

FOR IMMEDIATE
RELEASE

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**CAL PERFORMANCES PRESENTS THE CELEBRATED
RUSSIAN NATIONAL ORCHESTRA, LED BY CONDUCTOR CHARLES KETCHAM
WITH SOPRANO LISA DELAN AND BARITONE VLADIMIR CHERNOV
SUNDAY, JULY 25, 2004**

THE SAN FRANCISCO SYMPHONY CHORUS, UNDER THE DIRECTION OF VANCE GEORGE JOINS THE ARTISTS IN A PROGRAM FEATURING *THE CHAIRMAN DANCES* BY JOHN ADAMS; GORDON GETTY'S *JOAN AND THE BELLS*; AND TCHAIKOVSKY'S SYMPHONY NO. 6 IN B MINOR

BERKELEY, June 11, 2004 – The **Russian National Orchestra (RNO)** returns to Berkeley for one performance only, **Sunday, July 25 at 3:00 p.m.** in Zellerbach Hall. Since its founding in 1990, during the tumultuous collapse of the Soviet Union, the RNO has grown from its fragile beginnings into a highly celebrated and revered orchestra. “The RNO is now a global orchestra of the first rank, one endowed with abundant resources, an undeniable grandeur and a fiery spirit” hailed the *San Francisco Chronicle*. The RNO’s July 25 Berkeley concert program will be led by conductor **Charles Ketcham**, and features Berkeleyan composer **John Adams’** *The Chairman Dances* and *Short Ride in a Fast Machine*; San Franciscan **Gordon Getty’s** *Joan and the Bells* with soprano **Lisa Delan**, Russian baritone **Vladimir Chernov** and the **San Francisco Symphony Chorus** under the direction of **Vance George**; RNO’s artistic director and composer **Mikhail Pletnev’s** *When You Are Old*; and Russian composer **Pyotr Il’yich Tchaikovsky’s** Symphony No. 6 in B minor.

RUSSIAN NATIONAL ORCHESTRA

Attracted by the reputation of RNO’s founder **Mikhail Pletnev** and his vision of a new model for the performing arts in Russia, many of the finest musicians in the country joined in the launching of the **Russian National Orchestra (RNO)** 14 years ago. The success of the RNO’s Moscow debut put them in immediate demand. The RNO was the first Russian orchestra to play at the Vatican and tour Israel, in addition to touring engagements all over the world. Of the Orchestra’s 1996 debut at the BBC Proms in London *The Evening Standard* wrote: “They played with such captivating beauty that the audience gave an involuntary sigh of pleasure.” Over the years, the orchestra has evolved from a Russian orchestra defined by a single conductor—Pletnev—into an international ensemble

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that is a magnet for today's top guest conductors and instrumentalists, among them San Francisco Symphony's Michael Tilson Thomas.

An extensive discography recorded for Deutsche Grammophon and PentaTone Classics, with conductors that include Mikhail Pletnev, Mstislav Rostropovich, Kent Nagano and Alexander Vedernikov, has garnered terrific praise. Of RNO's recording of Tchaikovsky's *Sleeping Beauty*, *Gramophone* writes: "Hardly a minute passes without one's ear being enchanted by an effective gesture of the utmost precision, poise and sensitivity."

Unique among the principal Russian ensembles, the RNO is independent of the government and has developed its own ground-breaking structure. It is perhaps the only orchestra in the world to establish a Conductor Collegium, a group of internationally renowned conductors who have developed a special rapport with the RNO and its musicians, and whose vision guides tour and recording strategies. Another RNO innovation is Cultural Allies, created in 2001 and encompassing exchanges between artists in Russia and the West. Prominent RNO partners in Cultural Allies' performances and commissions include Dave Brubeck, Bill Clinton, Mikhail Gorbachev, H  l  ne Grimaud, Sophia Loren, Wynton Marsalis, Jessye Norman, Leonard Slatkin and Michael Tilson Thomas.

CHARLES KETCHAM

Charles Ketcham began his conducting career under Eric Leinsdorf, studying at the Tanglewood Institute. In 1969, a Fullbright Fellowship enabled Ketcham to study in Vienna with the renowned Wolfgang Sawallisch. During that period, Ketcham also served as music director of the American Opera Workshop in Vienna and was subsequently appointed associate conductor of Portugal's Gulbenkian Orchestra, conducting tours throughout Portugal, Spain and Africa.

Ketcham later returned to the United States to assume the post of resident conductor of the San Diego Symphony. At that time he became one the first recipients of the prestigious Exxon Arts Endowment Conductors Award. As artistic director of the San Diego Symphony's summer concerts and Young People's concerts, he more than doubled attendance with innovative programming and establishment of audience rapport.

Charles Ketcham has conducted orchestras in France (the Radio Orchestra of Lille), Italy, Holland, and Denmark (Alborg). His most recent appearances have been with the Philharmonia of London, the Russian National Orchestra at Tschaikowsky Hall in Moscow, the Park City International Music Festival, the Juilliard Orchestra at Lincoln Center where he conducted Gordon Getty's *Joan and the Bells*, and the Munich Symphony Orchestra where he made recordings for several episodes of the *Indiana Jones* film series. Ketcham has recorded with the Utah Symphony for RCA Red Label, Pro Arte and Varase Saraband, as well as Wergo Schallplatten.

LISA DELAN

American soprano **Lisa Delan**, a graduate of the San Francisco Conservatory of Music, sang 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, throughout the U.S. and Russia, and in a 2002 recording for PentaTone Classics. Critics have praised her depiction of Joan of Arc as "beautifully sung" (*International Record Review*), "refreshingly unpretentious" (*Gramophone* magazine), and "a role she has made her own, with the kind of pure tone one expects of a saint-to-be and the passion one expects from a 19-year-old girl going to her death. Miss Delan is exceptional," (*Nevada Events*). Delan's interpretive and technical skill in art song brought her to the finals of the 1999 Naumburg International Vocal Competition and has performed on some of the world's leading stages including Lincoln Center, the Auditorio Nacional in Madrid, and the Moscow Conservatory.

A committed recital artist, her repertoire encompasses Rachmaninov, including his seldom performed Opus 38 songs for high soprano, R. Strauss, Poulenc, Wolf, Bellini, Canteloube, Arne and Scarlatti, as well as Ives, Copland, Niles and Gershwin. Her performances have often featured the music of living composers including Norman Dello Joio, Jake Heggie, William Bolcom, Andrew Imbrie, David Garner, and Gordon Getty. Forthcoming highlights include her second recording for PentaTone Classics (songs by Strauss and Mahler) and concert performances under Gerard Schwarz, Mikhail Pletnev, Charles Ketcham and Alexander Vedernikov.

VLADIMIR CHERNOV

Vladimir Chernov, trained in both Moscow and Milan and renowned throughout the operatic world for his beautifully bronzed baritone, impressive stage presence and dramatic insight, has a repertoire that includes many of the bel canto and Verdi roles, as well as Russian, English and other

notable parts. Chernov has appeared in all the major opera houses including Royal Opera House, Covent Garden, San Francisco Opera, Seattle Opera, Lyric Opera of Chicago, La Scala, Deutsche Oper Berlin, Bayerische Staatsoper, Teatro Colon, Paris Opera, Gran Teatre del Liceu, Los Angeles Opera and Vienna State Opera. He has a long relationship with the Metropolitan Opera and has appeared there in many of the great Verdi baritone parts. He is also an active recitalist having performed at Wigmore Hall, Lincoln Center, Vienna Konzerthaus and other venues.

As a recording artist, Vladimir Chernov has recorded both Conte di Luna in *Il trovatore* and Posa in *Don Carlo* for Sony Classics, Yeletsky in *Pique Dame* for Philips Classics, the title role in *Rigoletto* for Deutsche Grammophon, and Renato in *Un ballo in Maschera* for Teldec. His performances of the title role in *Simon Boccanegra* and Stankar in *Stiffelio* from the Met were both recorded for video by Deutsche Grammophon. His most recent recording is the part of Cauchon in *Joan and the Bells* with the Russian National Orchestra for PentaTone Classics.

JOHN ADAMS

One of America's most admired and frequently performed composers, **John Adams** was born in Worcester, MA. After graduating from Harvard University in 1971, he moved to California, where he taught and conducted at the San Francisco Conservatory of Music for ten years. His innovative concerts led to his appointment first as contemporary music adviser to the San Francisco Symphony, and then as the orchestra's composer-in-residence between 1979 and 1985, the period in which his reputation became established with the success of such works as *Harmonium* and *Harmonielehre*.

In 1985 Adams began a collaboration with the poet Alice Goodman and stage director Peter Sellars that resulted in two operas, *Nixon in China* and *The Death of Klinghoffer*, worldwide performances of which made them among the most performed operas in recent history. A third stage work, *I Was Looking At The Ceiling And Then I Saw The Sky*, a "song play" with libretto by the poet June Jordan, was also staged in more than 50 performances in both the U.S. and Europe, including its world premiere at Cal Performances in 1995. His most recent stage project, *El Niño*, a further collaboration with Peter Sellars, was premiered in Paris in December 2000 and further performed in San Francisco in January 2001.

In 2002 Adams composed *On the Transmigration of Souls* for the New York Philharmonic, a work written in commemoration of the first anniversary of the World Trade Center attacks. This

work received the 2003 Pulitzer Prize for Music. In June 2003, Adams' conducted his work *Christian Zeal and Activity*, performed by the young musicians of the Crowden School Ensemble, at Cal Performances as part of the inaugural Berkeley Edge Fest. In September 2003 Adams succeeded Pierre Boulez as Composer-in-Residence at Carnegie Hall. Topping off his current streak of accomplishments, Adams was named earlier this month the inaugural winner of the \$100,000 Michael Ludwig Nemmers Prize in Musical Composition, given every two years by Northwestern University.

Recordings of Adams' early works on the New Albion and ECM labels were followed in 1986 by an exclusive contract with Nonesuch Records. In celebration of their fifteen year partnership, in 1999 Nonesuch Records released *The John Adams Earbox*, a 10-CD compilation comprising almost all of the composer's music over a twenty year period.

GORDON GETTY

Gordon Getty's 1998 work *Joan and the Bells* was given its world premiere by the RNO, and recorded with the orchestra for PentaTone Classics in 2003. "With his 21-minute cantata *Joan and the Bells*, Gordon Getty has created a highly dramatic masterwork," raves *American Record Guide*. The work opens in the last moments of Joan's final trial for heresy and witchcraft, and builds to a startling climax as she faces death at the stake. "[*Joan and the Bells*] is dramatically assured, structurally sound, and likable without being obvious...eminently recommendable" (*Opera News*). In the composer's words: "It is a tale of a child's faith in an age without childhood, of a valor undeflected, and of the redemption these qualities commend." Soprano Lisa Delan sings the title role while baritone Vladimir Chernov sings the role of the Prosecutor.

Born in Los Angeles in 1933, Gordon Getty has lived in San Francisco since 1945. He graduated from the University of San Francisco with a degree in English literature, having meanwhile studied piano with Robert Vetleson and voice with Easton Kent. Following six months of active duty in the army and four years in family businesses, Getty studied music theory at the San Francisco Conservatory of Music.

His works include *Plump Jack*, which has had a number of performances as a work-in-progress and in semi-staged concert versions, by such distinguished orchestras as the San Francisco Symphony, the L.A. Chamber Orchestra, and the BBC Philharmonic, among others. Concert

performances of Getty's Emily Dickinson song cycle, *The White Election*, were presented by the National Gallery of Art in Washington, D.C., the Morgan Library and Alice Tully Hall in New York, Herbst Theater in San Francisco, Harvard, Yale, Universities of California at Berkeley and Santa Barbara, the University of Texas at Austin, Indiana Opera Theater, and the Kennedy Center. *Victorian Scenes*, the composer's choral settings of poems by Tennyson and Housman, and a setting for men's voices of Poe's *Annabel Lee*, had their first performance by the Los Angeles Master Chorale and Sinfonia in the Dorothy Chandler Pavilion at the Los Angeles Music Center in 1990. *Three Waltzes for Piano and Orchestra - Tiefer und Tiefer, Madeline, and Ehemals* were performed by André Previn and the Los Angeles Chamber Orchestra. In 1991, orchestral arrangements of the *Three Waltzes* were performed both at Tanglewood under Zuohang Chen, and by the California Symphony conducted by Barry Jekowsky.

Today, Getty is a frequent visiting composer at colleges and universities across the country and holds honorary doctorates from the University of Maryland, Pepperdine University, the University of California San Francisco, the San Francisco Conservatory of Music, and the Mannes College of Music.

TICKET INFORMATION

Tickets for the **Russian National Orchestra** on **Sunday, July 25** at **3:00 p.m.** in Zellerbach Hall are priced at \$32.00, \$48.00 and \$60.00. Tickets are available through the Cal Performances Ticket Office at Zellerbach Hall; at (510) 642-9988 to charge by phone; at www.calperfs.berkeley.edu; and at the door. Half-price tickets are available for purchase by UC Berkeley students. UC faculty, staff, senior citizens and other students receive a \$2 discount and UC Alumni Association members receive a \$3 discount (Special Events excluded). For more information, call the Ticket Office at (510) 642-9988 or visit the Cal Performances web site at www.calperfs.berkeley.edu.

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CALENDAR EDITORS, PLEASE NOTE:

CAL PERFORMANCES PRESENTS

Sunday, July 25 at 3:00 p.m.

**Zellerbach Hall, UC Berkeley Campus
Bancroft Way at Telegraph, Berkeley**

Chamber Music and Orchestra
Russian National Orchestra
Charles Ketcham, conductor
Lisa Delan, soprano
Vladimir Chernov, baritone
San Francisco Symphony Chorus
Vance George, music director

Program:

Adams/*The Chairman Dances*; and *Short Ride in a Fast Machine*
Pletnev/*When You are Old* (for Soprano, Chorus and Orchestra)
Getty/*Joan and the Bells* (Cantata for Soprano and Baritone, Chorus and Orchestra)
Tchaikovsky/Symphony No. 6 in B minor – *Pathétique*

Tickets: \$32.00, \$48.00 and \$60.00. Tickets may be purchased through the Cal Performances Ticket Office at Zellerbach Hall; at (510) 642-9988 to charge by phone; online at www.calperfs.berkeley.edu; and at the door.

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