vocal recital, Mr. Sylvan and his long-time collaborator, pianist David Breitman, have performed extensively throughout the United States and Europe, in major venues in London, New York, Washington, Boston, Philadelphia, and San Francisco. Their recitals and recordings have earned exceptional praise from critics and audiences, including three Grammy Award nominations for Best Classical Vocal Performance.

In the realm of opera, Mr. Sylvan is an acclaimed Mozartean. His portrayals of Figaro in *Le Nozze di Figaro* and Don Alfonso in *Così fan tutte* have been seen internationally, including on PBS's "Great Performances." He has been much acclaimed for the role of Leoprello in *Don Giovanni*, which he sang for his 1994 Glyndebourne Festival debut and with the New York City Opera where he has since become a regular performer in such operas as *The Magic Flute*, *Ariodante*, *The Rape of Lucretia*, and Handel's *Semele*. Mr. Sylvan has become closely associated with the productions of several renowned directors: Peter Sellars in works of John Adams, Mozart, and Stravinsky; Robert Wilson in Virgil Thomson's *Four Saints in Three Acts*; as well as Sir Peter Hall and Andrei Serban. He has developed longstanding relationships with major composers who have written for him, including John Adams (*Nixon In China* (Chou En-Lai), and the title roles of *The Death of Klinghoffer* and *The Wound Dresser*); and numerous works by John Harbison. He was in the U.S. premiere of *The Lighthouse* by Peter Maxwell Davies, the world premiere of Philip Glass' *The Juniper Tree*, and sang Sir Michael Tippett's *The Ice Break* at the BBC Proms, subsequently recorded for Virgin Classics. In summer 2005, he made an acclaimed Gilmerglass Opera debut as Don Alfonso in Mozart's *Così fan tutte*.

Mr. Sylvan has performed with many of the leading orchestras of the world including the New York Philharmonic, the Boston Symphony Orchestra, the Cleveland Orchestra, the Los Angeles Philharmonic, the San Francisco Symphony, the Pittsburgh Symphony, the Minnesota Orchestra, the Baltimore Symphony Orchestra, the Detroit Symphony Orchestra, St. Paul Chamber Orchestra, Orchestra of St. Luke's, Royal Concertgebouwkest, the London Symphony Orchestra, the BBC Symphony, the Leipzig Gewandhaus Orchestra, the Tonhalle Orchestra of Zurich, Academy of Ancient Music, the Melbourne Symphony Orchestra, the Australian Chamber Orchestra, and the NHK (Japanese Broadcasting Corporation) Symphony. He has collaborated with several acclaimed conductors such as Simon Rattle, James Levine, Christoph von Dohnanyi, Herbert Blomstedt, Christopher Hogwood, Kent Nagano, Helmuth Rilling, Bruno Weil, Roger Norrington, and Edo De Waart. Mr. Sylvan's festival appearances have included the Edinburgh International Music Festival, the Tanglewood Music Festival, the Vienna Music Festival, The Holland Festival, the Schleswig-Holstein Musik Festival, and the Ojai Music Festival.

Mr. Sylvan's recordings are known throughout the world and appear on the Nonesuch, Decca, Harmonia Mundi, Musicmasters, Bridge, Koch, Virgin Classics, New World, Telarc, and CRI labels. A Grammy and Emmy Award winner for his role in John Adams' *Nixon In China*, he has received Grammy nominations for his recording with David Breitman, *L'Horizon Chimérique*, which features chansons of Gabriel Fauré, *Beloved That Pilgrimage*, a program of American songs with music by Barber, Copland, and Chanler, and for John Adams' *The Wound Dresser*. A new recording of Bach Cantatas with the Sarasa Ensemble was released in spring 2006.



Gil Rose is recognized as one of a new generation of American conductors shaping the future of classical music. His orchestral and operatic performances and recordings have been recognized by critics and fans alike. In 1996, Gil Rose founded the Boston Modern Orchestra Project (BMOP), the leading professional orchestra in the country dedicated exclusively to performing and recording music of the 20th and 21st centuries. Under his leadership, BMOP's unique programming and high performance standards have attracted critical acclaim and earned the orchestra nine ASCAP awards for adventurous programming and the John S. Edwards Award for Strongest Commitment to New American Music. Since 2003 Mr. Rose has also served as Music Director of Opera Boston, an innovative opera company in residence at the historic Cutler Majestic Theatre.

As a guest conductor, Mr. Rose made his Tanglewood Festival debut in 2002 conducting Lukas Foss' opera *Griffelkin*, a work he recorded for Chandos and released in 2003 to rave reviews. In 2003 he made his guest debut with the Netherlands Radio Symphony conducting three world premieres as part of the Holland Festival. He has led the American Composers Orchestra, the Warsaw Philharmonic, the National Symphony Orchestra of the Ukraine, the Cleveland Chamber Symphony, and the National Orchestra of Porto, as well as several appearances with the Boston Symphony Chamber Players.

In June 2003, BMOP and Opera Boston together launched the much-celebrated Opera Unlimited, a ten-day contemporary opera festival featuring five operas and three world premieres. Mr. Rose led the world premiere of Elena Ruehr's *Toussaint Before the Spirits*, the New England premiere of Thomas Ades' *Powder Her Face*, as well as the revival of John Harbison's *Full Moon in March* with "skilled and committed direction" according to *The*

Boston Globe. In 2006 the Opera Unlimited Festival presented the North American premiere of Peter Eötvös' *Angels in America* to critical acclaim.

Also recognized for interpreting standard operatic repertoire from Mozart to Bernstein, Mr. Rose's production of Verdi's *Luisa Miller* was hailed as an important operatic event. *The Boston Globe* recognized the production as "the best Verdi production presented in Boston in the last 15 years." Mr. Rose's recording of Samuel Barber's *Vanessa* for Naxos has been hailed as an important achievement by the international press. He was chosen as the "Best Conductor of 2003" by *Opera Online*. He made his Chautauqua Opera debut in 2005 with a production of *Lucia de Lammermoor* and in the 2006–07 season conducted performances of Mozart's *La Clemenza di Tito*, a revival of Weill's *The Rise and Fall of the City of Mahagonny* as well as Bizet's *The Pearl Fishers*. In October 2007 he led the Boston premiere of Osvaldo Golijov's *Ainadamar* with Dawn Upshaw and directed by Peter Sellars.

Gil Rose's discography includes recordings of music by Arthur Berger, Eric Chasalow, Shih-Hui Chen, Lukas Foss, Charles Fussell, Michael Gandolfi, John Harbison, Lee Hyla, Tod Machover, Steven Mackey, Stephen Paulus, Bernard Rands, George Rochberg, Elena Ruehr, Gunther Schuller, Reza Vali, and Evan Ziporyn. His world premiere recording of the complete orchestral music of Arthur Berger was chosen by *The New York Times* as one of the "Best CD's of 2003." In 2007 Mr. Rose received Columbia University's prestigious Ditson Award and an ASCAP Concert Music Award for his exemplary commitment to new American music.

The **Boston Modern Orchestra Project** (BMOP) is widely recognized as the premiere orchestra in the United States dedicated exclusively to commissioning, performing, and recording music of the twentieth and twenty-first centuries. Founded in 1996 by Artistic Director Gil Rose, BMOP's mission is 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 ten seasons alone, BMOP programmed over 50 concerts of contemporary orchestral music; commissioned more than 20 works and presented over 40 world premieres; released 13 world premiere recordings; and collaborated with Opera Boston to produce staged performances of contemporary operas including the Opera Unlimited festival of contemporary chamber opera.

In addition to its regular season at Boston's Jordan Hall, the orchestra has performed in major venues on both the East and West Coasts and collaborated with internationally based artists and organizations. A nine-time winner of the ASCAP Award for Adventurous Programming of Orchestral Music and recipient of the prestigious John S. Edwards Award for Strongest Commitment to New American Music, BMOP has appeared at Tanglewood, the Festival of New American Music (Sacramento, CA), and Music on the Edge (Pittsburgh, PA).

In 2008 BMOP launched its signature record label, BMOP/sound. Additional BMOP recordings are available from Albany, New World, Naxos, Arsis, Oxingdale, and Chandos. BMOP CD's are regularly reviewed by national and international publications including *Gramophone*, *Fanfare*, *BBC Music*, *American Record Guide*, *The Chicago Tribune* (Best CD's of 2004), *Time Out New York* (Best CD's of 2004), *The Boston Globe* (Best CD's of 2003), and *The New York Times* (Best CD's of 2003).

Composers are at the core of BMOP's mission, and BMOP has hosted a Composer in Residence each season since 2000. In recognition of the importance of this position, Meet The Composer and the League of American Orchestras awarded BMOP one of six three-year Music Alive grants for a collaboration with composer Lisa Bielawa.



Dedicated to discovering and advocating for the next generation of composers and audiences, BMOP is committed to encouraging and extending the new music community. Beyond the concert hall, BMOP's trend-setting Club Concerts bring "the music formerly known as classical" to downtown venues, and its in-depth outreach programs provide mentors and workshops for teenage composers in underserved communities.

BMOP's greatest strength is the artistic distinction of its musicians and performances. Each season, Gil Rose gathers together an outstanding orchestra of dynamic and talented young performers, and presents some of the world's top vocal and instrumental soloists. *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."



TOMB OF OSCAR WILDE, PÈRE LACHAISE CEMETERY, PARIS; PHOTO BY TIM BLACKBURN, 2008

Charles Fussell

High Bridge Prelude

Wilde, Symphony for Baritone and Orchestra

Libretto by Will Graham

Producer Gil Rose

Recording and editing Joel Gordon

High Bridge, Portrait of Hart Crane was recorded on November 6, 2006 at Mechanics Hall (Worcester, MA). *Wilde, Symphony for Baritone and Orchestra* was recorded on September 29, 2004 at Jordan Hall at New England Conservatory (Boston, MA).



This recording was made possible in part by Randolph Fuller, the Mauna Kea Fund, Virgil Thomson Foundation, Argosy Foundation Contemporary Music Fund, and the National Endowment for the Arts, and with the cooperation of the Boston Musicians' Association.

"I wish to thank several musicians who have performed *Wilde* so faithfully, beginning with Sanford Sylvan. He has sung this and many other scores of mine with the deepest understanding, sympathy, and artistry imaginable. I have been truly blessed by his work. The original commission from Ronald Knudsen and the Newton Symphony Orchestra, later performances by James Bolle, and this splendid recording with Gil Rose have brought *Wilde* to life with a perfection I scarcely dreamed of."

—Charles Fussell

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Igor Lysenko, *Oscar Wilde's Homeland*, 1998
Oil, canvas/hardboard

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