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**2018 SANTA FE CHAMBER MUSIC FESTIVAL  
ADDITIONAL INFORMATION**

For immediate release – February 20, 2018

**ALAN GILBERT, 2018 ARTIST-IN-RESIDENCE**

“...a deeply musical conductor.” (*The New York Times*)

“...steeped in artistic commitment.” (*The Washington Post*)

Conductor and violinist Alan Gilbert returns to the Festival to serve as Artist-in-Residence for an unprecedented third time. In 2017, he completed his eight-year tenure as music director of the New York Philharmonic, and in 2019 he begins his role as chief conductor of Hamburg’s NDR Elbphilharmonie Orchestra.

During his time with the New York Philharmonic, Gilbert earned international acclaim for his innovative programming, partnerships and initiatives, which thrust the country’s oldest symphony orchestra (founded in 1842) firmly into the 21<sup>st</sup> century. Among Gilbert’s signature achievements were creating the new-music series *CONTACT!* and the new-music festival the NY PHIL BIENNIAL; launching an annual education-based residency in Shanghai, China; and creating composer-in-residence, artist-in-residence and artist-in-association positions. He also led the Philharmonic in its first-ever performances in Hanoi, Vietnam, and Abu Dhabi, United Arab Emirates, and he conducted staged productions of Ligeti’s *Le Grand Macabre*, Janáček’s *The Cunning Little Vixen*, Honegger’s *Joan of Arc at the Stake* and Stravinsky’s *Petrushka*.

Gilbert was born in 1967 in New York City, which made him the first (and, so far, only) native New Yorker to serve as the New York Philharmonic’s music director. His parents, Michael Gilbert and Yoko Takebe, were violinists in the orchestra, and Gilbert took up the violin, viola and piano at an early age. He studied at Harvard University, the Curtis Institute of Music and The Juilliard School of Music, and he won first prize at the 1994 International Competition for Musical Performance in Geneva and the 1997 Seaver/National Endowment for the Arts Conductors Award.

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Prior to joining the New York Philharmonic, Gilbert served as assistant conductor for The Cleveland Orchestra under Music Director Christoph von Dohnányi (1995–97); the first-ever music director of The Santa Fe Opera (2003–06); principal guest conductor of Hamburg’s NDR Elbphilharmonie Orchestra (2004–15), when the ensemble was called the NDR Symphony Orchestra; and principal conductor of the Royal Stockholm Philharmonic Orchestra (2000–08), where he’s currently conductor laureate. Gilbert regularly makes guest appearances with the world’s leading orchestras, including the Berlin Philharmonic; the Dresden Staatskapelle; and the Cleveland, Philadelphia, Boston Symphony and Royal Concertgebouw orchestras. He’s led productions at Teatro alla Scala in Milan and the Zurich, Royal Swedish and Los Angeles operas, and he won a Grammy Award for a DVD recording of John Adams’s *Doctor Atomic*, which he conducted at The Metropolitan Opera. He also earned Emmy Award nominations for conducting the New York Philharmonic’s productions of *Sweeney Todd* and *Sinatra: Voice for a Century*, both of which aired on PBS’s *Live From Lincoln Center*.

Gilbert is the first person to hold the William Schuman Chair in Musical Studies at Juilliard, where he serves as Director of Conducting and Orchestral Studies. His honors include being named an Officier de l’Ordre des Arts et des Lettres by the French government and being elected to the American Academy of Arts & Sciences.

### **SANTA FE CHAMBER MUSIC FESTIVAL COMMISSION AND PREMIERES**

Since its founding in 1972, the Festival has made supporting living composers — both established and emerging — and promoting new music a core part of its mission. In 2018, the Festival presents works commissioned by three highly engaging and wholly original composers: Alexander Goehr, Magnus Lindberg and Max Grafe.

*After “The Waking,”* Op. 101, by **Alexander Goehr** (b. 1932) is a joint commission between the Festival, London’s Wigmore Hall (with the support of André Hoffmann, president of the Switzerland-based Fondation Hoffmann) and the Radcliffe Trust, one of Britain’s oldest charities. Described as a fantasia in five movements, *after “The Waking”* takes its name from a popular 1954 poem by American composer Theodore Roethke. The work will be given its U.S. premiere on July 26 at noon in St. Francis Auditorium, performed by Daniel Phillips, violin; Mark Tatum, double bass; Laura Ardan, clarinet; Ted Soluri, bassoon; and Jennifer Montone, horn. The Nash Ensemble gave the work’s world premiere at Wigmore Hall in Sept. 2017.

Goehr was born in Berlin, but his family moved to England a few months after his birth. Both of his parents were musical; his mother, Laelia, was a classically trained pianist, and his father, conductor Walter Goehr, was a student of Schoenberg who led the U.K. premiere of Messiaen’s *Turangalila Symphony*. Goehr studied composition at the Royal Manchester College of Music, where he met pianist John Ogdon and composers Peter Maxwell Davies and Harrison Birtwistle. Together they created the New Music Manchester Group, which was dedicated to exploring and performing music of the 20<sup>th</sup> century. Goehr wrote his earliest known pieces during his Manchester years, including *Songs of Babel* (1951) and his *Sonata for Piano, Op. 2* (1951–52).

In 1955, Goehr moved to Paris, where he studied with Messiaen and Yvonne Loriod and met Pierre Boulez, who became a friend and mentor — although Goehr eventually rejected the particular model of serialism Boulez embraced. It wasn’t until after Goehr returned to England, in late 1956, that he began to earn widespread acclaim as a composer.

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Some of Goehr's early, standout works include his cantata *The Deluge* (1957–58), whose premiere at London's Wigmore Hall in 1959 was conducted by his father; *Two Choruses* (1962), which was the first time Goehr combined serialism and modality — a technique he used for more than a decade; and his *Little Symphony* (1963), which he dedicated to his father, who died suddenly in December 1960 at the age of 57.

Goehr worked as a producer for the BBC from 1960 to 1968. During that time he wrote his first opera, *Arden Must Die* (1966), and founded the Music Theatre Ensemble. Goehr's most recent works include the chamber symphony *...between the lines* (2013), the song cycle *Vanishing Word* (2014–15) and his second piano trio, *Nighttown* (2017). In October 2016, the Bamberg Symphony, led by Lahav Shani, premiered his most recent orchestral work, *Two Sarabands*.

A longtime educator as well as a composer, Goehr has served as composer-in-residence at the New England Conservatory of Music (1968–69) and the Tanglewood Festival (1993), an associate professor of music at Yale University (1969–70), a visiting lecturer at Southampton University (1970–71) and head of the music department at the University of Leeds (1971–76). He was a music professor at Cambridge University from 1976 until he retired in 1999, and he's currently professor emeritus. Goehr is also an honorary member of the American Academy of Arts and Letters.

**Magnus Lindberg** (b. 1958) has been called “one of the major voices of 21st century composition” by *The New York Times*. Born and raised in Helsinki, Lindberg studied at the Sibelius Academy with acclaimed Finnish composer Einojuhani Rautavaara and Paavo Heininen. He also studied in Paris with avant-garde composer Vinko Globokar and spectral-music pioneer Gérard Grisey; in Siena, Italy, with modernist Franco Donatoni; and in Darmstadt with Brian Ferneyhough, a leading figure of the New Complexity movement.

Lindberg, who's also a virtuoso pianist, began earning international acclaim in the early 1980s, when he founded the Toimii Ensemble with fellow Finnish composer Esa-Pekka Salonen and other musicians from the Sibelius Academy and premiered his experimental, large-scale works *Action-Situation-Signification* (1982) and *Kraft* (1983–85). Risto Nieminen, the former director of the Helsinki Festival, called *Kraft* “a study in rhythm and sound” and “the young Lindberg's *Rite of Spring*.” Other important compositions from the past three decades include the symphonic works *Aura* (1994) and *Feria* (1995–97) and the *Clarinet Concerto* (2002) and *Violin Concerto No. 1* (2006).

In July 2016, at the BBC Proms, Vladimir Jurowski and the London Philharmonic Orchestra — for which Lindberg served as composer-in-residence from 2014 to 2017 — premiered *Two Episodes*, which was written as a companion piece to Beethoven's Symphony No. 9. Prior to the work's premiere, Lindberg said: “If I was really pressed to choose just one composer from the classical canon it would have to be Beethoven, because he stands out as an example of what it is to be a contemporary composer — just as much as figures like [Iannis] Xenakis in my own lifetime.”

Lindberg's works are performed by the world's leading orchestras, including the Berlin Philharmonic, Los Angeles Philharmonic and Ensemble Intercontemporain. From 2009 to 2012, Lindberg served as composer-in-residence for the New York Philharmonic, and in September 2009, Lindberg's *EXPO*, in its world premiere, was the first piece Alan Gilbert conducted during his first concert as the orchestra's music director. The *San Francisco Classical Voice* called *EXPO* “a terrific curtain raiser,” and *The New York Times* described it as “an urgent, inventive 10-minute piece.”

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On July 15 and July 16, 6 p.m., at St. Francis Auditorium, the Zebra Trio gives the world premiere of Lindberg's String Trio. Director of Artistic Administration and Operations Valerie Guy hosts a pre-concert talk with Lindberg one hour prior to both performances.

**Max Grafe** (b. 1988) was first introduced to Festival audiences in August 2015, when the FLUX Quartet premiered his work *The Palace of the Windowed Rocks (Tanguy Responses I)*, which he wrote while participating in the Festival's Young Composers String Quartet Project. On Aug. 15, 6 p.m., at The Lensic Performing Arts Center, the Festival presents the world premiere of Grafe's Clarinet Quintet, performed by Todd Levy, clarinet; Jennifer Frautschi, violin; Margaret Dyer Harris, viola; Joseph Johnson, cello; and Benjamin Hochman, piano. Director of Artistic Administration and Operations Valerie Guy host a pre-concert talk with Grafe one hour prior to the performance.

Grafe earned his bachelor's degree from Indiana University's Jacobs School of Music in 2011 and his master's and doctoral degrees from The Juilliard School in 2013 and 2018, respectively. He also attended the Aspen Music Festival and School in the summer of 2012, and he was a fellow at the Tanglewood Music Center in the summer of 2016. He worked as a teaching fellow at Juilliard from 2011 to 2016, and he was a faculty member for the music theory department in Juilliard's Pre-College Division from 2016 to 2017. For the past two years, Grafe has been a faculty member at the Special Music School and the Lucy Moses School at the Kaufman Music Center in New York City.

Writing for both established and emerging ensembles, Grafe has premiered his works with the New Juilliard Ensemble, the Quince Contemporary Vocal Ensemble and Contemporaneous, among many others. In June 2014, the New York Philharmonic, led by Alan Gilbert, premiered his work *Bismuth — Variations for Orchestra*, during the orchestra's new-music festival, the NY PHIL BIENNIAL. Grafe's numerous awards include the 2007 ASCAP Morton Gould Young Composer Award, Juilliard's Palmer Dixon Prize for an outstanding composition in 2014 and 2015 and the 2015 Charles Ives Scholarship from the American Academy of Arts and Letters.

## **OPEN REHEARSALS**

Open Rehearsals — free and open to the public — provide a special, informal, behind-the-scenes look at the dynamics of the Festival's performances. Because flexibility is required during the rehearsal process, the rehearsal schedule, which is posted three days in advance of each Festival week, is subject to change or cancellation without notice.

Throughout the course of the Festival, the Open Rehearsals schedule will be available in the lobby of the New Mexico Museum of Art; by phone at 505-983-2075, ext. 3; and online at [SantaFeChamberMusic.com](http://SantaFeChamberMusic.com).

## **YOUNG COMPOSERS STRING QUARTET PROJECT**

Now in its sixth year, the Festival's Young Composers String Quartet Project allows two emerging composers to improve their skills via a unique combination of technical training, professional exposure and artistic encouragement. This year's participants — who will compose string quartets that the FLUX Quartet will premiere during the Festival's 2018 season — are Binna Kim and Michael Seltenreich.

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Mentored by Marc Neikrug (who's composed five of his own string quartets) and guided through collaborative experimentation by the FLUX Quartet, participants in the Young Composers String Quartet Project receive the opportunity of a lifetime to develop and hone their talents.

The FLUX Quartet will premiere Kim and Seltenreich's new works on Aug. 3, 6 p.m., at St. Francis Auditorium. The composers will join Director of Artistic Administration and Operations Valerie Guy for a pre-concert talk one hour before the concert begins.

### **NATIONAL RADIO BROADCASTS**

Thirteen performances from the 2017 Santa Fe Chamber Music Festival will air on national radio broadcasts, produced and distributed by the WFMT Radio Network, beginning in late spring 2018. WFMT's Kerry Frumkin and Festival Artistic Director Marc Neikrug co-host the series, which features commentary from many of the Festival's musicians. Special features and additional conversations can be found online at [Blogs.WFMT.com/SantaFe](http://Blogs.WFMT.com/SantaFe).

Listeners should check their local radio station's schedule for details and broadcast times. Performances from previous seasons can be streamed at [SantaFeChamberMusic.com/Radio](http://SantaFeChamberMusic.com/Radio).

### **BACKGROUND ON THE SANTA FE CHAMBER MUSIC FESTIVAL**

Since it was founded in 1972, the Santa Fe Chamber Music Festival has become one of the world's pre-eminent music festivals, guided by a visionary spirit and dedicated to artistic excellence and innovation. Contributing to its magic is the Festival's special Santa Fe setting amid the timeless splendors of New Mexico's Sangre de Cristo Mountains. For information on Santa Fe, visit [santafe.org](http://santafe.org).

With legendary cellist Pablo Casals as honorary president, the Festival's 1973 inaugural season hosted 14 artists performing six Sunday concerts in Santa Fe and additional concerts in other New Mexico and Arizona communities.

Under the leadership of Executive Director Steven Ovitsky and Artistic Director Marc Neikrug, the Festival invites scores of distinguished musicians, along with emerging young artists, to perform during its six-week season every summer. Patrons return year after year to enjoy the Festival's many concerts, recitals, youth concerts and open rehearsals as well as its Albuquerque Series of concerts, which was launched in 2008.

The Festival has been at the forefront of contributing significantly to the contemporary chamber music repertoire by commissioning composers to write new works, performing other works by those composers and featuring composers as performers.

Since 1980, the Festival has commissioned 90 works from distinguished composers such as Aaron Copland, Ned Rorem, Ellen Taaffe Zwilich, John Harbison, Gunther Schuller, Mark-Anthony Turnage, Steven Stucky and Brett Dean, among many others.

In the 2010 season, the Festival began its Artist-in-Residence program, featuring opera superstar Susan Graham in its inaugural year. In subsequent years, the prestigious position has been filled by pianists Yefim Bronfman, Garrick Ohlsson and Peter Serkin; soprano Dawn Upshaw; and conductor and violinist Alan Gilbert, who, after the 2018 season, will have held the position three times.

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Beginning in 1981, Festival performances have been broadcast on national radio networks, including the WFMT Fine Arts Network, American Public Radio, Minnesota Public Radio and National Public Radio (NPR). The Festival currently produces a series of 13 hour-long broadcasts distributed by the WFMT Radio Network to more than 350 affiliates worldwide. Performances have also been heard on American Public Media's *Performance Today*.

In its off-season, the Festival reaches out to young people in Santa Fe's public schools with innovative and inspiring musical programs. The Festival maintains a strong tradition of community service, including the *Music in our Schools* program — a music education series for grades K–8 in the Santa Fe Public Schools; *Strings in our Schools*, which provides weekly violin lessons to 60 students who don't have such opportunities in their schools; and four Youth Concerts during the summer season — all at no cost to the young people participating.

The Festival also added a music education program for Pre-K students in the Santa Fe and Pecos schools, the only Pre-K program offered in the area, as well as a program at the Santa Clara Pueblo.

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