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CHARLES FUSSELL: CYMBELINE

CHARLES FUSSELL b. 1938

CYMBELINE

ALIANA DE LA GUARDIA soprano

MATTHEW DIBATTISTA tenor

DAVID SALSBERY FRY narrator

BOSTON MODERN ORCHESTRA PROJECT

Gil Rose, conductor

**CYMBELINE:
DRAMA AFTER SHAKESPEARE** (1984, rev. 1996)

- [1] I. Prelude 4:03
 - [2] II. Duet: Imogen and Posthumus 3:26
 - [3] III. Interlude 1:39
 - [4] IV. Aria: Iachimo 1:10
 - [5] V. Imogen 3:39
 - [6] VI. Scene with Arias: Iachimo 10:19
 - [7] VII. Interlude 2:14
 - [8] VIII. Scene: Cloten 1:21
 - [9] IX. Song: Cloten 3:22
 - [10] X. Recitative and Arioso: Imogen and Belarius 3:04
 - [11] XI. Duet, Dirge: Guiderius and Arviragus 3:58
 - [12] XII. Battle with Victory March 4:05
 - [13] XIII. Scene: Ghosts (Mother and Sicilius) and Jupiter 5:17
 - [14] XIV. Duet: Imogen and Posthumus 3:07
 - [15] XV. Finale: Soothsayer and Cymbeline 4:14
- TOTAL** 55:02



IMOGEN, HERBERT GUSTAVE SCHMALZ, 1888. OIL ON CANVAS.

By Charles Fussell

The idea of a musical depiction of this work came as a result of seeing the Hartford Stage productions of Shakespeare. Their *Cymbeline*, directed by Mark Lamos (who later moved to opera), ended with an unforgettable scene between Imogen and her husband: “Why did you throw your wedded lady from you? Think that you are upon a rock and throw me again.” His reply, “Hang there like fruit, my soul, till the tree die.”

This exchange touched me deeply and really convinced me to try some music for the songs that appear in the play as well as this beautiful expression of love. I noticed the familiar “Hark, hark the lark” was sung by the frightful Cloten. Hardly a delicate love serenade, it contains some of the naughtiest lines in Shakespeare. “Fear no more the heat o’th’Sun” was also a ready-made gem; but there was also a battle scene and Jupiter’s great appearance, all calling for music. Gradually the idea of a paraphrase of the entire play took shape.

I had resigned from the University of Massachusetts and moved to New York City, living on savings. I took a deep breath and started *Cymbeline*. The idea of using a simple tonal language had gradually taken form in my mind after the thoroughly chromatic music of *Eurydice* (1973), on a long poem of Edith Sitwell, *Landscaped* (1978), a symphony for chorus and orchestra, and *Etudes and Portraits* for organ (1977). In fact most of my previous scores featured this kind of writing. I wanted to see if I could bring something fresh to tonality. Not in a minimal style but with the full richness of key, modulation, imitation, and all that goes with it.

As the play revolved in my mind for many months, the form began to emerge as well: an ensemble of nine to ten players with two singers taking various roles, and a set of num-

bers (arias or duets) connected by narration (an arrangement also exists for four singers exchanging roles, with Jupiter's appearance and the finale in four-part harmony). Within fifteen musical sections, connected or set-up by a spoken text, the entire story is told. The idea of scoring for bagpipes came at the beginning. What better instrument to suggest the remote, barbaric period which Shakespeare creates and the wild but festive mood that permeates this late romance?

CYMBELINE: DRAMA AFTER SHAKESPEARE, *scored for soprano and tenor soli, narrator, and chamber orchestra, was premiered by Collage New Music, conducted by co-artistic director Frank Epstein, on November 2, 1987, at Sanders Theatre in Cambridge, MA.*

By Nate Zullinger

The compositional process for *Cymbeline: Drama after Shakespeare* began on a cold winter night in 1983 when Charles Fussell happened upon a performance of the play by the Hartford Stage Company. Enchanted by the lyrical English text and vivid characters, he set about creating a chamber piece for soprano and tenor soloists, a narrator, and ten players. Wanting to convey the entire scope of the drama, yet recognizing the difficulty of conveying the entire plot in one hour with appropriate chamber-like dimensions, Fussell crafted the role of the narrator to provide background information and fill in the blanks between numbers. In a further bit of economy, one soprano and one tenor cover all male and female roles throughout. Ultimately containing fifteen sections, the piece received its world premiere in 1987. It is dedicated to Collage New Music Ensemble and their founding Music Director Frank Epstein "with affection and regard." Individual movements within the work are dedicated to soprano Joan Heller, composer Virgil Thomson and his partner, artist Maurice Grosser, and composer Robert Stern.

Although it is difficult to establish a firm date for William Shakespeare's *Cymbeline*, the first documented performance took place in 1611, five years before the Bard's death at age 52. The fact that the play was alternately classified as a comedy, a romance, or even

a tragedy may explain the frequent lack of enthusiasm among critics. The title character is loosely based on the ruler Cunobeline (ca. 10–42 A.D.), known as “King of the Britons.” Few details exist about Cunobeline’s life; consequently, the story that forms the basis of the play originates with the figure “Kymbelinus,” who appears in *Chronicles* (1587) by Raphael Holinshed. The major plot differences revolve around the refusal of Britons to pay tribute to Rome. In *Chronicles*, it is the king’s son who refuses to pay tribute, while in the play it is the king himself. Shakespeare often adopted pre-existing tales or depended on historical figures for the basis of his plays. Among them, *Cymbeline* is unique in that it is the most freely-conceived and creative interpretation of the original source, with many additions and plot twists. It contains many of the classic Shakespearean devices: lovers torn apart, a sleeping potion, mistaken identity, ghosts, and the triumph of love in the end.

Among Shakespeare’s plays, *Cymbeline* is less frequently performed, perhaps because it lacks a recognizable title figure like *Richard III* or a clear stylistic classification. In taking the essence of the play and presenting it in a condensed form, Fussell, who is always keenly aware of his listeners’ attention span, brings the best bits of drama to the fore and reinforces the beauty of Shakespeare’s language with colorful, sensitive orchestration. *Cymbeline: Drama after Shakespeare* is something of a hybrid, sharing characteristics with the music drama and chamber opera genres. Spoken narration is far from a common occurrence in classical music, though spoken dialogue occurs in numerous operas. However, linking musical scenes with spoken narrative appeals to Charles Fussell, as *Cymbeline* is the third of his four dramatic musical works which employ this device. *Saint Stephen and Herod* (1964), a musical play with a medieval text, is presented in six movements that are strung together with narration. Narration also appears in *Voyages* (1970), a work based on the poetry of Hart Crane, though in that instance the narration is pre-recorded. *Voyages* also makes use of a soprano and tenor as the principal soloists; indeed, this particular combination appears regularly throughout Fussell’s music for voice. In his later collaboration with writer Jack Larson, *The Astronaut’s Tale* (1996), the role of the narrator and much of the drama is

shaped by Igor Stravinsky’s *A Soldier’s Tale*, one of the notable twentieth-century works to employ a narrator. But it is truly the music that shines forth in every instance. Indeed, Fussell writes with a strong operatic bent, and drama, along with a strong sense of timing, infuse his music. This work can stand very capably without the narration, existing as a series of musical meditations on the larger story.

In telling such an elaborate story with limited vocal and instrumental forces, Charles Fussell has employed great creativity and economy throughout. Among the unique compositional features is a large battery of percussion and bagpipes. The composer notes that the inclusion of the latter was meant to evoke “the remote, barbaric period which Shakespeare creates and the wild but festive mood [of the story itself].” Though he embraces bagpipes as a significant part of the musical atmosphere, he is careful to restrict the pipes to the moments of greatest dramatic and instrumental potential — the prelude, battle scene, and finale. In doing so, he adds a hair-raising impact with an instrument that is seldom, if ever, employed in the world’s performance halls. Likewise, the swapping of instruments (bass clarinet for clarinet, English horn for oboe) darkens the score appropriately in the blackest scenes, such as the dirge lamenting Imogen (in disguise as Fidele) and in the appearance of Jupiter. Most notable are the pitched percussion instruments, which add a significant dimension to the sonic landscape throughout the piece. Always conscious of balance in his orchestration, Fussell ensures that each instrument takes its turn in the spotlight.

The use of only two soloists places a great deal of pressure on the soprano and tenor; between them, they cover a dozen roles. Varied use of vocal registers throughout the work enables the singers to convincingly portray contrasting characters, while keeping the story coherent for the listener. For example, in the dirge, Fussell manipulates the vocal ranges of his soloists by placing the soprano in a lower, mellower register, while the tenor is scored in a higher range. This combined effect easily suggests two brothers, rather than the reality of male and female singers. The full range of the human voice is exploited on a larger

level throughout. Fussell skillfully shifts from spoken word to recitative and then to aria or solo, allowing the human voice to be used in full potential without noticeable shifts. The narration also allows for the simplification of certain plot elements that are allotted much more time and space in the original play. Overall, this device puts the dramatic highlights of the story into far greater relief: Iachimo's treachery, Imogen's despair, the battle scene, and the eerie intercessions of Posthumus's parents to Jupiter.

* * *

The instrumental prelude [1] evokes a lost world, rugged and menacing, with bagpipes and percussion taking a central role. Fussell carefully honors the many faces of this play in his prelude: hints of tragedy, comedy, and romance (in the lyrical passages for solo strings and winds) are intertwined. In one deft movement, we are prepared for whatever awaits us.

At the story's opening, King Cymbeline of Britain has banished his son-in-law Posthumus Leonatus. Cymbeline then commands his daughter, Imogen, to marry the oafish Cloten (who also happens to be the son of Cymbeline's second wife). Imogen refuses to obey and is placed on house arrest. At the same time, the Queen is maneuvering behind the scenes to ensure that Posthumus never returns home so that her son can marry Imogen. In a duet [2], Imogen and Posthumus sing of their enduring commitment in spite of their impending separation. Imogen then gives Posthumus her mother's ring; he responds by giving her a bracelet. The brief instrumental interlude [3] and subsequent narration advance the story to Scene IV as Posthumus arrives at his place of banishment in Rome and meets the villainous Iachimo. Overcome with jealousy and rage at the thought of such a union as Posthumus and Imogen enjoy, Iachimo makes it his mission to prove their relationship false. In the subsequent recitative-like passage [4], the tenor soloist is now transformed into Iachimo and challenges Posthumus to let him disprove his wife's loyalty. Posthumus accepts the wager, offering up Imogen's ring if he is proven wrong. The narrator relates the

Queen's efforts to poison Posthumus, though she is ultimately thwarted by the suspicions of her physician. Alone and unable to leave the palace, Imogen sings of her family strife, particularly the betrayal of her father and stepmother. She also laments the loss of her husband, yet maintains her resolve to be true to him. [5]

Upon arriving in Britain, the treacherous Iachimo sneaks into Imogen's room by way of a trunk. In the ensuing sequence of arias [6], Iachimo emerges and is struck by the beauty and purity of Imogen. In the midst of his sexual musings, he removes her bracelet and notes a birthmark so that he can claim intimate knowledge of her to Posthumus. Iachimo returns to the trunk and awaits the dawn. [7]

Cloten arrives, intent on winning over Imogen with music. [8] Like Iachimo, his initial words are full of double entendres, but soon he begins the well-known lyrics "Hark, hark, the lark." [9]

Iachimo takes his ill-gotten gains back to Rome and proudly displays them to Posthumus, who vows immediate revenge. Posthumus sends his servant Pisanio on a mission to kill Imogen, but instead his servant offers her an opportunity to escape. Imogen dresses as a boy named "Fidele" and begins her journey to Rome to confront her husband. During a brief journey in Wales, she meets Belarius and his two sons. [10] She feels a strong connection to the young men, but is unaware that they are truly her brothers. Exiled by Cymbeline, Belarius kidnapped them as boys in an act of revenge. Imogen realizes that much of what she believed up to this point in her life has been a lie. Belarius and his sons Arviragus and Guiderius accept her into their home. But Imogen has taken a restorative potion that mimics death, and, finding her unresponsive, the brothers lament her untimely death in another famous text, "Fear no more the heat o'th'Sun." [11]

Cloten, disguised as Posthumus, has followed Imogen. He is intercepted and beheaded by Guiderius, who places Cloten's decapitated body beside the sleeping (but not dead)

Imogen. She presently awakens and believes that it is Posthumus who lies beside her dead. Meanwhile, Posthumus has in fact returned to Britain, but resigns himself to death by the Roman invaders rather than raising his sword against his native land.

The battle begins, and Cymbeline is taken prisoner. [12] Belarius and his sons lead a successful rescue effort that restores the king to his people. Posthumus has been captured by the Romans. During his captivity he dreams that the ghosts of his mother and his father, Sicilius, implore Jupiter to restore Posthumus's good fortunes. [13] Jupiter, in turn, chastises the parents for doubting his intentions, no matter how difficult the path appears.

All is revealed and restored in the penultimate scene. [14] Cymbeline, having conquered in battle, is also reunited with his sons. Both the Queen and Iachimo are gone, having been met with unhappy demises. Imogen sheds her identity as Fidele and reveals herself to her husband as they are joyfully reunited. The Soothsayer appears with promises of fulfillment and prosperity for all, and Cymbeline joins in a tribute of praise to Jupiter for the restoration of peace. [15]

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Charles Fussell has long carved his own path as a composer, creating works that fall outside of traditional forms. He has selected text from poets and authors as diverse as Hart Crane, Walt Whitman, Allen Ginsberg, and May Sarton. Aside from a short setting of "Fancy's Knell" from *The Merchant of Venice* in the mid-1960's, this is his first substantial work based on Shakespeare. However, as a man of letters, Fussell has an unflinching instinct for texts that are in search of music; in this particular instance, he has found an ideal marriage in this romance-comedy-tragedy of the Bard of Avon.

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Nathan Zullinger received his doctorate from Boston University, where his research focused on the choral music of Charles Fussell. He is currently Director of the Choral and Vocal Program at Haverford College.

CYMBELINE: DRAMA AFTER SHAKESPEARE

By Charles Fussell

[1] I. PRELUDE

[2] II. DUET IMOGEN AND POSTHUMUS

NARRATOR

Cymbeline, king of Britain, has banished Posthumus Leonatus, husband to his only daughter, Imogen, and commanded her to marry his second wife's oafish son, Cloten. Imogen refuses and is confined to the palace. The Queen, ever mindful of her son's advancement, cunningly counsils Posthumus to accept his banishment, while promising Imogen to win from the offended king *her* freedom and her husband's speedy return.

IMOGEN

Dissembling courtesies! How fine this tyrant
Can tickle where she wounds! My dearest husband,
I something fear my father's wrath, but nothing
(Always reserv'd my holy duty) what
His rage can do on me. You must be gone,
And I shall here abide the hourly shot
Of angry eyes: not comforted to live,
But that there is this jewel in the world
That I may see again.

POSTHUMUS

My queen, my mistress:
O lady, weep no more, lest I give cause
To be suspected of more tenderness
Than doth become a man. I will remain
The loyal'st husband that did e'er plight troth.
My residence in Rome, at one Philario's,
Who to my father was a friend, to me
Known but by letter; thither write, my queen,
And with mine eyes I'll drink the words you send,
Though ink be made of gall.

NARRATOR

"Be brief, I pray you," interrupts the Queen.
"If the King come, I shall incur I know not how much of
his displeasure.

Aside

Yet I'll move him to walk this way: I never do him wrong,
but he does buy my injuries, to be friends; pays dear for
my offenses."

[3] III. INTERLUDE

NARRATOR

As a parting token of enduring love, Imogen gives Posthumus her mother's diamond ring, and he, in return, places a bracelet, "as manacle of love," upon the fair prisoner's arm.

Rome, the house of Philario, and place of banishment. Posthumus meets the villainous Iachimo, a soul enraged at the thought of woman's loving constancy. He sees Posthumus's diamond ring as a hateful token of Imogen's devotion. Such constancy must be proved false! He would wage his body and fortune in such a campaign. "What lady would you choose to assail?" asks Posthumus.

[4] IV. ARIA IACHIMO

IACHIMO

Yours, whom in constancy you think stands so safe. I will lay you ten thousand ducats to your ring, that, Commend me to the court where your lady is, with No more advantage than the opportunity of a Second conference, and I will bring from thence That honour of hers, which you imagine so reserv'd.

NARRATOR

"I will wage against your gold, gold to it," replies Posthumus. "My ring I hold as dear as my finger; 'tis part of it."

[5] V. ARIA IMOGEN

NARRATOR

The Queen has persuaded Pisanio, servant to Posthumus, to take a "restorative" drug to his master. She believes it to be poison. But her physician, suspicious of her motives, substitutes a sleeping draught. Imogen, menaced and alone...

IMOGEN

A father cruel and a stepdame false,
A foolish suitor to a wedded lady
That hath her husband banished. O, that husband,
My supreme crown of grief, and those repeated
Vexations of it! Had I been thief-stol'n,
As my two brothers, happy; but most miserable
Is the desire that's glorious. Blessed be those,
How mean soe'er, that have their honest wills,
Which seasons comfort.

[6] VI. SCENE WITH ARIAS IACHIMO

NARRATOR

Iachimo has arrived in England. His efforts to seduce Imogen prove fruitless, and he therefore begs her to accept for safekeeping a trunk of valuables, which she stores in her own bedchamber. While Imogen sleeps, Iachimo creeps from the trunk.

IACHIMO

The crickets sing, and man's o'er-labored sense
Repairs itself by rest. Our Tarquin thus
Did softly press the rushes, ere he wakened

The chastity he wounded. Cytherea,
How bravely thou becom'st thy bed, fresh lily,
And whiter than the sheets! That I might touch!
But kiss, one kiss! Rubies unparagoned,
How dearly they do't! 'Tis her breathing that
Perfumes the chamber thus. The flame o'th'taper
Bows toward her and would underpeep her lids
To see th'enclosed lights, now canopied
Under these windows, white and azure, laced
With blue of heaven's own tinct. But my design
To note the chamber. I will write all down:
Such and such pictures; there the window; such
Th'adornment of her bed; the arras, figures,
Why, such and such; and the contents o'th'story.
Ah, but some natural notes about her body
Above ten thousand meaner movables
Would testify, t'enrich mine inventory.
O sleep, thou ape of death, lie dull upon her.
And be her sense but as a monument,
Thus in a chapel lying. Come off, come off
Takes off her bracelet

As slippery as the Gordian knot was hard.
'Tis mine, and this will witness outwardly,
As strongly as the conscience does within,
To th'madding of her lord. On her left breast
A mole cinque-spotted, like the crimson drops
l'th'bottom of a cowslip. Here's a voucher
Stronger than ever law could make. This secret
Will force him think I have picked the lock and ta'en
The treasure of her honor. No more. To what end?
Why should I write this down that's riveted,

Screwed to my memory? She hath been reading late
The tale of Tereus. Here the leaf's turned down
Where Philomel gave up. I have enough.
To th'trunk again, and shut the spring of it.
Swift, swift, you dragons of the night, that dawning
May bare the raven's eye. I lodge in fear.
Though this a heavenly angel, hell is here.

Clot strikes.

One, two, three. Time, time!

[7] VII. INTERLUDE

[8] VIII. SCENE CLOTEN

NARRATOR

Early the next morning, Cloten woos Imogen with music. "If I could get this foolish Imogen, I should have gold enough. It's almost morning, is it not?"

CLOTEN

I would this music would come: I am advised to
Give her music o' mornings, they say it will penetrate.
Come on, tune: if you can penetrate her with your
Fingering, so; we'll try with tongue too: if none
Will do, let her remain: but I'll never give o'er.
First, a very excellent good-conceited thing;
After, a wonderful sweet air, with admirable rich
Words to it, and then let her consider.

[9] IX. SONG CLOTEN

CLOTEN

Hark, hark, the lark at heaven's gate sings,
And Phoebus 'gins arise,
His steeds to water at those springs
On chaliced flowers that lie;
And winking Mary-buds begin to ope their golden eyes;
With every thing that pretty is, my lady sweet, arise:
Arise, arise!
So, get you gone. If this penetrate I will
consider your music the better: If it do not, it is
a vice in her ears, which horse-hairs, and
calves' guts, nor the voice of unpaved eunuch to
boot, can never amend.

NARRATOR

Iachimo returns to Rome with his proofs of conquest.
Posthumus vows vengeance!
He sends his servant Pisanio with a letter telling Imogen
that he will meet her at Milford Haven. However, he has
secretly instructed Pisanio to kill her there. Instead
of fulfilling an unjust revenge, Pisanio shows Imogen
Posthumus's true instructions and suggests she disguise
herself as a page in order to escape. He offers her the
Queen's potion, should she need a restorative.

[10] X. RECITATIVE and ARIOSO IMOGEN
AND BELARIUS

NARRATOR

Imogen, now dressed as the boy Fidele, seeks passage
to Rome to confront Posthumus. Lost in Wales, she is
sheltered by Belarius, a general long ago wrongly dismissed
and exiled by Cymbeline, and his two sons, Guiderius and
Arviragus. The boys were born sons to the King, but, as
infants, were stolen by Belarius in revenge for his exile
and raised as his own sons. They feel a mysterious and
immediate affection for Imogen, their true sister. While
the brothers are away, she is taken ill and drinks the
restorative potion.

IMOGEN

Aside

These are kind creatures. Gods, what lies
Have I heard!
Our courtiers say all's savage but at court:
Experience, O, thou disprov'st report!
Th'imperious seas breed monsters; for the dish
Poor tributary rivers as sweet fish:
I am sick still, heart-sick; Pisanio,
I'll now taste of thy drug.

BELARIUS

We'll leave you for this time, go in, and rest.
Pray be not sick, for you must be our housewife.

IMOGEN

Well, or ill, I am bound to you.

[11] XI. DUET, DIRGE GUIDERIUS AND
ARVIRAGUS

NARRATOR

The brothers return, and, thinking their beloved Fidele is
dead, sing a sorrowful dirge.

GUIDERIUS

Fear no more the heat o'th'sun,
Nor the furious winter's rages,
Thou thy worldly task has done,
Home are gone and ta'en thy wages.
Golden lads and girls all must,
As chimney-sweepers, come to dust.

ARVIRAGUS

Fear no more the frown o'th'great,
Thou art past the tyrant's stroke
Care no more to clothe and eat,
To thee the reed is as the oak:
The sceptre, learning, physic, must
All follow this and come to dust.

GUIDERIUS

Fear no more the lightning-flash.

ARVIRAGUS

Nor th'all-dreaded thunder-stone.

GUIDERIUS

Fear not slander, censure rash.

ARVIRAGUS

Thou hast finish'd joy and moan.

BOTH

All lovers young, all lovers must
Consign to thee and come to dust.

GUIDERIUS

No exorciser harm thee!

ARVIRAGUS

Nor no witchcraft charm thee!

GUIDERIUS

Ghost unlaid forbear thee!

ARVIRAGUS

Nothing ill come near thee!

BOTH

Quiet consummation have,
And renowned be thy grave!

[12] XII. BATTLE WITH VICTORY MARCH

NARRATOR

Dressed as Posthumus, Cloten has followed Imogen,
intending to ravish her and kill her husband. He meets,
instead, Guiderius. They fight, and Cloten is killed and
beheaded. The brothers place Imogen, still drugged,
beside Cloten's body. When she awakes, she believes
the headless corpse to be that of Posthumus.
Posthumus, now in England, is unwilling to fight against
his own countrymen. He disguises himself as an English
peasant and seeks death from the invading Romans.
The battle begins!

Cymbeline is taken! The Britons fly, all but Belarius and his sons.

"Stand, stand and fight!" they cry.

Inspired by such courage, the Britons turn and soon rescue their King.

[13] **XIII. SCENE** GHOSTS (MOTHER AND SICILIUS) AND JUPITER

NARRATOR

Posthumus, now dressed as a Roman, is taken prisoner by the Britons. As he sleeps, the ghosts of his father and mother rise to beg from Jupiter that he turn his unjust wrath from their beloved son.

GHOSTS

No more thou thunder-master show
Thy spite on mortal flies:

MOTHER

Lucina lent not me her aid,
But took me in my throes,
That from me was Posthumus ripp'd,
Came crying 'mongst his foes,
A thing of pity!

SICILIUS

Great nature, like his ancestry,
Moulded the stuff so fair,
That he deserved the praise o'th' world,
As great Sicilius's heir.

MOTHER

With marriage wherefore was he mock'd

To be exil'd, and thrown
From Leonati's seat, and cast
From her his dearest one,
Sweet Imogen?

SICILIUS

Thy crystal window ope; look out;
No longer exercise
Upon a valiant race thy harsh
And potent injuries.

MOTHER

Since, Jupiter, our son is good,
Take off his miseries.
Help, Jupiter, or we appeal,
And from thy justice fly.

JUPITER

No more, you petty spirits of region low,
Offend our hearing; hush! How dare you ghosts
Accuse the thunderer, whose bolt, you know,
Sky-planted, batters all rebelling coasts?
Poor shadows of Elysium, hence, and rest
Upon your never-withering banks of flowers:
Be not with mortal accidents opprest;
No care of yours it is; you know 'tis ours.
Whom best I love I cross; to make my gift,
The more delay'd, delighted. Be content.
Your low-laid son our godhead will uplift:
His comforts thrive, his trails well are spent:
And so away: no further with your din
Express impatience, lest you stir up mine.
Mount, eagle, to my palace crystalline.

[14] **XIV. DUET** IMOGEN AND POSTHUMUS

NARRATOR

Before the victorious Cymbeline all is revealed: The Queen's death and treachery; Iachimo's guilt and treachery; Fidele's true identity and constancy. Cymbeline finds his own two sons. Posthumus and Imogen are at last united.

IMOGEN

Why did you throw your wedded lady from you?
Think that you are upon a rock, and now
Throw me again.

POSTHUMUS

Hang there like fruit, my soul,
Till the tree die!

[15] **XV. FINALE** SOOTHSAYER AND CYMBELINE

SOOTHSAYER

The lofty cedar, royal Cymbeline,

Personates thee: and thy lopp'd branches point
Thy two sons forth: who, by Belarius stol'n,
For many years thought dead, are now reviv'd,
To the majestic cedar join'd whose issue
Promises Britain peace and plenty.
The fingers of the pow'rs above do tune
The harmony of this peace.

CYMBELINE AND SOOTHSAYER

Laud we the gods,
And let our crooked smokes climb to their nostrils
From our blest altars. Publish we this peace
To all our subjects. Set we forward: let
A Roman, and a British ensign wave
Friendly together: so through Lud's town march:
And in the temple of great Jupiter
Our peace we'll ratify: seal it with feasts.
Never was a war did cease,
Ere bloody hands were wash'd, with such a peace.



Charles Fussell has been an important figure in the musical life of Boston for over twenty years. 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.

A native of Winston-Salem, North Carolina, Charles Fussell (b. 1938) attended the Eastman School of Music in Rochester, New York, where he worked with Thomas Canning and Bernard Rogers. Subsequently, he worked with Boris Blacher at the Hochschule für Musik in Berlin and also attended the Bayreuth master classes of Frideland Wagner.

Fussell has composed six symphonies, including *Wilde*, a symphony for baritone and orchestra, and *High Bridge*, a critically acclaimed choral symphony based on the poetry of Hart Crane. *Wilde* was a runner-up for the 1991 Pulitzer Prize. Fussell 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 discography includes *Specimen Days* and *Being Music*, two commissions for the 1992 Walt Whitman Centennial (Koch Records); Symphony No. 5; a chamber opera, *The Astronaut's Tale*; and *Right River: Variations for Cello and String Orchestra* (Albany Records).

Fussell has served on the faculties of the University of Massachusetts at Amherst, the North Carolina School of the Arts, Boston University, and Rutgers University. His scores and personal papers reside in the Moravian Music Foundation of Winston-Salem, where they are available to performers and researchers. *The Astronaut's Tale*, his chamber opera with libretto by Jack Larson, was recently presented at Encompass New Opera Theatre in Brooklyn.

A close friend of the composer Virgil Thomson, Fussell served as the president of the Thomson Foundation for many years and collaborated on a definitive edition of Thomson's opera *Four Saints in Three Acts*.



ALICIA PACKARD

Aliana de la Guardia

Aliana de la Guardia is a classical singer, actor, and producer hailed by *The Boston Globe* as “vocally fearless” and “fizzing with theatrical commitment.” The Cuban-American performer began training in theater and film at a young age in her native New Jersey and completed studies in voice and opera at The Boston Conservatory (BM & MM) and additional studies with New Repertory Theater (MA) and SITI Company (NYC).

An avid performer of new music, she has performed the works of many of the leading composers of our time such as Birtwistle, Gorecki, Harvey, Kurtág, and Sciarrino, among others. She has performed in over twenty new operas, and as a co-founding artist and general manager of Guerilla Opera, she has co-produced and premiered fourteen new operas with roles written specifically for her. *Dirty Paloma* is an additional solo project through which she has presented concerts throughout New England, and various collaborations with the performers Jonathan Nussman, Gabriela Diaz, Tae Kim, Philipp Stäudlin, and Mike Williams. *Operagasm* writes: “De la Guardia’s work in new opera is proof of the genre’s viable potential as entertainment... her contemporary music projects are able to connect young audiences with music about the cultural fascinations of our times.” She is also committed to developing new chamber vocal repertoire, frequently collaborating with living composers.

Additional new music performances include: American Lyric Theater, The Boston Conservatory New Music Festival, Boston Modern Orchestra Project, Center for Contemporary Opera, Firebird Ensemble, Harvard Group for New Music, I/O Ensemble, Ludovico Ensemble, PARMA

Festival, and Xanthos Ensemble. *The Arts Fuse* writes: “Her natural sound is lovely, as clear and powerful as grain alcohol... In addition, her control of ‘in the margin’ techniques is super.”

Her experience extends to standard classical repertoire as well, including performances with Boston Lyric Opera, Granite State Opera, New England Philharmonic, Lorelei Ensemble, and Cappella Clausura, among others. She can also be seen on television guest starring in the episode entitled “Missing” in the second season of ABC’s *Body of Proof*.

Additional engagements include guest speaker at the National Opera Association Convention in Memphis, TN (2012), and guest panelist at Boston Lyric Opera’s “Night at the Opera” series (2012). Artistic residencies include the Lawrence Conservatory (2015), Vermont College of Fine Arts (2015), Harvard University (2014), University of Memphis (2011), and performance faculty at Hubbard Hall Opera Theater (2011, 2012, 2014). She has been twice nominated as Best Actress in an Opera by *ArtsImpulse*. She is also currently a full-time private voice teacher in Massachusetts.



JONATHAN HARTT

Matthew DiBattista

Tenor Matthew DiBattista, described as “brilliant” by *Opera News*, is continually in demand on some of the world’s most prestigious stages, having performed opera and concert works throughout the United States and Europe. He has sung with such conductors as Charles Dutoit, Sir Andrew Davis, James Conlon, Seiji Ozawa, Keith Lockhart, and Robert Shaw. Known for an exceptionally varied repertoire, Mr. DiBattista has performed over 60 different roles to date, spanning the entire operatic repertoire.

In the 2017-18 season, Mr. DiBattista makes debuts with Michigan Opera Theatre as Matteo Borsa in *Rigoletto*, with the Santa Fe Opera as Goro in *Madama Butterfly* and as Scaramuccio in *Ariadne auf Naxos* in the summer of 2018. His engagements in the 2016-17 season included a debut with Minnesota Orchestra as the

First Jew in *Salome*, Normano in *Lucia di Lammermoor* with Lyric Opera of Chicago, Don Basilio in *Le nozze di Figaro* with Boston Lyric Opera, and Handel’s *Ode for St. Cecelia’s Day* with Masterworks Chorale. In the 2015-16 season, he returned to Lyric Opera of Chicago as Faninal’s Major-Domo in *Der Rosenkavalier*, Opera Theatre of Saint Louis as The Dancing Master in *Ariadne auf Naxos*, and he was soloist in Verdi’s Requiem with the Wichita Symphony Orchestra.

Mr. DiBattista performed the past four seasons with Lyric Opera of Chicago (*Parsifal*, *Cappriccio*, *Der Rosenkavalier*, *Lucia di Lammermoor*). Other successes include performances with the Boston Symphony Orchestra (*Die Meistersinger*, Vaughn Williams’s *Serenade to Music*, *Norma*), Glimmerglass Opera (*The Abduction from the Seraglio*, *Falstaff*, *The Mother of Us All*, *Of Mice and Men*, *Central Park*), Santa Fe Opera, New Orleans Opera (*Pagliacci*), Opera Omaha (*The Tender Land*), Tulsa Opera (*Elmer Gantry*, *Of Mice and Men*), Opera Boston (*Angels in America*, *The Rise and Fall of the City of Mahagonny*, *Madam White Snake*, *The Nose*, Tippet’s *Midsummer’s Dream*), Virginia Opera (*A Streetcar Named Desire*), Opera Colorado (*Tosca*), Tanglewood Music Center, Long Beach Opera, and Chicago Opera Theater (*Thérèse Raquin*, *The Good Soldier Schweik*—“Matthew DiBattista portrayed the title character with a Chaplin-esque blend of whimsy and pathos. The luminous quality of DiBattista’s tenor was suited to both the mischievous, animated scenes as well as the poignant, affecting arias.”—*Culture Spot LA*), Boston Lyric Opera (*Madama Butterfly*, *Midsummer Night’s Dream*) and has appeared for eight of the last nine seasons as principal artist with Opera Theatre of Saint Louis (*Pagliacci*, *Il tabarro*, *The Death of Klinghoffer*, *Alice in Wonderland*, *The Magic Flute*, *Ariadne auf Naxos*, *The Marriage of Figaro*, *The Ghosts of Versailles*—“as the villain Bégearss, the mega-talented Matthew DiBattista was appropriately showy...”—*Opera News*).

He has been on the roster of the Metropolitan Opera (*Roméo et Juliette*) and has won great acclaim in a tour de force assignment—the four servants in *Les contes d’Hoffmann* (Florida Grand Opera, Opera Colorado, Boston Lyric Opera, Opera Theatre of St. Louis, Palm Beach Opera).

On the concert stage, Mr. DiBattista has been a soloist in Britten's *War Requiem* with the Dayton Philharmonic, Mozart's Requiem at the 100 Day Festival in Lisbon, Portugal, Beethoven's Symphony No. 9 (Boston Landmarks Orchestra at Fenway Park, Fresno Symphony, Wichita Symphony), *Carmina Burana* (Wichita Symphony, New Orleans Opera), Rachmaninoff's *All-Night Vigil* (Cincinnati May Festival), Britten's Nocturne (Milwaukee Chamber Orchestra), as well as many performances of Handel's *Messiah*, Mendelssohn's *Elijah*, the Bach Passions, Mass in B-Minor, Magnificat, and Christmas Oratorio, Rossini's *Stabat Mater*, Haydn's *Creation* and *Mass in Time of War*, and Berlioz's *L'enfance du Christ* with various orchestras and choruses around the country.

Mr. DiBattista can be heard as soloist in Samuel's *Hyacinth from Apollo* (Vienna Modern Masters) and as the title role in Kamran Ince's *Judgment of Midas* (Albany Records).



David Salsbery Fry

Widely praised for his skills both as a singer and as a nuanced and subtle actor, David Salsbery Fry seized the spotlight in 2013 when he stepped in as Mosè in *Mosè in Egitto* for a four-performance run with New York City Opera on very short notice. In his review for *The Associated Press*, Ronald Blum said, "With noble stature and flowing bass-baritone, Fry's Moses had a world weary and endearing quality..."

Possessed of virtuosic technique and a wide vocal range which gives him command of both the bass and bass-baritone repertoires, Mr. Fry plunged down to contra G (49 Hz) for his performances of Ogro in Gotham Chamber Opera's production of Montsalvatge's *El gato con botas*. Other notable engagements from the past few seasons include Osmin in *Die Entführung aus dem Serail* for St. Petersburg Opera, Seneca in *L'incoronazione di Poppea* and Hobson in *Peter Grimes* for Aspen Music Festival, Don Basilio in *Il barbiere di Siviglia* for Vero Beach Opera, Truffaldin in *Ariadne auf Naxos* at Tanglewood, Arkel in *Pelléas et Mélisande*

and Sarastro in *Die Zauberflöte* in Tel Aviv, his Mostly Mozart debut in Stravinsky's *Renard*, and Olin Blitch in *Susannah* with Opera at Rutgers.

Mr. Fry is a tireless advocate for new music; in the 2016-17 season alone he created roles in three world premiere opera productions: Scott Wheeler's *Naga*, Louis Karchin's *Jane Eyre*, and Chaya Czernowin's *Infinite Now*, selected as "World Premiere of the Year" in the 2017 *Opernwelt* critics survey. Of David's performance in *Infinite Now*, Andreas Falentin wrote, "The young bass David Salsbery Fry thrilled with his extremely sensual and almost impossibly deep tones." He has performed in four workshops for The Metropolitan Opera, and premiered several solo and chamber works, including the song cycle *ten songs of yesno* by Osnat Netzer.

This recording marks Mr. Fry's first appearance with the Boston Modern Orchestra Project. Previous engagements under Gil Rose's baton include the Odyssey Opera productions of Massenet's *Le Cid*, Tchaikovsky's *The Maid of Orleans* and Honegger's *Jeanne d'Arc au bûcher*. David's performances as narrator include the 2014 world premiere of an adaptation of Poe's *The Tell-Tale Heart* by Rebecca Frank.

Mr. Fry studied at Juilliard, the University of Maryland, and Johns Hopkins and apprenticed with The Santa Fe Opera. He is the grand prize winner and reigning laureate of the Bidu Sayão International Vocal Competition. David is a proud member of the American Guild of Musical Artists (AGMA), and serves his union as a member of the Board of Governors and as Vice Chair of the New York Area Committee.

More on Mr. Fry's life and career can be found at davidsalsberyfry.com and in the October 2015 issue of *Classical Singer Magazine*.



Gil Rose is a conductor helping to shape the future of classical music. His dynamic performances and many recordings have garnered international critical praise.

In 1996, Mr. Rose founded the Boston Modern Orchestra Project (BMOP), the foremost professional orchestra dedicated exclusively to performing and recording symphonic music of the twentieth and twenty-first centuries. Under his leadership, BMOP's unique programming and high performance standards have attracted critical acclaim.

As a guest conductor on both the opera and symphonic platforms, he made his Tanglewood debut in 2002 and in 2003 debuted with the Netherlands Radio Symphony at the Holland Festival. He has led the American Composers Orchestra, Warsaw Philharmonic, National Symphony Orchestra of the Ukraine, Cleveland Chamber Symphony, Orchestra della Svizzera Italiana, and the National Orchestra of Porto and made his Japanese debut in 2015 substituting for Seiji Ozawa at the Matsumoto Festival conducting Berlioz's *Béatrice et Bénédict*.

Over the past decade, Mr. Rose has also built a reputation as one of the country's most inventive and versatile opera conductors. He recently announced the formation of Odyssey Opera, an inventive company dedicated to presenting eclectic operatic repertoire in a variety of formats. The company debuted in September 2013 to critical acclaim with a 6-hour concert production of Wagner's *Rienzi*. Subsequent presentations have included concert performances of Korngold's *Die tote Stadt* and Massenet's *Le Cid*, along with two critically acclaimed Spring Festivals of staged opera. Prior to founding Odyssey Opera, he led Opera Boston as its Music Director starting in 2003, and in 2010 was appointed the company's first Artistic Director. Mr. Rose led Opera Boston in several American and New England premieres including Shostakovich's *The Nose*, Donizetti's *Maria Padilla*, Hindemith's *Cardillac*, and

Peter Eötvös's *Angels in America*. In 2009, Mr. Rose led the world premiere of Zhou Long's *Madame White Snake*, which won the Pulitzer Prize for Music in 2011.

Mr. Rose and BMOP partnered with the American Repertory Theater, Chicago Opera Theater, and the MIT Media Lab to create the world premiere of composer Tod Machover's *Death and the Powers* (a runner-up for the 2012 Pulitzer Prize in Music). He conducted this seminal multimedia work at its world premiere at the Opera Garnier in Monte Carlo, Monaco, in September 2010, and also led its United States premiere in Boston and a subsequent performance at Chicago Opera Theater.

An active recording artist, Gil Rose serves as the executive producer of the BMOP/sound recording label. His extensive discography includes world premiere recordings of music by John Cage, Lukas Foss, Charles Fussell, Michael Gandolfi, Tod Machover, Steven Mackey, Evan Ziporyn, and many others on such labels as Albany, Arsisi, Chandos, ECM, Naxos, New World, and BMOP/sound.

Mr. Rose has led the longstanding Monadnock Music Festival in historic Peterborough, NH, since his appointment as Artistic Director in 2012, conducting several premieres and making his opera stage directing debut in two revivals of operas by Dominick Argento, as well as conducting, directing and producing the world premiere recording of Ned Rorem's opera *Our Town*.

Mr. Rose has curated the Fromm Concerts at Harvard three times and served as the first curator of the Ditson Festival of Contemporary Music at Boston's Institute of Contemporary Art. As an educator, Mr. Rose served five years as Director of Orchestral Activities at Tufts University and in 2012 joined the faculty of Northeastern University as Artist-in-Residence and Professor of Practice. In 2007, Mr. Rose was awarded Columbia University's prestigious Ditson Award as well as an ASCAP Concert Music Award for his exemplary commitment to new American music. He is a four-time Grammy Award nominee.



The **Boston Modern Orchestra Project** 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, the Boston Modern Orchestra Project (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. 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 the most diverse orchestral programming in the city. The musicians of BMOP are consistently lauded for the energy, imagination, and passion with which they infuse the music of the present era.

BMOP's distinguished and adventurous track record includes premieres and recordings of monumental and provocative new works such as John Harbison's ballet *Ulysses*, Louis Andriessen's *Trilogy of the Last Day*, and Tod Machover's *Death and the Powers*. A perennial winner of the ASCAP Award for Adventurous Programming, the orchestra has been featured

at festivals including Opera Unlimited, the Ditson Festival of Contemporary Music with the ICA/Boston, Tanglewood, the Boston Cyberarts Festival, the Festival of New American Music (Sacramento, CA), Music on the Edge (Pittsburgh, PA), and the MATA Festival in New York. During its 20th anniversary season, BMOP was named Musical America's 2016 Ensemble of the Year, the first symphony orchestra in the organization's history to receive this distinction.

BMOP has actively pursued a role in music education through composer residencies, collaborations with colleges, and an ongoing relationship with the New England Conservatory, where it is Affiliate Orchestra for New Music. The musicians of BMOP are equally at home in Symphony Hall, Weill Recital Hall at Carnegie Hall, and in Cambridge's Club Oberon and Boston's Club Café, where they pursued a popular, composer-led Club Concert series from 2004 to 2012.

BMOP/sound, BMOP's independent record label, was created in 2008 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. BMOP/sound has garnered praise from the national and international press; it is the recipient of five Grammy Award nominations and its releases have appeared on the year-end "Best of" lists of *The New York Times*, *The Boston Globe*, National Public Radio, *Time Out New York*, *American Record Guide*, *Downbeat Magazine*, WBUR, NewMusicBox, and others.

BMOP expands the horizon of a typical "night at the symphony." Admired, praised, and sought after by artists, presenters, critics, and audiophiles, BMOP and BMOP/sound are uniquely positioned to redefine the new music concert and recording experience.

OBOE

Jennifer Slowik (English horn)

CLARINET

Rane Moore (bass clarinet)

TRUMPET

Richard Kelley

TROMBONE

Alexei Doohovskoy

BAGPIPE

Amy McGlothlin

PERCUSSION

Jonathan Hess

Nicholas Tolle

PIANO/CELESTA

Linda Osborn

VIOLIN

Yumi Okada

VIOLA

Emily Rome

BASS

Karl Doty

Charles Fussell

Cymbeline

Producer: Gil Rose

Recording and postproduction: Joel Gordon

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I'm very grateful to Gil Rose, Matthew DiBattista, and Aliana de la Guardia for their new look at *Cymbeline*. Their quick preparation with a splendid bagpiper and players gave me great pleasure in hearing this old score.

— Charles Fussell



Cover image: *Shakespeare – Cymbeline – Act III, Scene VI* by John Hoppner, engraved by Robert Thew. 18th–19th century, line and stipple engraving with hand coloring, 50 × 62.8 cm. Reprinted by permission of the Achenbach Foundation for Graphic Arts, Fine Arts Museums of San Francisco.

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