



*For Immediate Release:*

**A NEW ALBUM OF CHORAL WORKS BY GORDON GETTY:  
*BEAUTY COME DANCING*  
RELEASED ON PENTATONE  
(PENTATONE PTC5186621)**



Poetry and music merge in a new album of choral works by composer Gordon Getty, *Beauty Come Dancing* (PENTATONE PTC5186621). Conductor James Gaffigan leads The Netherlands Radio Choir and Radio Philharmonic Orchestra in settings of poetry by John Keats, Lord Byron, John Masefield, Sara Teasdale, Edwin Arlington Robinson, and Ernest Christopher Dowson. There are also settings of three original poems by Gordon Getty, plus his arrangement of the traditional *Shenandoah*.

Mr. Getty states, “I have yet to set the works of living poets, except me, because I prefer to avoid disagreement. It cramps your style, and I have to be free to change my mind. But in truth, Keats heads my pantheon of poets, with Masefield a close second, and all the poets represented here are old favorites of mine. Edward Arlington Robinson, like Masefield, paid no court to modernism. His poems, including *For a Dead Lady*, build like Bach fugues. Few can match him for cadence and the longer breath, though the fateful anapests of *The Destruction of Sennacherib* put Byron among those few. Sara Teasdale’s *Those Who Love the Most* shows the equal power of a lighter touch.”

Contents of the CD

***BEAUTY COME DANCING***

PENTATONE (PTC5186621)

**Choral works by Gordon Getty (b.1933)**

**The Netherlands Radio Choir**

Klaas Stok, Chorus Master

**The Netherlands Radio Philharmonic Orchestra**

James Gaffigan, Conductor

Joris van Rijn, Concert master

- 1 *The Old Man in the Night* (16:12)
- 2 *The Old Man in the Morning* (3:06)
- 3 *Ballet Russe* (2:53)
- 4 *Shenandoah* (3:31)
- 5 *There Was a Naughty Boy* (3:58)
- 6 *Those Who Love the Most* (3:12)
- 7 *Beauty Come Dancing* (2:56)
- 8 *For a Dead Lady* (3:33)
- 9 *The Destruction of Sennacherib* (3:39)
- 10 *Cynara* (5:35)
- 11 *La Belle Dame sans Merci* (8:49)

Total playing time: 57:32

**About Gordon Getty**

The music of the American composer Gordon Getty has been performed in such venues as New York's Carnegie Hall and Lincoln Center, London's Royal Festival Hall, Vienna's Brahmssaal, and Moscow's Tchaikovsky Hall and Bolshoi Theatre, as well as at the Aspen, Spoleto, and Bad Kissingen Festivals.

The first of his three operas, *Plump Jack*, involving adventures of Shakespeare's Sir John Falstaff, was premiered by the San Francisco Symphony and has been revived by the Los Angeles Chamber Orchestra, BBC Philharmonic, Munich Radio Orchestra and London Philharmonia, among other ensembles. His opera *Usher House* (after Edgar Allan Poe's *The Fall of the House of Usher*) was first performed by the Welsh National Opera and remounted by San Francisco Opera. His third opera, *The Canterville Ghost* (after a tale by Oscar Wilde), received its premiere at the Leipzig Opera. *Usher House* and *The Canterville Ghost* were presented together as *Scare Pair* by Los Angeles Opera, as well as by the Center for Contemporary Opera in New York.

*Joan and the Bells*, a cantata portraying the trial and execution of Joan of Arc, has been widely performed, notably at Windsor Castle with Mikhail Pletnev conducting. His ballet *Ancestor Suite* was given its premiere staging by the Bolshoi Ballet and Russian National Orchestra at the Bolshoi Theatre in Moscow and has been reprised for performances in China.

Getty enjoys a fruitful relationship with the PENTATONE label. *Beauty Come Dancing* is the third album of Getty's choral work to be released by PENTATONE. The first was *Young America*, performed by the San Francisco Symphony Orchestra and Chorus (Michael Tilson Thomas conducting) and the Eric Ericson Chamber Choir and Russian National Orchestra (conducted by Alexander Verdernikov). The second, *The Little Match Girl*, was recorded with Asher Fisch conducting the Bavarian Radio Symphony Choir and the

Munich Radio Orchestra. In addition to his three operas and *Joan and the Bells*, PENTATONE has released an album devoted to six of his orchestral pieces, with Sir Neville Marriner conducting the Academy of St. Martin in the Fields; an album of his solo-piano works played by Conrad Tao; and *The White Election*, a much-performed song cycle on poems by Emily Dickinson, recorded with soprano Lisa Delan.

Getty was the subject of the documentary film *There Will Be Music*, by director Peter Rosen. His music is published by Rork Music.

[www.gordongetty.com](http://www.gordongetty.com)

### **About The Netherlands Radio Choir**

With nearly 70 vocalists, The Netherlands Radio Choir (Groot Omroepkoor) is the largest professional choir of the Netherlands. Since its founding in 1945, the choir has performed a broad repertoire. The choir is closely connected with the Dutch Public Broadcasting Organization (Nederlandse Publieke Omroep). The majority of its concerts are staged as part of the broadcast series in Utrecht (TivoliVredenburg) and Amsterdam (e.g. NTR ZaterdagMatinee in The Royal Concertgebouw), often in cooperation with the Dutch Radio Philharmonic Orchestra, as well as *a cappella*. The very extensive repertoire in these series spans classical to contemporary music, with commissioned works by Dutch composers as well as premieres by foreign composers including Adams, Glanert, Gubaidulina, Henze, Kancheli, MacMillan, Widmann and Whitacre. The program also includes “classical” twentieth-century works, opera and romantic music. The Netherlands Radio Choir has also been invited regularly by the Royal Concertgebouw Orchestra (Koninklijk Concertgebouworkest), the Rotterdam Philharmonic Orchestra (Rotterdams Philharmonisch Orkest) and the Berlin Philharmonic (Berliner Philharmoniker). Annually, The Netherlands Radio Choir organizes the Groot Meezing Concert: a tremendous event with a choir of 1000-1200 amateur singers (preceded by workshops), open to anyone who loves singing.

The first official chief conductor of The Netherlands Radio Choir was Kenneth Montgomery. He was followed by Robin Gritton, Martin Wright, Simon Halsey, Celso Antunes and Gijs Leenaars as chief conductors of the choir. Since 1 March 2015, Klaas Stok has been the choir director of The Netherlands Radio Choir. Michael Gläser has been the permanent guest director since September 2010. In September 2018, Peter Dijkstra will become the first guest director of The Netherlands Radio Choir. In September 2017, The Netherlands Radio Choir – together with the Dutch Radio Philharmonic Orchestra – received the Concertgebouw Prize for the important contribution the choir has made to the artistic profile of the Amsterdam concert hall.

[www.grootomroepkoor.nl](http://www.grootomroepkoor.nl)

### **About The Netherlands Radio Philharmonic Orchestra**

The Dutch Radio Philharmonic Orchestra, founded in 1945, is an indispensable part of the music scene of the Netherlands. The orchestra plays extraordinarily programmed symphonic concerts and concert opera performances. Dutch and world premieres comprise an important part of its repertoire. Most concerts are staged as part of the broadcast series in Utrecht (TivoliVredenburg) and Amsterdam (e.g. NTR ZaterdagMatinee in The Royal Concertgebouw) and are broadcast live on NPO Radio 4. The orchestra has managed to reach new music fans of all ages with the concert series Pieces of Tomorrow and Out of the Blue in TivoliVredenburg, and with lunch concerts at the Music Centre of the Dutch Public Broadcasting Organization (Muziekcentrum van de Omroep) in Hilversum.

Markus Stenz has been the chief conductor since 2012. He was preceded by Albert van Raalte, Paul van Kempen, Bernard Haitink, Jean Fournet, Willem van Otterloo, Hans Vonk, Sergiu Comissiona, Edo de Waart and Jaap van Zweden. The orchestra has also worked with guest conductors such as Leopold Stokowski, Kirill Kondrashin, Antal Doráti, Charles Dutoit, Mariss Jansons, Michael Tilson Thomas, Gennady Rozhdestvensky, Christoph Eschenbach, Pablo Heras-Casado, Vasily Petrenko, Vladimir Jurowski and Valery

Gergiev. The American James Gaffigan has been a permanent guest conductor since the 2011-2012 season. Bernard Haitink's name has been attached to the orchestra as a patron.

In 2014, the Radio Philharmonic Orchestra was awarded an Edison Classical Oeuvre Prize for its contributions to the Dutch music scene. As a key player of the Concertgebouw, the orchestra – together with The Netherlands Radio Choir (Groot Omroepkoor) – received the Concertgebouw Prize in September 2017, after previous winners such as Sir John Eliot Gardiner, Yo-Yo Ma, Janine Jansen and Thomas Hampson.  
[www.radiofilharmonischorkest.nl](http://www.radiofilharmonischorkest.nl)

### **About James Gaffigan**

Hailed for the natural ease of his conducting and the compelling insight of his musicianship, James Gaffigan continues to attract international attention and is one of the most outstanding American conductors working today. James Gaffigan is currently the Chief Conductor of the Lucerne Symphony Orchestra and Principal Guest Conductor of the Netherlands Radio Philharmonic Orchestra. Since becoming Chief Conductor of the Lucerne Symphony Orchestra James has made a very significant impact on the orchestra's profile, both nationally and internationally, with a number of highly successful tours and recordings. In recognition of this success his contract has been further extended until 2022.

James was also appointed the first Principal Guest Conductor of the Gürzenich Orchestra, Cologne, in September 2013, a position that was created for him. In addition to these titled positions, James is in high demand working with leading orchestras and opera houses throughout Europe, the United States and Asia, and has made guest appearances with orchestras such as the New York Philharmonic; London Philharmonic; Dresden Philharmonic; Munich Philharmonic; Czech Philharmonic; Rotterdam Philharmonic; Wiener Symphoniker; Dresden Staatskapelle; Deutsches Symphony Orchestra Berlin; Konzerthaus Berlin; Zürich Tonhalle; Gothenburg; Tokyo Metropolitan and City of Birmingham Symphony Orchestras; Orchestra of the Age of Enlightenment and Leipzig, Berlin and Stuttgart Radio Orchestras, as well as the Symphony Orchestras of Cleveland, Chicago, San Francisco, Toronto, Detroit, Sydney, Bournemouth and the BBC Symphony Orchestra; Oslo Philharmonic, Seoul Philharmonic and Los Angeles Philharmonic; the Orchestre de Paris and Orchestre National de France. In the US he has also worked for the Dallas Symphony, Philadelphia Orchestra and St. Louis, Baltimore, Pittsburgh and National Symphony Orchestras. His opera appearances have included *La Traviata*, *La bohème*, *Don Giovanni*, and *Le nozze di Figaro* at the Wiener Staatsoper; *Don Giovanni* at the Bayerische Staatsoper; *Così fan tutte*, *La Cenerentola* and *Falstaff* at the Glyndebourne Festival; *La Traviata* for Norwegian Opera; *Salome* for Hamburg Opera, *La bohème* for the Opernhaus Zürich, and leading productions at the Chicago Lyric Opera and Washington National Opera.

James was a conducting fellow at the Tanglewood Music Center and was part of the American Academy of Conducting at the Aspen Music Festival. In 2009, he completed a three-year tenure as Associate Conductor of the San Francisco Symphony in a position specially created for him by Michael Tilson Thomas. Prior to that appointment, James was Assistant Conductor of the Cleveland Orchestra, where he worked under Music Director Franz Welser Möst. James was also named first prize winner of the 2004 Sir Georg Solti International Conducting Competition.

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