

PRESS RELEASE

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THE SANTA FE SYMPHONY ORCHESTRA & CHORUS
IN COLLABORATION WITH THE SANTA FE INSTITUTE
PRESENTS

Voyages of Discovery: The Planets AT THE LENSIC PERFORMING ARTS CENTER

Made Possible By the Ralph B. Rogers Foundation

FEATURING

The Santa Fe Symphony Orchestra & Chorus
José Francisco Salgado, Ph.D.—*Chicago Adler Planetarium*
Simon DeDeo, Ph.D.—*Santa Fe Institute Omidyar Fellow*
Steven Smith—*Music Director & Conductor*
Linda Raney—*Choral Director*

The Santa Fe Symphony Orchestra & Chorus is excited to once again collaborate with the Santa Fe Institute on Sunday, October 31st at 4:00 p.m. for another *Voyages of Discovery* performance with Holst's *The Planets* at the Lensic. Astronomer, science communicator, and visual artist Dr. Jose Francisco Salgado of Chicago's Adler Planetarium will be presenting the main feature—a unique live orchestral performance of Holst *The Planets* accompanied by awe-inspiring images, historical illustrations from the Adler Collection of Works on Paper, NASA and European Space Agency (ESA) animations, as well as science visualizations produced by Dr. Salgado. This hi-definition film is an astonishing art piece, which follows the tempo and tone set by the music, and is accompanied by a lecture.

The performance opens with Claude Debussy's *Nocturnes*, followed by an intriguing presentation by Dr. Simon DeDeo of the Santa Fe Institute. Dr. DeDeo will discuss the discovery of planets outside of our solar system and how harmonics and frequency oscillations are analyzed to confirm the presence of planets even though they cannot be "seen." This presentation, with recordings of the oscillations, is only one highlight of this amazing concert.

Immediately following the concert, a post-concert reception will be presented in conjunction with the Santa Fe Institute at the Eldorado Hotel. This is an exciting opportunity to meet Dr. Salgado, Dr. DeDeo, and members of the Santa Fe Symphony Orchestra while enjoying a

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complimentary glass of champagne and a delicious buffet. Tickets for this reception are \$50 (\$40 for Symphony subscribers and SFI Donors).

Concert tickets for Sunday's approximately two-hour long performance range from \$20 to \$70 and are available through the Symphony box office (505) 983-1414 or (800) 480-1319, and the Lensic Box Office (505) 988-1234. Tickets are also available online. Visit www.santafesymphony.org or www.lensic.org

Voyages of Discovery: Family Adventure

A one-hour family version of this amazing concert will also be presented at the Lensic on **Saturday, October 30th at 4:00 p.m.** For this approximate one-hour concert, Holst's *The Planets*, accompanied by stunning projection images of the Solar System and preceded by a brief introduction by Dr. José Francisco Salgado of Chicago's Adler Planetarium, will be the only work on the program. Special ticket prices for this concert range from \$10 to \$40.

JOSÉ FRANCISCO SALGADO

Born in San Juan, Puerto Rico, at age nine Dr. Salgado found a book that belonged to his father about the first men on the Moon. This book inspired him to study the Universe, even before he had learned the term astronomy. In 1991 he earned his Bachelor of Science Degree in Physics from the University of Puerto Rico and after spending one year teaching Physics and Chemistry at Carvin School, Dr. Salgado moved to Ann Arbor to pursue graduate studies at the University of Michigan. His thesis research involved studies of the turbulent interstellar medium of our Galaxy and to study this, he observed compact extragalactic radio sources using the Arecibo radio telescope in Puerto Rico and interferometer arrays—*the VLBA in the USA and MERLIN in England*. During his graduate studies, Dr. Salgado taught undergraduate astronomy courses and developed astronomy educational materials for websites and science teachers to use in their classrooms. His developing interest in public outreach and his love for the graphic arts led him to pursue a career in Astronomy Education and Public Outreach.

In May of 2000, Salgado joined the Astronomy Department at the Adler Planetarium & Astronomy Museum in Chicago. In 2001, Salgado adapted a naked-eye astronomy course he had taught in Michigan into *Espectáculo Celeste*, the first Spanish language course offered at a major (non-Latino) Chicago museum. At the Adler, Salgado works on science visualization for communicating astronomy and disseminating research to the public. Through his work, Salgado seeks to create visually appealing images to provoke curiosity and a sense of wonder about the Earth and the Universe.

In 2006, Salgado produced and directed Gustav Holst's *The Planets*, a critically-acclaimed,
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award-winning astronomical film to accompany live performances of the popular orchestral suite. Named by the International Astronomical Union as a Special Project of the *International Year of Astronomy (IYA2009)*, the first two *Science and Symphony* orchestral films, *The Planets* and an astronomical version of Mussorgsky's *Pictures at an Exhibition*, have been presented in more than 50 concerts and lectures, spanning 40 cities, in 13 countries and reaching a combined audience totaling more than 130,000 in concert halls and educational institutions around the world. These projects have been so successful that Dr. Salgado recently formed a not-for-profit "KV 265 – Communicating Science Through Art." He is also working with the *Chicago Sinfonietta* on a third collaboration about the Moon to be presented in the fall of 2012, and will be supported in part by the *NASA Lunar Science Institute (NLSI)*. Dr. Salgado is currently working on two new symphonic video suites.

SIMON DEDEO, PH.D.

Simon DeDeo holds a Master's Degree in applied mathematics and theoretical physics from Cambridge University, an A.B. in astrophysics from Harvard, and a Ph.D. in astrophysical sciences from Princeton University. As an Omidyar Fellow at the Santa Fe Institute (SFI), DeDeo is extending to the biological sciences his research in the historical reasoning of cosmology—the mathematical study of the universe in its totality. Both cosmological and biological systems are dominated by the unrepeatable accidents of development and evolution, and at SFI DeDeo uses methods developed to study cosmological phenomena in his collaborative work with researchers examining the development and evolution of animal behavior and cognition. The Omidyar Fellowship plays a central role in SFI's intellectual environment. This highly selective postdoctoral fellowship program brings fresh ideas from many fields, prepares Fellows to be leaders in transdisciplinary science, contributes to SFI's research agenda, and spreads SFI's unique ideas and approaches to scientific institutions around the world.

GUSTAVUS THEODORE VON HOLST (1874–1934)

Gustav Holst's family, of Swedish origin, migrated to England in the nineteenth century from Riga and Holst began composing music while still a student at Cheltenham Grammar School. From there he went to the Royal College of Music in 1892, where he studied composition with Stanford. After leaving the Royal College in 1898, Holst joined firstly the Carl Rosa Opera Company and then the Scottish Orchestra, as a trombonist. He married Isobel Harrison in 1901 and a daughter, Imogen, was born to them in 1907. From 1903 to 1905, Holst taught at James Allen's Girl's School in Dulwich and was then appointed director of music at St Paul's Girls' School in Hammersmith in 1905 where he taught for the rest of his life. Further teaching appointments followed: in 1907 he became music director at Morley College for Working Men and Women, and from 1919 he taught at the Royal College of Music and at Reading College.

Gustav Holst was fascinated by astrology, and that passion helped shape his best-known work *The Planets*, a seven-movement orchestral suite completed in 1916. *The Planets* was partly inspired by meditations on his own horoscope/natal chart and dealt with the 'seven influences of destiny and constituents of our spirit.' Holst was especially influenced by a 19th-century astrologer called Raphael, whose book concerning the planets' role in world affairs led Holst to develop the grand vision of the planets that made *The Planets* such an enduring success. The first performance of this took place in 1918 at a private performance financed by another composer, Balfour Gardiner, and conducted, on Holst's recommendation, by the young Adrian Boult. Holst was presented with the Royal Philharmonic Society's Gold Medal in 1930 and served as a visiting lecturer in composition at Harvard University in 1932, but on his return to England his health went into a serious decline, and he died two years later.

CLAUDE DEBUSSY (1862-1918)

Born in Saint-Germain-en-Laye, France into near poverty, Debussy showed an early gift for the piano and entered the Paris Conservatoire in 1873. Soon thereafter, he was employed as a pianist by Nadezhda von Meck, Pyotr Tchaikovsky's patroness. Influenced by the Symbolist poets and Impressionist painters, Debussy was early inclined toward a compositional style of great originality. Regarded as the founder of musical Impressionism, he used unusual voice leading and timbral colors to evoke pictorial images and moods. His significance in weakening the hold of traditional tonal harmony equals that of Liszt, Wagner, and Schoenberg. Given his effect on such composers as Ravel, Stravinsky, and Bartók, he can be seen as the most influential French composer of the last three centuries.

Debussy's works include the opera *Pelléas et Mélisande*, the orchestral work *La Mer*, and the piano *Préludes*. In the early 1890s, just as he was completing *Prelude to the Afternoon of a Faun*, Debussy began to plan a new orchestral work, a three-movement study in instrumental color. But Debussy was not thinking here of brilliant colors—in fact, his original working title was *Trois scènes au crépuscule* ("Three Scenes at Twilight"). This piece was planned for solo violin and orchestra, to be performed by the Belgian violinist Eugene Ysaÿe. In a letter to Ysaÿe in September 1894, Debussy explained his aims more fully: "It is, in short, an experiment with the different combinations that can be obtained from one color—like a study in gray in painting." This remained the plan as late as 1896, but once Debussy began to work in earnest on this music, in 1899, this conception evolved sharply: he eliminated the solo violin and instead composed three orchestral movements. He called the completed work *Nocturnes*, and under this title the first two movements were successfully premiered at the Concerts Lamoureux in Paris on December 9, 1900. The complete *Nocturnes*, with the third movement *Sirènes*, were performed on October 27 of the following year.