

# **PRESS RELEASE**

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THE SANTA FE SYMPHONY ORCHESTRA & CHORUS  
PRESENTS

## **BRAHMS, BERLIOZ & BARBER**

FEATURING CLASSICAL VIOLINIST  
**MICHAEL LUDWIG**

WITH

**The Santa Fe Symphony Orchestra & Chorus, *Steven Smith Conducts***



“A musician of profound artistry and consummate integrity, Michael Ludwig possesses a gorgeous sound which he projects with heartfelt passion and intensity”

—*Van Cliburn*

The best things come in three! The Santa Fe Symphony is proud to present an evening of BRAHMS; *Symphony No. 4*; BERLIOZ; *Rob Roy Overture*; and BARBER; *Violin Concerto*; featuring acclaimed violinist Michael Ludwig. Tickets for this performance range from \$20 to \$70 and are available through the Symphony Box Office (505) 983-1414 or (800) 480-1319, and the Lentic Box Office (505) 988-1234. Tickets are also available online. Visit [www.santafesymphony.org](http://www.santafesymphony.org) or [www.lentic.org](http://www.lentic.org)

**Sunday, January 23, 2011—4pm**

AT THE LENSIC PERFORMING ARTS CENTER

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### **MICHAEL LUDWIG, VIOLIN**

Hailed by *Strad Magazine* for his “effortless, envy-provoking technique... sweet tone, brilliant expression, and grand style,” Michael Ludwig enjoys a multi-faceted career as a soloist, recording artist, and chamber musician. A highly sought-after soloist, he has performed on four continents, including appearances with the Chicago Symphony Orchestra, The Philadelphia Orchestra, the

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Boston Pops, the Buffalo Philharmonic Orchestra, and the Shanghai Philharmonic Orchestra, collaborating with such conductors as JoAnn Falletta, Sir Georg Solti, and John Williams.

Recent performances have taken Ludwig to Japan, China, the Czech Republic, Portugal, Lithuania, Canada, Mexico, and Carnegie Recital Hall in New York. His future engagements include appearances in Spain, Israel, Great Britain, Germany, and Poland.

As a chamber musician, Ludwig has shared the stage with numerous acclaimed artists, such as Christoph Eschenbach, Wolfgang Sawallisch, Yefim Bronfman, Sarah Chang, and Jean-Yves Thibaudet. Upcoming chamber music engagements include the Prague International Spring Festival and a benefit for the Terezin Music Foundation with Leon Fleisher at Boston's Symphony Hall. His recording of the Tyberg Piano Trio was released by NAXOS in August 2010.

In addition to his active performance and recording schedule, Ludwig provides master classes around the world and has held faculty positions at Rowan University and the University of the Arts in Philadelphia and was the Sterne Virtuoso Artist-Residence at Skidmore College. Ludwig performs on a rare violin made in the late 1700's by the Cremonese master Lorenzo Storioni and a Dominique Peccatte bow. His violin has been lauded in a Fanfare review by Jerry Dubins as "one of the most gorgeous instruments I've ever heard."

*Johannes Brahms (1833-1897)* was born in Hamburg on May 7, 1833. His father was a double bass player with the Hamburg opera, and recognized Johannes' talent early on. Although the family was rather poor, a great emphasis was placed on education for all of the children, and Johannes studied the piano from the age of seven and theory and composition from 13. Brahms' piano teachers were first Otto Cossel and then Eduard Marxsen, who had studied in Vienna with Ignaz Seyfried (a pupil of Mozart) and Carl von Bocklet (a close friend of Schubert). His first public performance as a solo pianist was in 1847 at the age of 14. By the time Brahms reached manhood, the Romantic movement in music was in full swing.

In his later life, Brahms frequently participated in the performance of his own works, whether as soloist, accompanist, or participant in chamber music. Notably he gave the premieres of both his Piano Concerto No. 1 in 1859 and his Piano Concerto No. 2 in 1881. In his early teens he began to conduct choirs and eventually became an efficient orchestral conductor. Brahms also loved Hungarian gypsy music and the Viennese waltzes of Johann Strauss II. It was the fine balance that Brahms struck between classical forms and early romantic era sentiment that makes him one of the towering figures of 19th-century music. Johannes Brahms died on April 3, 1897, of liver cancer.

*Hector Berlioz (1803-1869)* Together with Liszt and Wagner, Berlioz was one of the key figures in the Romantic movement in music, which lasted from about 1820 to the end of the 20th century. As an artist, he insisted on following his own path and expressing his own thoughts and

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feelings through his music. He was inspired by literature, especially Shakespeare, and composed music—both for the concert hall and the opera house - that portrayed dramatic events and places. He also wrote brilliantly for the steadily growing Romantic orchestra, and with equal flair for the massed bands and choirs that continued the French Romantic tradition of big open-air public events, going back to the time of the Revolution.

Berlioz was born in La Côte-St-André. He was sent to Paris by his father, a doctor, to study medicine in 1821, but he soon switched his interests to the study of music. Abandoning medicine, he studied music from 1823 to 1825 at the Paris Conservatoire de Musique under the French composer Jean François Le Sueur and the Czech composer Anton Reicha. In 1830, he won the Prix de Rome. He became a librarian at the Paris Conservatoire in 1838, toured the Continent and Great Britain several times as a conductor between 1842 and 1854, and from 1835 to 1863 wrote musical criticism for the periodical *Journal des Débats*.

*Intrata di Rob Roy Macgregor* (English: *Rob Roy Overture*) was composed in 1831 and first performed at the Paris Conservatoire on April 14, 1833. The overture was inspired by Sir Walter Scott's novel *Rob Roy*. Berlioz was never happy with the piece, regarding it as "long and diffuse," and withdrew it after the premiere.

### ***Samuel Barber (1910-1981)***

Samuel Barber's music, masterfully crafted and built on romantic structures and sensibilities, is at once lyrical, rhythmically complex, and harmonically rich. Born March 9, 1910 in West Chester, Pennsylvania, Barber wrote his first piece at age 7 and attempted his first opera at age 10. At the age of 14 he entered the Curtis Institute, where he studied voice, piano, and composition. Later, he studied conducting with Fritz Reiner.

At Curtis, Barber met Gian Carlo Menotti with whom he would form a lifelong personal and professional relationship. Menotti supplied libretti for Barber's operas *Vanessa* (for which Barber won the Pulitzer) and *A Hand of Bridge*. Barber's music was championed by a remarkable range of renowned artists, musicians, and conductors including Vladimir Horowitz, John Browning, Martha Graham, Arturo Toscanini, Dmitri Mitropoulos, Jennie Tourel, and Eleanor Steber. His *Antony and Cleopatra* was commissioned to open the new Metropolitan Opera House at Lincoln Center in 1966.

Barber was the recipient of numerous awards and prizes including the American Prix de Rome, two Pulitzers, and election to the American Academy of Arts and Letters. His intensely lyrical *Adagio for Strings* has become one of the most recognizable and beloved compositions, both in concerts and films ("Platoon," "The Elephant Man," "El Norte," "Lorenzo's Oil").