

ORCHESTRA SEATTLE ■ SEATTLE CHAMBER SINGERS
GEORGE SHANGROW, MUSIC DIRECTOR
2001-2002 SEASON

Commedia dell'arte

Sunday, November 18, 2001 ■ 3:00 PM

Illsley Ball Nordstrom Recital Hall
Benaroya Hall

Brian Box, *baritone* ■ Judith Cohen, *piano*

Terri Richter, *soprano* ■ Peter Terry, *tenor*

Orchestra Seattle

George Shangrow, *conductor* ■ Justin Cole, *conductor*

WOLFGANG AMADÉ MOZART
1756-1791

Overture to *The Marriage of Figaro*, K. 492

IGOR STRAVINSKY
1882-1971

Pulcinella

Overture: Allegro moderato

Serenata: Larghetto

Scherzino: Allegro – Ancora poco meno –

Allegro assai – Allegro – Andante –

Presto – Allegro

Tarantella – Andantino – Allegro

Gavotta con due variazioni – Vivo

Tempo di Menuetto – Allegro assai

Justin Cole, *conductor* ■ Terri Richter, *soprano*

Peter Terry, *tenor* ■ Brian Box, *baritone*

INTERMISSION

FRANCIS POULENC
1899-1963

Le bal masqué

Préambule et Air de bravoure

Intermède

Malvina

Bagatelle

La Dame aveugle

Caprice

Brian Box, *baritone* ■ Judith Cohen, *piano*

WOLFGANG AMADÉ MOZART
1756-1791

Symphony No. 41 in C major, K. 551

Allegro vivace

Andante cantabile

Minuet: Allegretto

Molto allegro

Please disconnect signal watches, pagers and cellular telephones. Thank you.
Use of cameras and recording equipment is not permitted in the concert hall.

LIBRETTO

Pulcinella

Tenor

Mentre l'erbetta
pasce l'agnella,
sola, soletta
la pastorella
tra fresche frasche
per la foresta
cantando va.

While the lamb grazes
on the fresh grass,
the shepherdess,
all alone
amid the leafy groves,
goes singing
through the forest.

Soprano

Contento forse vivere
nel mio martir portrei,
se mai potessi credere
che, ancor lontan, tu sei
fedele all' amor mio,
fedele a questo cor.

Perhaps I might live
content in my torment
if I could but believe
that, though far away,
you were faithful to my love,
faithful to this heart.

Bass

Con queste paroline,
così saportine
il cor voi mi scippate
dalla profondità.
Bella, restate quà,
che si più dite appresso,
io certo morirò.
Così saportine
con queste paroline,
il cor voi mi scippate,
morirò, morirò.

With such delightful
sweet words as these
you tear out my heart
from its very roots.
Fair one, stay here,
for if you speak on
I shall certainly die.
With such delightful
sweet words as these
you tear out my heart;
I shall die, I shall die.

Trio

Sento dire no'ncè pace.
Sento dire no'ncè cor,
Ma chiù pette, no,
no'ncè pace, chiù pe'tte.

I hear it said there's no peace,
I hear it said there's no heart;
for you, alas, no, never,
there's no more peace.

Tenor

Chi disse cà la femmena
sacchiù de farfariello
disse la verità, disse la verità.

He who says that a woman
is more wily than the devil
says the truth, the very truth.

Duet- Soprano and Tenor

Ncè sta quaccuna pò
che a nullo vuole bene
è à ciento frisco tene
schitto pe scorco glià,
è à tant'antre malizie
chi mai le pò conta.

There are some women
who love no one
and keep a hundred on a string,
openly deceiving them all,
and up to so many tricks
that no one could count them.

Tenor

Una te fallan zemprece
ed è maleziosa
n'antra fa la schefosa
e bò io maritiello,
ncè stà quaccuno pò
che a nullo ude tene
chia chillo ten'ancora
è à chisto fegne ammore
è cionton frisco tene schitto
pe scorco glià
è tante antre malizie
chi mai le pò contà?

One feigns innocence
yet is cunning,
another acts hard to please
yet longs for a husband.
There are some, too,
who love no one – listen to me –
who hold on tight to one man
and make eyes at another,
and keep a hundred on a string,
openly deceiving them all,
and up to so many, many tricks
that no one could count them.

Soprano

Se tu m'ami, se tu sospiri
sol per me, gentil pastor,
ho dolor de' tuoi martiri,
ho diletto del tuo amor,
ma se pensi che soletto
io ti debbari amar,
pastorello, sei soggetto
facilmente a t'ingannar.
Bella rosa porporina
oggi Silvia sceglierà,
con la scusa della spina
doman poi la sprezzerà.
Ma degli uomini il consiglio
io per me non seguirò.
Non perchè mi piace il giglio
gli altri fiori sprezzarò.

If you love me, if for me alone
you sigh, gentle shepherd,
I grieve for your suffering,
I delight in your love.
But if you think that in return
I should love you alone,
dear shepherd, you're likely
to be easily proved wrong.
Today Sylvia may select
a beautiful crimson rose,
but tomorrow will spurn it
on the pretext of a thorn.
But, for my part,
I won't follow men's advice:
just because I like the lily
I won't scorn other flowers.

Trio

Puilette, fiammette d'amore,
per voi il core struggendo si va.

Fair eyes, sparkling with love,
for you my heart languishes.

— translation by Lionel Salter

Le bal masqué

Préambule et Air de bravoure

Madame la Dauphine, fine, fine, fine,
ne verra pas le beau film qu'on y a fait
tirer les vers du nez
car on l'a menée en terre
avec son premier né
en terre et à Nanterre
où elle est enterrée.

Quand un paysan de Chine, Chine, Chine, Chine,
veut avoir des primeurs,
il va chez l'imprimeur
ou bien chez sa voisine.
Tous les paysans de la Chine
les avaient épiés;
pour leur mettre des bottines,
ils leurs coupent les pieds.

Monsieur le Comte d'Artois
est monté sur le toit
fair un compte d'ardoises, toi, toi, toi,
et voir par la lunette
pour voir si la lune est
plus grosse que le doigt.

Un vapeur et sa cargaison
ont échoué contre la maison.
Chipons de la graisse d'oie
pour en faire des canons.

Malvina

Voilà qui j'espère effraie:
Mademoiselle Malvina ne quitte plus son éventail
depuis qu'elle est morte.
Son gant gris perle est étoilé d'or...
Elle se tirebouchonne comme une valse tzigane;
elle vient mourir d'amour à ta porte
près du grès où l'on met les cannes...
Disons qu'elle est morte du diabète,
morte du gros parfum qui lui penchait le cou.
Oh! l'honnête animal si chaste et si peu fou!

Moins gourmet que gourmande,
elle était de sang lourd,
agrégée ès lettres et chargée de cours.
C'était en chapeau haut qu'on lui faisait la cour.
Or, on me l'aurait eue qu'à la méthode hussarde!...
Malvine, oh Fantôme, que Dieu te garde!

La Dame aveugle

La Dame aveugle dont les yeux saignent choisit ses mots,
elle ne parle à personne de ses maux.
Elle a des cheveux pareils à la mousse,
elle porte des bijoux et des pierreries rousses.

La dame grasse et aveugle dont les yeux saignent,
écrit des lettres polies avec marges et interlignes.
Elle prend garde aux plis de sa robe de peluche,
et s'efforce de faire quelque chose de plus.

Et si je ne mentionne pas son beau frère,
c'est qu'ici ce jeune homme n'est pas en honneur,
car il s'enivre et fait s'enivrer l'aveugle
qui rit, qui rit alors de beugle.
Ah! La dame aveugle.

Finale

Réparateur perclus de vieux automobiles,
l'anachorète, hélas, a regagné son nid.
Par ma barbe, je suis trop vieillard pour Paris;
l'angle de tes maisons m'entre dans les chevilles.

Mon gilet quadrillé a, dit-on, l'air étrusque
et mon chapeau marron va mal avec mes frusques.
Avis, c'est un placard qu'on a mis sur ma porte:
Dans ce logis tout sent la peau de chèvre morte.

The Masked Ball

Prelude and Bravura Aria

Madame la Dauphine, fine, fine, fine
will not see the lovely film they have made
to worm secrets out of her
for they have taken her
back home with her first-born,
back to Nanterre,
where she is interred.

When a peasant in China, chin, chin, chin
wants some fresh vegetables
he goes to the printer's
or to his neighbor's, bores, bores, bores.
All the peasants in China
had watched them closely
to put on their boots
they cut their feet.

Monsieur le Comte d'Artois
climbed up onto the roof
to see what was on the slate, late, late, late,
and to see through the telescope, cope,
to see if the moon
is bigger than his finger.

A steamer and its cargo, go, go, go,
ran into the house.
Let us swipe some goose-grease, ease, ease, ease,
to make cannons out of it.

Malvina

There is someone to scare you:
Madame Malvina leaves go her fan no more
since she died.
Her pearl-grey gloves are spangled with gold...
She twirls round like a gypsy waltz,
she is coming to die of love at your door,
near the doorstep where the walking-sticks are put...
Let us say that she died of diabetes,
died of the heavy scent that bent her neck forward.
Oh, worthy creature, so chaste and so sensible!

Less gourmet than glutton,
she was of weighty blood,
is a literature graduate and lecturer.
She was treated as a highbrow,
When she only wanted to be treated cavalierly!
Malvina, O Phantom, may God keep you!

The Blind Lady

The blind lady with bloodshot eyes chooses her words.
She speaks to no one of her ills.
She has hair like moss.
She wears jewelry and reddish precious stones.

The fat blind lady with bloodshot eyes
Writes polite letters with margins and spaces.
She takes acre of the creases in her velvet dress
and tries to do more than that.

And if I do not mention her brother-in-law,
that is because this young man is not respected here
because he gets drunk and makes the blind lady drunk
and she laughs and then bellows.
Ah, blind lady.

Caprice

Crippled mender of old cars,
the anchorite, alas, has gone back to his nest again.
By my beard, I am too old for Paris,
the angle of your houses gets into my ankles.

My patterned waistcoat, they say, has an Etruscan look
and my bowler hat does not go well with my get-up.
They have put a notice on my door.
In this house everything smells of the skin of a dead goat.

PROGRAM NOTES

WOLFGANG AMADÈ MOZART

Overture to *The Marriage of Figaro*, K. 492

Joannes Chrisostomus Wolfgang Gottlieb Mozart was born in Salzburg on January 27, 1756, and died on December 5, 1791, in Vienna. He began calling himself *Wolfgang Amadeo* around 1770 and *Wolfgang Amadè* in 1777. Mozart began work on *The Marriage of Figaro* in late 1785, completing the bulk of the opera in a mere six weeks. The overture, however, was composed only days before the work's premiere, on May 1, 1786 at Vienna's Burgtheater; it is scored for pairs of flutes, oboes, clarinets, bassoons, horns and trumpets, timpani and strings.

Unlike so many overtures, which feature a hodgepodge of "hit tunes" from the opera or attempt to tell the story of the opera in microcosm, Mozart's efforts in this arena were usually small gems of musical scene-setting. The *Marriage of Figaro* overture is no exception, perfectly capturing the hustling and bustling that typically precedes a wedding. Originally, Mozart had included a slow 6/8 *siciliano* in the middle, but (possibly after the first performance) thought better of the idea and excised it, resulting in an example of tightly constructed sonata form that has delighted audiences in both the opera house and the concert hall ever since.

IGOR STRAVINSKY

Pulcinella

Igor Stravinsky was born June 17, 1882, in Oranienbaum (near St. Petersburg), and died April 6, 1971, in New York City. He began composing this "ballet with song in one act" in 1919, completing the score on April 20, 1920. The *Ballets Russes* gave the first performance in Paris on May 15, 1920, conducted by Ernest Ansermet. In addition to three vocal soloists, the work is scored for pairs of flutes, oboes, bassoons and horns, trumpet, trombone, a concertino group consisting of the five principal string players, and string choir.

It was Sergei Diaghilev who approached Stravinsky with the idea of creating a ballet set to music of the 18th century Italian composer Giovanni Battista Pergolesi (1710-1736). To provide the action plan for his ballet, Diaghilev chose an episode from a book of stories concerning *Pulcinella*, the traditional comic hero of Neapolitan *commedia dell'arte*. The tale in question was called *The Four Pulcinellas*:

All the local young girls are in love with *Pulcinella*, but all the young men to whom they are betrothed are mad with jealousy and plot to kill him; they borrow costumes resembling that of *Pulcinella* and present themselves to their sweethearts in disguise. But *Pulcinella* – cunning fellow! – had arranged to change places with *Fourbo*, his double, who made a pretence of succumbing to the blows of his enemies. *Pulcinella* now disguises himself as a magician and resuscitates his double. At the very moment when the four young men, thinking they have got rid of their rival, come to claim their sweethearts, *Pulcinella* appears and arranges marriages for them all. He himself weds *Pimpinella*, receiving the blessing of *Fourbo*, who in turn assumes the magician's guise.

Although Stravinsky's musical sources were attributed at the time to Pergolesi, more recent research has shown that about half of the music in *Pulcinella* comes from the work of other Italian composers, primarily Domenico Gallo. In fact, both the familiar opening movement and the closing pages of the score come from trio sonatas by Gallo. While for the most part Stravinsky left the

melody and bass lines of his source material untouched, he gave the music his own unique stamp by elongating or shortening phrases, occasionally adding an extra beat, and through his ingenious orchestration. Although he employed a Classical orchestra with no percussion (in fact, virtually the same ensemble for which Mozart composed his *Jupiter* symphony), Stravinsky made use of all manner of instrumental effects, from string harmonics to trombone glissandi that would have been unthinkable in the 18th century.

Audiences are most familiar with this music through the concert suite Stravinsky later prepared (omitting all but two vocal numbers, and rescoring those for orchestra alone) or from the *Suite Italienne*, a transcription for violin and piano of six numbers from the ballet. Of the score's 18 numbers, the suite uses the first five and last five, along with the *Tarantella* movement, omitting some of the wonderful vocal passages you will hear this afternoon. The texts of the arias (drawn from various operas and a cantata by Pergolesi) have little or nothing to do with the action of the ballet – in fact, Stravinsky instructed that the singers be placed in the pit with the orchestra so that they not be identified with the characters on stage.

FRANCIS POULENC

La bal masqué

Poulenc was born in Paris on January 7, 1899; he died on January 30, 1963, in Paris. His secular cantata *Le bal masqué*, setting poems drawn from the work of Max Jacob, was composed in early 1932 and first performed on April 20 of that year. In addition to solo baritone, it is scored for oboe, clarinet, bassoon, trumpet, piano, a large percussion battery, violin and cello.

A piano prodigy, Francis Poulenc studied piano with Ricardo Viñes as a young man, but learned composition "almost solely through books because I was fearful of being influenced by a teacher. I read a lot of music and greatly pondered musical aesthetics." He numbered his four favorite composers as Bach, Mozart, Satie and Stravinsky. Drawing equal inspiration from the Parisian music hall and sacred music, his compositions balance wit and irony with lyrical Mozartean elegance.

Poulenc composed much chamber music in the early and late stages of his career. He exhibited a special affinity for wind instruments, and his vocal catalog – including *Rapsodie nègre*, the first work he made public (in 1919) – contains several pieces with an accompaniment featuring winds, solo strings and piano. His 1921 *Four Poems of Max Jacob* is scored for vocalist, piano and five wind instruments. In 1932 he turned again to the words of Max Jacob, a modernist French poet who was a friend of Picasso, for *Le bal masqué*, an absurdist secular cantata that the composer considered one of his most important works. Of Jacob's poems, Poulenc wrote: "Their violence, their truculent manner, their whimsicality attracted me."

A brief instrumental prelude leads to a "bravura aria" for the singer, followed by a playful instrumental interlude. "Malvina" leads to another instrumental movement, a bagatelle that Poulenc termed an "unusual Paganini-style caprice for the violin." While composing "La Dame aveugle," the composer "thought a lot about an astonishing, very rich woman who used to frequent the *Ile de Beauté* in Nogent-sur-Marne around 1912." The final movement "should be stupefying and almost terrifying," Poulenc wrote. "It is the key to the work and for me is an exact self-portrait by Max Jacob, as I knew him when he lived in the rue Gabrielle, in Montmartre, in 1920."

WOLFGANG AMADÈ MOZART
Symphony No. 41 in C major, K. 551

Mozart composed this work, his final symphony, during the summer of 1788, completing it on August 10, 1788. Nothing is known of its early performance history – indeed, Mozart may not have heard it in his lifetime. The symphony is scored for one flute, pairs of oboes, bassoons, horns and trumpets, timpani and strings.

Although Mozart's final symphony is popularly known as the "Jupiter," the nickname was not his; it likely originated with Johann Salomon, the impresario who brought Haydn to London. It is not known why Mozart composed any of his last three symphonies. It may have been for a series of concerts that never materialized due to lack of ticket sales, or Mozart may have intended to publish them as a set. By the summer of 1788 he was in dire financial straits and he certainly needed some income. When he composed what would become his last symphony – in a burst of creative energy that also gave birth to two other symphonic masterpieces, No. 39 in E flat major and No. 40 in G minor – Mozart had no reason to believe that he would not write a Symphony No. 42 (or, for that matter, a Symphony No. 102).

The themes of the opening movement are not as instantly memorable as in many other great Mozart works; they are for the most part traditional gestures of Classical symphonic writing that are transformed into greatness by Mozart's sheer genius. There is one exception: near the very end of the exposition, Mozart introduces a playful tune that quotes a concert aria, "Un bacio di

mano," K.541, which he had written earlier the same year for use in Anfossi's opera *Le gelosie fortunate*.

The slow movement features a lovely theme introduced by muted strings and adorned by thirty-second note figurations in strings and solo woodwinds. When Haydn heard of Mozart's death three and a half years later, it was this movement that he quoted in his own Symphony No. 98 (performed by Orchestra Seattle in 1999).

By comparison with the other movements of this work, the elegant minuet seems almost slight, although it is distinguished by a downward-moving chromatic theme. The trio is even shorter and simpler; its second strain, however, begins with a four-note motive (G#-A-C-B) that will soon take on great importance.

The finale begins with these four notes, shifted down to start on the tonic (C-D-F-E) and rounded out with a tag to make a complete theme. It is one of five motives that are quickly introduced and then combined in counterpoint and to which Mozart applies all manner of fugal development. Six years earlier Mozart had begun studying the music of Bach, and more recently had been hired to create modern arrangements of various Handel oratorios (including *Messiah*, which OSSCS will perform in Mozart's version next month). This movement is no mere imitation of earlier musical forms, but a brilliant synthesis of Baroque polyphony and Classical symphonic writing. The coda features a proper fugue, with all five themes combined in exhilarating fashion.

– Jeff Eldridge

ORCHESTRA SEATTLE

Violin

Dajana Akrapovic
Licia Carlson
Lauren Daugherty
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Fritz Klein**
Natasha Lewis
Eileen Lusk
Mark Lutz
Avron Maletzky
Leif-Ivar Pedersen*
Stephen Provine
Elizabeth Robertson
Theo Schaad
Janet Showlater
Kenna Smith-Shangrow

Viola

Beatrice Dolf
Deborah Daoust
Katherine McWilliams*
Timothy Prior
Parikhit Sinha

Cello

Amanda Moses
Julie Reed*
Valerie Ross
Joan Selvig
Karen Thomson
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Bass

Jo Hansen*
Steven Messick
Chris Simison

Flute

Megan Lyden
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Oboe

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Clarinet

Alan Lawrence
Gary Oules

Bassoon

Jeff Eldridge
Judith Lawrence*

Horn

Barney Blough
Don Crevie
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Laurie Heidt

Trumpet

David Cole*
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Trombone

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Percussion

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Piano

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* *principal*



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SOLO ARTISTS

A native of Washington, baritone **Brian Box** received his Master's degree in vocal performance from Western Washington University in 1985. Mr. Box performs frequently with many Northwest ensembles, including OSSCS, Seattle Choral Company, Seattle Pro Musica, Bellevue Chamber Chorus, and Choir of the Sound. He has performed with Rudolf Nureyev, singing Mahler's *Songs of a Wayfarer* to Mr. Nureyev's dance. Mr. Box has collaborated with OSSCS in such works as Bach's *St. Matthew Passion*, *St. John Passion*, and Christmas Oratorio, the world premieres of Huntley Beyer's *St. Mark Passion* and *The Mass of Life and Death*, and is featured on their recording of Handel's *Messiah*. The regional winner of San Francisco Opera's 1988 Merola Opera Program, he made his Seattle Opera debut as the Corporal in Donizetti's *Daughter of the Regiment*. For Tacoma Opera, Mr. Box created the role of Franz in the world premiere of Carol Sams' *The Pied Piper of Hamelin*. He has also performed extensively with Seattle Opera's Education Program and Northwest Operas in the Schools. Later this season Mr. Box will join OSSCS for performances of Handel's *Messiah* and *Israel in Egypt* and Beethoven's *Missa solemnis*.

Pianist **Judith Cohen** began her keyboard career at the age of five and studied at the Chicago Musical College until the age of eighteen. She was First Prize winner in the 1984 Pacific International Piano Competition, prompting jury chairman Bela Nagy to call her "one of the five best pianists I have heard in the last fifteen years." In 1985, Ms. Cohen made her Community Concerts debut with recitals in Idaho, Washington and Montana, and her international debut with a recital in Mexico under the sponsorship of the Instituto Nacional de Bellas Artes. Critic Robert Somerlott of the *Mexico City News* hailed her as "an artist of unusual talent who captivated the audience with both her musicianship and stage presence." Since 1989, Judith Cohen has served as Artistic Director of the Governor's Chamber Music Series, planning and performing in chamber music concerts throughout the Pacific Northwest. She has also appeared at the Abbey Bach Festival, the Second City Chamber Music Series, the Ernest Bloch Music Festival and the Mostly Nordic Chamber Music Series.

In 1996 Ms. Cohen released a CD featuring the solo piano music of Béla Bartók. Of this recording, *Fanfare* reported: "On this attractive Bartók collection – in which some of his most popular piano music rubs up against less standard fare – [Cohen] shows herself to be a persuasive advocate for his gentler side. ...her light, treble-tilted tone and her transparent textures show her chosen repertoire off to good advantage. Her deft swing through the Roumanian Folk Dances is especially refreshing." She recently signed an exclusive recording contract with Pear Records of Los Angeles, who recently released three solo and chamber music CDs featuring Ms. Cohen at the piano.

Conductor **Justin Cole** has studied conducting with Michael Morgan and Larry Rachleff and is a former member of the conducting faculty at Rocky Ridge Music Center in Estes Park, Colorado. He has assisted Mr. Morgan at the Oakland East Bay Symphony and is former assistant conductor of the Orchestra of the Pines. Mr. Cole earned a Bachelor of Music degree in

trombone performance from the University of Arizona, where he was awarded the prestigious Presser Scholarship by the School of Music. While in Arizona he received a grant from the University to conduct a concert of 20th century works for chamber orchestra. In 1996 the noted American composer Grace Brown asked that he conduct the world premiere of her work, *To Ancient Evenings and Distant Music*. Mr. Cole has studied trombone with Tom Ervin, Gerrard Pagano, George Krem, and William Stanley, and performed with a variety of ensembles, including the Rapides Symphony Orchestra, Tucson Jazz Orchestra, Piney Woods Brass Quintet, Northwest Mahler Festival, and Corona Brass Quintet.

Mr. Cole has held the post of Assistant Conductor with Orchestra Seattle since the beginning of the 1999-2000 season. He has led the orchestra in music of Stravinsky, Respighi, Ravel and Kurka on OSSCS subscription concerts and in two concerts of Baroque music.

Soprano **Terri Richter** came to the Northwest in 1995 from Tennessee, where she received her Master's degree from Middle Tennessee State University. Since her arrival in Seattle, she has become firmly established as an outstanding young opera and concert artist. In October of 1997, she made her debut with Seattle Opera as Barbarina in *The Marriage of Figaro*, returning last season to sing Papagena in *The Magic Flute* and Xenia in *Boris Godunov*. This season she appears in their productions of Dvořák's *Rusalka* and Verdi's *Un Ballo in Maschera*. One of twelve young singers to be chosen for Seattle Opera's first national Young Artist Program, Ms. Richter received critical acclaim and a scholarship award for her portrayal of Despina in *Così fan Tutte*. In September of 1999, the *Seattle Times* named her one of Seattle's "Rising Stars."

Ms. Richter is equally at home singing concert repertoire. She has been featured at Benaroya Hall with the Northwest Chamber Orchestra in Handel's *L'allegro, il pensieroso, ed il moderato* and with the Seattle Symphony in concert versions of Deems Taylor's opera *Peter Ibbetson* and Strauss' *Die Fledermaus*. She has also appeared with the Spokane Symphony, Fort Collins Symphony, Walla Walla Symphony, Bellevue Philharmonic, Pacific Northwest Ballet, Northwest Sinfonietta, and Bremerton Symphony. With OSSCS, she has performed Handel's *Brockes Passion*, Bach's Christmas Oratorio, Mass in B minor, *St. John Passion* and *St. Matthew Passion*, and Monteverdi's 1610 Vespers. On April 6, 2002, she will join Orchestra Seattle and the Seattle Chamber Singers for Handel's *Israel in Egypt*. Ms. Richter recently released her first CD, *Someone to Watch Over Me*, recorded with the Northwest Sinfonia.

Tenor **Peter Terry** has performed on four continents, in seven countries, with opera companies, choral ensembles and symphony orchestras, including the Israeli Philharmonic Orchestra and the San Diego Symphony. He premiered in Europe at Covent Garden in 1991, and in New York City at Carnegie Hall in 1993. Two years ago he sang two roles in an original opera commissioned by the Opera Theater of St. Louis. He has recently moved to the Pacific Northwest, and his performance this afternoon is his first professional engagement in Seattle.

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