

large part, just as Emily might have if her music had found a balance between tradition and iconoclasm something like that in her poems.”

GORDON GETTY

Gordon Getty, born in Los Angeles in 1933 and residing in San Francisco since 1945, studied piano with Robert Vetleson and voice with Easton Kent during his formative years. As a student at the University of San Francisco he majored in English Literature. His first published piece was the a cappella chorus *All Along the Valley* (1959). In the early 1960s, he enrolled at the San Francisco Conservatory of Music, studying music theory with Sol Joseph, and there composed the *Homework Suite* (1964) for solo piano.

Since the 1980s, he has produced a steady stream of compositions, beginning with *The White Election* (1981). Also recorded by the late soprano Kaaren Erickson, this cycle has been performed at several venues including Lincoln Center’s Alice Tully Hall; the Pierpont Morgan Library (in New York); the Kennedy Center and National Gallery of Art (in Washington, D.C); the Hermitage Theater in St. Petersburg Russia; and, on April 18, 2009, at the First Congregational Church in Amherst, Massachusetts, in a concert performed by Lisa Delan and pianist Kristin Pankonin presented by the Emily Dickinson Museum. In February, 2010, Mikhail Pletnev will join Lisa Delan as pianist when Cal Performances presents *The White Election*.

In 1984, Gordon Getty unveiled his opera *Plump Jack*, an operatic interpretation (to his own libretto) of Shakespeare’s outrageous but poignant character, Falstaff. Following premiere performances by the San Francisco Symphony, *Plump Jack* was revived in semi-staged concert versions by the Los Angeles Chamber Orchestra, the BBC Philharmonic, and, most recently, in London, by the London Philharmonia with London Voices and an international cast of soloists. The work will also be performed in Munich in May, 2011, by the Munich Radio Orchestra conducted by Ulf Schirmer. The work will be released in a new recording on the PentaTone Classics label in 2011.

Most of Getty’s compositions, which are published by Rork Music and distributed by Theodore Presser Company, involve the voice. His *Victorian Scenes* (1989) and *Annabel Lee* (1990) are choral settings -- with orchestra or, optionally, piano -- of poems by Tennyson, Housman, and (in the latter work) Poe. Both were premiered by the Los Angeles Master Chorale and Sinfonia at the Dorothy Chandler Pavilion of the Los Angeles Music Center. The San Francisco Symphony and the Men of the San Francisco Symphony Chorus performed *Annabel Lee* in both 1998 and 2004, conducted on those occasions by Michael Tilson Thomas. Getty’s *Young America* (2001), a cycle of six movements for chorus and orchestra to texts by the composer and by Stephen Vincent Benét, was also performed and recorded in 2004 by the San Francisco Symphony and Chorus, with Michael Tilson Thomas conducting. *Young America* was released (on PentaTone Classics) in 2005 on Getty’s choral music CD, which also includes his *Victorian Scenes*, *Annabel Lee*, *Three Welsh Songs* (1998), and *Jerusalem* (a choral extract from *Plump Jack*).

Getty’s cantata *Joan and the Bells* (1998), to the composer’s own libretto about the execution of Joan of Arc, was released in 2003 in a critically acclaimed recording by the Russian National Orchestra, Eric Ericson Chamber Choir, and soloists Lisa Delan and

Vladimir Chernov, with Alexander Vedernikov conducting (PentaTone Classics). *Joan and the Bells* was performed in 2004 in St. George's Chapel at Windsor Castle under the baton of Mikhail Pletnev. Since its premiere in 1998, *Joan and the Bells* has been performed extensively throughout the U. S., Europe and Russia. Getty's non-vocal compositions include his *Three Waltzes for Piano and Orchestra* (1988, performed by André Previn and the Los Angeles Chamber Orchestra), and works for orchestra, chamber ensembles and for solo piano including the ballet suite *Ancestor Suite*, loosely based on Edgar Allan Poe's *Fall of the House of Usher*. His music has been performed in such prestigious venues as New York's Carnegie Hall, London's Royal Festival Hall, Vienna's Brahmsaal, and Moscow's Tchaikovsky Hall, as well as at the Aspen and Spoleto Festivals. The orchestral version of *Ancestor Suite* will be performed at the Bolshoi Theatre in Moscow in September, 2009, with Mikhail Pletnev conducting the Russian National Orchestra. Members of the Bolshoi Ballet will perform, with choreography by Vladimir Vasiliev. In 2010, a CD of Gordon Getty's orchestral works conducted by Sir Neville Marriner will be released on the PentaTone Classics label.

Mr. Getty has been widely applauded for his creative and philanthropic achievements and has received honorary doctorates from the University of Maryland, Pepperdine University, the University of California at San Francisco, the San Francisco Conservatory of Music, and the Mannes College of Music in New York. In 1986 he was honored as an Outstanding American Composer at the John F. Kennedy Center for the Performing Arts and, in 2003, was awarded the Gold Baton of the American Symphony Orchestra League.

Of his compositions, Getty has said: "My style is undoubtedly tonal, though with hints of atonality, such as any composer would likely use to suggest a degree of disorientation. But I'm strictly tonal in my approach. I represent a viewpoint that stands somewhat apart from the 20th century, which was in large measure a repudiation of the 19th, and a sock in the nose to sentimentality. Whatever it was that the great Victorian composers and poets were trying to achieve, that's what I'm trying to achieve."

LISA DELAN

American soprano Lisa Delan has won acclaim as an outstanding interpreter of a vast repertoire. She is recognized for her versatility and breadth of accomplishment in opera, song and recording.

Ms. Delan's interpretive and technical skill in art song brought her to the finals of the 1999 Naumberg International Vocal Competition. Other recognition came from singing the title role in the world premiere of Gordon Getty's *Joan and the Bells* in 1998, a role she has since reprised in France, Germany, the U.S. and Russia, and in the 2002 recording for PentaTone Classics. Critics have praised her depiction of Joan of Arc as "beautifully sung" (International Record Review), and "refreshingly unpretentious" (Gramophone Magazine).

Lisa Delan has performed on some of the world's leading concert stages including Lincoln Center, the Auditorio Nacional in Madrid, the Moscow Conservatory, and in special appearance at Windsor Castle. Her festival appearances include the Bad Kissingen Festival in Germany, the Colmar Festival in France, the Rachmaninoff

Festival in Novgorod, Russia, the Festival del Sole in Napa Valley, California, and at the Tuscan Sun Festival in Cortona, Italy.

As a recital artist, her repertoire encompasses from the Baroque to the contemporary and she is privileged to collaborate with composers whose musical lives are still works in progress: Ms. Delan has performed and recorded the music of William Bolcom, John Corigliano, David Garner, Gordon Getty, Jake Heggie and Luna Pearl Woolf, among others. Her previous recordings for PentaTone include *Joan and the Bells* and *And If The Song Be Worth A Smile*.

FRITZ STEINEGGER

The American pianist Fritz Steinegger, born in Phoenix, Arizona, studied in New York with Wolfgang Rose, at the Akademie in Vienna with Ludwig Czaczkes, and at the Conservatoire in Geneva with Nikita Magaloff.

A prize-winner at the International Casella Competition, Fritz Steinegger went on to play recital tours of Europe, appearing as soloist with such leading ensembles as L'Orchestre de la Suisse Romande, the Radio Cologne Orchestra, and the Scarlatti Orchestra of Naples.

Fritz Steinegger's recent activities have been centered in Latin America, where he concertizes widely, from Mexico to Argentina. Mexico City's leading newspaper, Novedades, recently hailed him as "something quite different: a free spirit in the world of classical music."

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