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**2017 SANTA FE CHAMBER MUSIC FESTIVAL ADDITIONAL INFORMATION**

For immediate release –June 20, 2017

**DAVID DANIELS, 2017 ARTIST-IN-RESIDENCE**

“...to say that he is the most acclaimed countertenor of the day, perhaps the best ever, is to understate his achievement. He is simply a great singer.” (*The New York Times*)

“...today’s gold standard among countertenors.” (*Chicago Tribune*)

American countertenor David Daniels made his professional debut in 1992, at the age of 26. Seven years later, he debuted at The Metropolitan Opera, singing the role of Sesto in Handel’s *Giulio Cesare*. Over the past two decades, Daniels’ career has been defined by his superlative talent as well as his boundary-pushing repertoire, leading *Gramophone* magazine to recognize him as one of the industry’s “Top Ten Trailblazers” and *Musical America* to name him 1999’s “Vocalist of the Year.”

In 2013, Daniels sang the title role in the world premiere production of Theodore Morrison’s *Oscar* at The Santa Fe Opera. Morrison created the role, based on legendary Irish writer Oscar Wilde, specifically for Daniels. *The New York Times* called Daniels’ performance “superb,” noting that “his sustained tone was beautiful” and praising him for “not only singing but also acting the role with a savvy Wildean mix of arrogance and vulnerability.” Daniels also originated the role of Prospero in The Metropolitan Opera’s 2011 production of the Baroque pastiche *The Enchanted Island*, a role he reprised in the 2013–14 season opposite mezzo-soprano Susan Graham and tenor Plácido Domingo.

Other highlights of Daniels’ operatic career include title roles in Handel’s *Giulio Cesare* at The Metropolitan Opera, *Rinaldo* at Lyric Opera of Chicago, *Tamerlano* at Washington National Opera and *Orlando* at the Bayerische Staatsoper; the title role in Gluck’s *Orfeo ed Euridice* at The Metropolitan Opera; Oberon in Britten’s *A Midsummer Night’s Dream* and Lichas in Handel’s *Hercules*, both at Lyric Opera of Chicago; Arsamenes in Handel’s *Xerxes* and Bertarido in Handel’s *Rodelinda*, both at San Francisco Opera; Roberto in Vivaldi’s *Griselda* at The Santa Fe Opera; and Didymus in Handel’s *Theodora* at the Glyndebourne Festival.

In addition to operatic works, Daniels also performs a wide range of art songs and concert pieces. In 2002, he became the first countertenor to give a solo recital in Carnegie Hall’s Stern Auditorium, with *The New York Times* praising his performance as “compelling” and “exhilarating.” He’s also appeared in recital at New York City’s Alice Tully Hall, Walter Reade Theater and Avery Fisher Hall (now David Geffen Hall); London’s Wigmore Hall; Vienna’s Konzerthaus; and Barcelona’s Teatre del Liceu, among many other venues. As a recording artist, he’s released best-selling and critically acclaimed recordings of Bach’s sacred arias and cantatas, Pergolesi’s *Stabat Mater* and Berlioz’s song cycle *Les Nuits d’été*, among many other works.

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Daniels was born in Spartanburg, South Carolina. His parents were both singers (his mother was a soprano and his father was a baritone). As a child, Daniels was a boy soprano, but he became a tenor as he started to mature. After earning his undergraduate degree at the Cincinnati College Conservatory of Music, he pursued his master's degree at the University of Michigan School of Music, Theatre & Dance. At Michigan, he studied with acclaimed operatic tenor George Shirley and made the transition from tenor to countertenor.

## SANTA FE CHAMBER MUSIC FESTIVAL COMMISSIONS AND PREMIERES

As part of its longstanding mission to support the creation of engaging and thought-provoking works for chamber-sized ensembles, the Festival continues to commission and premiere music written by today's leading composers. In 2017, the Festival presents commissioned works by Brett Dean, Julian Anderson and William Bolcom.

*Rooms of Elsinore*, a co-commission with the Library of Congress, is the Festival's third commission from Australian composer **Brett Dean** (b. 1961). *Rooms of Elsinore* is scored for viola and piano and will be performed by Dean — an acclaimed violist and conductor as well as a composer — and pianist Juho Pohjonen. Dean and Pohjonen will give the work's premiere in April during a Santa Fe Chamber Music Festival concert at the Library of Congress in Washington, DC.

Dean was born and raised in Brisbane. In 1982, he graduated from the Queensland Conservatorium and earned the Conservatorium Medal for being the highest-achieving student of the year. Two years later he moved to Germany, and in 1985 he embarked upon a 14-year career as a violist for the Berlin Philharmonic. He began composing in 1988 and earned international acclaim for works such as the clarinet concerto *Ariel's Music* (1995) and *Carlo* (1997), a piece for strings, sampler and pre-recorded tape. More recent works include the trumpet concerto *Dramatis Personae*, which trumpeter Håkan Hardenberger premiered in August 2013 with the Tonkünstler Orchestra, led by John Storgårds, and the solo piano work *Etude: Hommage à Brahms*, premiered by Emanuel Ax in February 2014 in Orchestra Hall at Symphony Center in Chicago. Dean's new opera, *Hamlet*, will premiere at the Glyndebourne Festival in June 2017.

Currently, Dean serves as composer-in-focus for the Stuttgart Chamber Orchestra, artist-in-residence for the BBC Symphony Orchestra and the first-ever artist-in-residence for the Sydney Symphony Orchestra. His numerous honors include the Grawemeyer Award for Music Composition for his violin concerto *The Lost Art of Letter Writing*; the Paul Lowin Song Cycle Prize for his String Quartet No. 2, "And Once I Played Ophelia"; and the Australian Council's Don Banks Music Award, which acknowledges Dean's "sustained and significant contribution to Australia's musical scene."

The Santa Fe Chamber Music Festival presents *Rooms of Elsinore* on Sunday, July 30, and Monday, July 31, at 6:00 p.m. in St. Francis Auditorium at the New Mexico Museum of Art. Marc Neikrug, the Festival's artistic director, will host a pre-concert talk with Dean one hour before both performances

*Sensation*, a solo piano piece by English composer **Julian Anderson** (b. 1967), is a co-commission between the Santa Fe Chamber Music Festival and the Aldeburgh Festival in Suffolk, U.K., where Pierre-Laurent Aimard premiered the work in June 2016. The Festival previously co-commissioned a chamber work from Anderson — his String Quartet No. 2, "300 Weihnachtslieder" — which had its Festival premiere during the 2014 season.

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Anderson was born in London and studied at the Westminster School, the Royal College of Music and Cambridge University as well as privately with composer Tristan Murail. He served as composer-in-residence for Wigmore Hall and the chamber orchestra Sinfonia 21, composer-in-association for the City of Birmingham Symphony Orchestra, composer-in-focus for the London Philharmonic Orchestra and the Daniel R. Lewis Young Composer Fellow for The Cleveland Orchestra. From 2002 to 2011, he was artistic director for the Philharmonia Orchestra's *Music of Today* series. Anderson's first major work, *Diptych* (1990), won the 1992 Royal Philharmonic Society Prize for Young Composers. His many other honors include the British Composer Award; South Bank Sky Arts Award; Royal Philharmonic Society (RPS) Award for Large Scale Composition; and British Academy of Songwriters, Composers and Authors (BASCA) Award for Choral Composition.

A respected academic, Anderson taught at the Royal College of Music from 1996 to 2004 and Harvard University from 2004 to 2007. He's currently professor of composition and composer-in-residence at the Guildhall School of Music & Drama. His recent works include *Harmony*, which opened the 2013 BBC Proms; *Thebans*, a major opera based on Sophocles' *Oedipus* trilogy that premiered in May 2014 at the English National Opera; the "poem for violin and orchestra" *In Lieblicher Bläue (In Lovely Blue)*, which violinist Carolin Widmann premiered in March 2015 with conductor Vladimir Jurowski and the London Philharmonic Orchestra; and *Incantesimi*, premiered by Simon Rattle and the Berlin Philharmonic in June 2016.

Pianist Stephen Gosling performs *Sensation* on Thursday, Aug. 3, at noon in St. Francis Auditorium at the New Mexico Museum of Art.

This season, the Festival presents its first-ever commission from **William Bolcom** (b. 1938), one of the world's most celebrated composers. Bolcom won the 1988 Pulitzer Prize for his work *Twelve New Etudes for Piano*, and he won four Grammy Awards in 2006 for *Songs of Innocence and of Experience*, a setting of 46 poems by William Blake. He is also the recipient of the National Medal of Arts, and *Musical America* named him 2007's "Composer of the Year."

Bolcom was born in Seattle and began studying composition at age 11 at the University of Washington with George Frederick McKay and John Verrall. He later studied with Darius Milhaud while earning his master's degree at Mills College and with Leland Smith at Stanford University while earning his doctorate. He also studied with Olivier Messiaen and again with Milhaud at the Paris Conservatory.

An acclaimed pianist, Bolcom frequently collaborates on recordings and in live performances with his wife, the mezzo-soprano Joan Morris. His compositions include nine symphonies, three operas, four violin sonatas, eleven string quartets, two film scores, a trombone concerto, choral and vocal works, incidental music and more. Bolcom taught at the University of Michigan's School of Music for 35 years, from 1973 until he retired in 2008.

The Festival will present Bolcom's Sextet for strings, winds, brass and piano on Wednesday, Aug. 16, at noon in St. Francis Auditorium. The work is a co-commission between the Festival, Chamber Music Northwest and Great Mountains Music Festival of Korea. Bolcom will join Marc Neikrug for a post-concert talk immediately following the concert.

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## **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 open 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 lobbies of the New Mexico Museum of Art and The Lensic Performing Arts Center; by phone at 505-983-2075, ext. 3; and online at [SantaFeChamberMusic.com](http://SantaFeChamberMusic.com).

## **YOUNG COMPOSERS STRING QUARTET PROJECT**

The Festival’s successful Young Composers String Quartet Project, now in its fifth year, provides opportunities for 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 2017 season — are Freya Waley-Cohen and Phil Taylor.

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 Waley-Cohen’s and Taylor’s new works on Friday, Aug. 4, 6:00 p.m., at St. Francis Auditorium. The composers will join Marc Neikrug for a pre-concert talk one hour before the concert begins.

## **NATIONAL RADIO BROADCASTS**

Thirteen performances from the 2016 Santa Fe Chamber Music Festival will air on national radio broadcasts, produced and distributed by the WFMT Radio Network, beginning in late spring 2017. 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).

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## 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 Artist Director/composer/pianist 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 more than 70 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 New York Philharmonic Music Director Alan Gilbert, who's held the position twice.

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.

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