



NEW MEXICO PERFORMING ARTS SOCIETY

Franz Vote, *Artistic Director and Conductor*

## A MIDWINTER CONCERT



Music by BACH, HANDEL, MOZART,  
MENDELSSOHN, VAUGHAN WILLIAMS  
& STOJANOVSKA

New Mexico Bach Society

SATURDAY, FEBRUARY 6, 2021 ~ 7:00 pm

Immaculate Heart of Mary Chapel  
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# NEW MEXICO PERFORMING ARTS SOCIETY

## A MIDWINTER CONCERT

Saturday, February 6, 2021 ~ 7:00 pm

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### PROGRAM

*Andante cantabile* from String Quartet in C Major, K. 465 W. A. MOZART (1756-1791)

*Allegro* from Divertimento in D Major, K. 136

*Gabriela da Silva Fogo, Nicolle Maniaci, Luiz Carlos Barrionuevo, Joel Beckett*

"Der Herr segne euch" from *Cantata BWV 196*

J. S. BACH (1685-1750)

*André García-Nuthmann, Tjett Gerdorn*

"Rejoice greatly, O Daughter of Zion" from *Messiah*

G. F. HANDEL (1685-1750)

*Camille Kowash Tierney*

"Grosser Herr und starker König" from *Weihnachtsoratorium*

J. S. BACH

*Tim Willson*

"He Was Despised" from *Messiah*

G. F. HANDEL

*Kehar Koslowsky*

### INTERMISSION

Phantasy No. 1 (*piano solo*)

Natasha STOJANOVSKA

"Love Sight" from *The House of Life*

R. VAUGHAN WILLIAMS (1872-1958)

*Travis Bregier*

Selections from *Elijah*, op. 70

Felix MENDELSSOHN (1809-1847)

"O Rest in the Lord"

*Esther Moses Bergh*

"Hear Ye Israel"

*Jennifer Perez*

"Then Shall the Righteous Shine Forth"

*André García-Nuthmann*

### NEW MEXICO BACH SOCIETY

*Franz Vote, Artistic Director*

*Sopranos*

*Jennifer Perez, Camille Kowash Tierney*

*Mezzo sopranos*

*Esther Moses Bergh, Kehar Koslowsky*

*Tenors*

*André García-Nuthmann, Tjett Gerdorn*

*Basses*

*Travis Bregier, Tim Willson*

*Violins*

*Gabriela da Silva Fogo, Nicolle Maniaci*

*Viola*

*Luiz Carlos Barrionuevo*

*Cello*

*Joel Beckett*

*Piano*

*Natasha Stojanovska, Franz Vote*

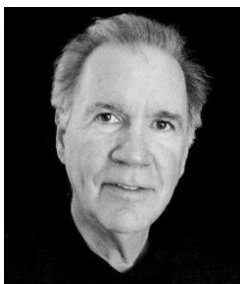


This project is supported in part by New Mexico Arts, a division of the Department of Cultural Affairs, and by the National Endowment for the Arts.



## Franz Vote, Artistic Director

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During my long conducting career, including a decade in Germany and another at the Metropolitan Opera, I often dreamed that one day both Bach and New Mexico would be part of my life again. My DNA goes all the way back to my grandfather who was a forest ranger in the Pecos Mountains in 1902.

When Linda and I decided to retire to New Mexico in 2009, little did we expect that our lives would be so personally enriched by singers and instrumentalists keen to sing and play Bach, opera, and music reflecting our Hispanic and Latino heritage. What we soon learned is that our state has many top-notch musicians who make their homes here. And so in 2012 New Mexico Performing Arts Society was created. In its short span, NMPAS has given concerts in Santa Fe, Albuquerque, Taos, Las Vegas, Los Alamos, Carrizozo, and collaborated with musicians in Las Cruces, Portales, and a growing number of cities around New Mexico. We are enormously gratified that our efforts are paying off.

This publication describes how we plan to continue to serve our talented artists and our growing statewide audiences in the coming decade. We also plan to expand our education and mentorship programs for committed younger musicians. NMPAS depends on the financial and volunteer support of all those who care about the musical life of our state and who love Bach, opera, the music of Spain, Mexico and the Southwest! We hope you will take time to read about our plans for the future.

Our thanks go out to the many generous New Mexicans who support NMPAS and share in its vision. In communities everywhere there are people like you who make good things happen. We ask you to help us grow.

Linda joins me in appreciation to all of you for your commitment to NMPAS.

Franz Vote, *Artistic Director* NMPAS

*We make great music for New Mexicans by New Mexicans*





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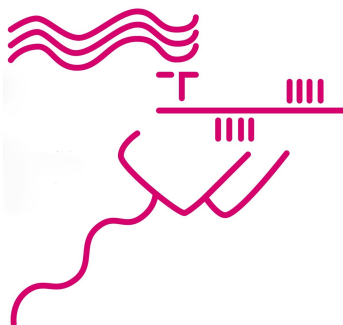
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- Valerie Potter, Professor of Flute, UNM Albuquerque and Principal Flute, New Mexico Philharmonic
- Nate Salazar, piano

### 2021 WORKSHOPS

- Daily Warmups
- Performance Skills and Mock Auditions
- Baroque Sonatas by Bach and Handel
- Mozart, Concerto in G Major and Andante in C
- Romantic Sonatas and Suites by Godard, Reinecke and Widor
- French Conservatory Pieces by Chaminade, Enesco, Fauré and Gaubert
- 20th-Century Sonatas by Copland, Martínů, Poulenc and Prokofiev
- Participants will choose a movement from the Repertoire List to perform in the Closing Concert



Contact us for more information / applications at 505.474.4513 or [info@nmpas.org](mailto:info@nmpas.org)

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## Artist Bios

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The Brazilian musician **Luiz Carlos Barrionuevo** began his musical studies at the age of ten. He participated in nearly every youth and professional orchestra in the City of São Paulo, and at international music festivals in South America, Europe, and the U.S. Currently, he is a graduate student in music performance at the University of New Mexico in both violin and viola, and also plays as a sub with the New Mexico Philharmonic and the Santa Fe Symphony Orchestra.

**Joel Beckett** has performed on period and modern cello throughout North and Central America and Europe. Currently assistant principal cellist of the Santa Fe Symphony and a member of the ProMusica Chamber Orchestra of Columbus, he previously served as principal cellist of the Austin Symphony and Santa Fe Pro Musica, and as a member of the Buffalo Philharmonic Orchestra. He is a founding member of REVEL, Movable Sol, and the baroque ensemble BWV. His CD, *Bach's Solo Cello Suites, Volume I*, was released in 2014.



**Esther Moses Bergh** holds performance and music education degrees from the University of New Mexico and received her Master of Music degree from the College-Conservatory of Music in Cincinnati. As concert soloist with the Portland Opera for more than a decade, she sang many operatic roles and oratorios. She has been a featured soloist with the Albuquerque Philharmonic, the Tanglewood Music Center Orchestra, and the Opera Theatre of Lucca, Italy, and has sung at the Cincinnati Conservatory of Music, the Choral Arts Ensemble of Portland and more recently Opera Southwest and the New Mexico Performing Arts Society.

**Travis Bregier** earned his bachelor's and master's degrees in vocal performance from North Dakota State University. He has appeared as a soloist in Handel's *Messiah*, and with the NDSU Concert Choir while touring Croatia and Italy. Operatic roles include Falke (*Die Fledermaus*), Mr. Gobineau (*The Medium*), and Peter Quince (*A Midsummer Night's Dream*). A regular soloist with the Santa Fe Symphony Chorus, he received the Astrid and Berent Groth Award at the Vocal Artistry Art Song Festival in Albuquerque in April 2018.



A native of Brazil, **Gabriela Fogo** has a BM degree in violin performance from Faculdade Cantareira in São Paulo, and an MM degree in violin performance and string pedagogy from the University of New Mexico. As a performer she has more than fifteen years of experience as a soloist, concertmaster and chamber musician with numerous ensembles around the world. In 2019, she represented Brazil in the Orchestra of the Americas. Currently, she is principal second violin in the New Mexico Philharmonic Orchestra and a member of the violin section of the Santa Fe Symphony.

**André García-Nuthmann** has sung with BachWorks in Manhattan, NY, and has been a featured soloist with the Santa Fe Community Orchestra, Santa Fe Symphony, Santa Fe Opera Outreach Program, the UNM Opera Studio, and New Mexico Bach Society. In 2009 he sang in Haydn's *Die sieben letzten Worte* in Eisenstadt as part of the Haydn 275th birthday celebration. André received a DMA in vocal performance at Arizona State University. He is chair of the Visual and Performing Arts program at Highlands University in Las Vegas, New Mexico.



**Tjett Gerdorn**, principal trumpet with LASO and the Los Alamos Community Winds, has performed with Opera Alta's "Opera on the Rocks" at the amphitheater in Bandelier National Monument. He has been a featured soloist with the Santa Fe Community Orchestra, Santa Fe Music Works, Coro de Cámara, Los Alamos Oratorio Society, Los Alamos Choral Society and, more recently, with New Mexico Performing Arts Society. In addition to singing, Tjett has conducted performances with the Los Alamos Symphony Orchestra and the Los Alamos Oratorio Society.

**Kehar Koslowsky** has performed as a soloist, recitalist, and choral artist with the Santa Fe Symphony, Zia Singers, New Mexico Gay Men's Chorus, and the Santa Fe Women's Ensemble. In addition to Britten, as an early music specialist, her oratorio and solo work includes works by Bach, Handel, Vivaldi, and Mozart. She has sung with Cathedral Choral Society, Washington Bach Consort, Woodley Ensemble, Maryland Opera Studio, Janiec Opera Company, and Saratoga Opera. A graduate of the University of Maryland, she has performed under the batons of Helmut Rilling, David Effron, Kenneth Slowik, and J. Reilly Lewis.



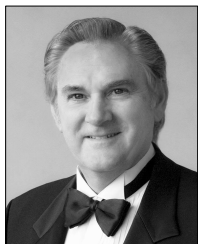
**Nicolle Maniaci** received her music degree from the University of New Mexico. Currently, she is director of the string program at Bosque School and personnel manager of the Santa Fe Symphony Orchestra and Chorus. She is principal second violinist of the Santa Fe Symphony Orchestra, first violinist with the New Mexico Philharmonic, and was a member of the New Mexico Symphony Orchestra for 11 years. A founding member of the Eleganza String Quartet and Chamisa Chamber Players, she also performs with the Taos Chamber Music Festival, Chatter, Orchestra of the Duke, Santa Fe New Music, and Opera Southwest.

**Jennifer Perez** holds an MM in vocal performance from the University of New Mexico. Operatic roles: Queen of the Night (*The Magic Flute*), Lucia (*Lucia di Lammermoor*), and *Fiordiligi* (*Così fan tutte*). Choral highlights: soloist in Bach's *Easter Oratorio* and *Magnificat*, Handel's *Judas Maccabeus*, Mozart's *Great Mass in C minor*, and MacMillan's *Seven Last Words from the Cross*. She has performed with the Oregon Bach Festival, Santa Fe Desert Chorale, and New Mexico Philharmonic, and is a member of New Mexico Bach Society, Chatter, and Polyphony: Voices of New Mexico.



**Natasha Stojanovska** is currently completing her DMA at Northwestern University. She received her Artist Diploma and Master of Music in Piano Performance from Indiana University, and Bachelor of Music from Lynn University. She has performed solo and chamber music recitals in France, Portugal, Macedonia, Serbia, Bosnia, Herzegovina, Bulgaria, Romania, South Korea, Haiti, and the United States. She has been heard on WUSF Public Media, Macedonian Radio and TV, WFMT Chicago, WNIT Public TV, and KHFM. She represented the Bienen School of Music at the prestigious Gilmore Piano Festival.

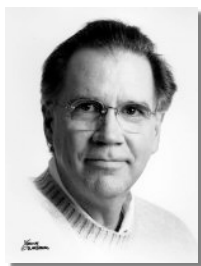
**Camille Kowash Tierney** has appeared with Santa Fe Opera, Lyric Opera of Chicago, New York City Opera National Company, Opera Theater of Philadelphia, Sarasota Opera, and Central City Opera. Her operatic roles include Gretel (*Hansel & Gretel*), Ann Page (*The Merry Wives of Windsor*), Norina (*Don Pasquale*), Cherubino (*The Marriage of Figaro*), and the title role in *The Ballad of Baby Doe*. She has appeared with Arizona Masterworks Chorale, Phoenix Symphony, and Tanglewood Music Center. She holds a BFA in Vocal Performance from Carnegie Mellon University and an Master of Music in Vocal Performance from the New England Conservatory.



**Tim Willson**, a native of Greeley, Colorado, has sung operatic roles all over the country—at the Metropolitan Opera, Tulsa Opera, Santa Fe Opera, Opera Grand Rapids, Sacramento Opera, Opera North Carolina, and Amato Opera (New York). Now a Santa Fe resident, he has sung with the Santa Fe Symphony, the Santa Fe Pro Musica, and the New Mexico Performing Arts Society. As a docent at Las Golondrinas Living History Spanish Colonial Museum, he appears as a hide tanner and a buffalo hunter.

## Artistic Director and Conductor

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**Franz Vote, NMPAS Artistic Director and conductor**, a native of Los Angeles, studied at California State University Northridge and served on the faculties of the Aspen Music Festival and the Eastman School of Music. His first post as opera conductor was at the Musiktheater im Revier in Gelsenkirchen, Germany. He also conducted in Aachen, at the Gaertnerplatz Theater in Munich and the Theater des Westens in Berlin. These experiences in German opera houses led to an engagement as Assistant Conductor to Daniel Barenboim and James Levine at the Bayreuth Festival.

James Levine then invited him to join the Metropolitan Opera conducting staff for many performances including the 1996 New Year's Eve Gala. Plácido Domingo invited him to lead Tokyo's Kanagawa Orchestra for the *Operalia* Vocal Competition.

Maestro Vote's international prominence, especially in German music, led to his appointment as musical director of Wagner's *Ring der Nibelungen* in Seattle in 2001, which performances were lauded by the New York Times and many other important media outlets. He has guest conducted at Opera Memphis, Orlando Opera, Sarasota Opera, and Opera Naples. Franz Vote now lives in Santa Fe, where he is Artistic Director and Conductor of the New Mexico Performing Arts Society.

## Executive Director and Artist

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**Linda Marianiello, flutist**, a native of Delaware, pursued her music education at Northwestern University and Yale University, where she received her BA. She holds an MA from the City University of New York–Brooklyn College. Her solo career includes concerto appearances with the Bavarian Radio Orchestra, the Orchester Concerto Armonico in Oberammergau, the New American Chamber Orchestra, and the Mercury Ensemble (among others). She has played recitals in Bayreuth, Salzburg, Potsdam-Sans Souci, Elba, and Graz. She has appeared in live broadcasts in Berlin, Spanish National

radio for WNYC-New York and many PBS stations.

Linda is featured on numerous CDs for the Bavarian Radio Studios and the MSR record label, including a commissioned CD for the American Music Research Center at the University of Colorado. She has also founded chamber music groups in Munich (the Con Brio Chamber Ensemble), Chicago (The Chicago Fine Arts Chamber Players), and the New England Trio. She has taught and performed at many universities (Yale, Cornell, Wisconsin, Illinois, and the Xinghai Conservatory of Music in Guangzhou, China, among others) as a guest-artist in residence. Linda is Executive Director of the New Mexico Performing Arts Society, the umbrella organization of Santa Fe Flute Immersion, the New Mexico Bach Society, and the Chapel Series at Immaculate Heart.

Shortly after arriving in Vienna in 1781, Mozart attended a gathering where he heard (or perhaps even played) Haydn's op. 33 string quartets, before they were released in print. These were, in Haydn's own words, "written in a new and special way." The young Mozart realized the significance of these works, and in the early part of 1785, he completed six string quartets inspired by op. 33, with a dedication to Haydn: "Behold here, famous man and dearest friend, my six children. They are, to be sure, the fruit of long and arduous work." Haydn himself heard these quartets in a salon setting with Mozart playing the viola. Present was Mozart's father, Leopold, and in a letter to his daughter Nannerl, recounted that Haydn told him that his son was the greatest living composer Haydn knew. The sixth work in the set, K. 465 in C Major, is nicknamed "Dissonance" due to its chromatic slow introduction. Its second movement, *Andante cantabile*, exemplifies the lyrical quality of many Mozart slow movements, in which, as one writer puts it, "melodic beauty is developed and deepened through aching wounds."

"Divertimento" was the term used for a composition meant to be background music for conversation, dining, or other "diversions." In 1772, still living in Salzburg, the 16-year old Mozart was finishing an Italian opera for Milan, *Lucio Silla*. Perhaps as a brief respite for the stressful work, he wrote three divertimentos in the Italianate style, known in German description as the Salzburg *sinfonias*. They might have been intended for a musical soirée held in the home of a prominent Salzburg family, with the composer himself playing the keyboard and the violin. The Divertimento in D Major, K. 136, is the best known of the group, with an opening *Allegro* that has been described as "elegant in its simplicity."

Bach's Cantata BWV 196, *Der Herr denkt an uns* ("The Lord is mindful of us") is an early work based on a passage from Psalm 115, assuring God's blessing, especially for children. The work may have been written for the wedding of Johann Lorenz Stauber (the minister in Dornheim who had married Bach and his wife there in 1707) and Regina Wedemann (an aunt of Bach's wife) which took place on June 5, 1708. The duet for tenor and bass, "Der Herr segne euch je mehr und mehr, euch und eure Kinder" ("May the Lord bless you more and more, you and your children"), is based on the fourteenth verse of the Psalm.

According to the early music specialist and conductor Christopher Hogwood, "*Messiah* is not a typical Handel oratorio; there are no named characters, as are usually found in Handel's setting of the Old Testament stories, possibly to avoid charges of blasphemy. It is a meditation rather than a drama of personalities, lyrical in method; the narration of the story is carried on by implication, and there is no dialogue." The text was compiled by Charles Jennens from the King James Bible and the version of the Psalms in the *Book of Common Prayer*.

Composed in 3-4 weeks in August and September 1741, it was premiered as an Easter offering in the Musick Hall in Dublin on April 13, 1742. Handel knew that this was an unorthodox work, and he wanted a tryout performance away from London, where the previous season of his works had not been a critical success. Besides, Dublin at the time was one of the most prosperous European cities with a wealthy elite wanting to exhibit its



cultural sophistication. There was a second Dublin performance, followed by several in London between 1743 and Handel's death in 1759. For each performance, Handel tailored the work according to the forces available, reassigning numbers, writing alternative versions, and other changes. He never published a final "authentic" version. *Messiah* comprises three parts: Part One deals with events relating to the Birth of Christ; Part Two with the Passion of Christ, ending with the famous "Hallelujah" chorus; and Part Three with the Resurrection and Glorification of Christ in Heaven. "Rejoice greatly, O Daughter of Zion" is from Part One with text from Zechariah 9: 9-10; "He was despised" is from Part Two with text from Isaiah 53:3.

Bach's *Weihnachtsoratorium* (*Christmas Oratorio*), BWV 248, is not a single large work, but rather six separate cantatas—incorporating music from earlier compositions, first performed in 1734-1735: Part One on Christmas Day; Part Two, December 26 (the angel informs the shepherds of Christ's birth); Part Three, December 27 (the shepherds adore the Infant Jesus); Part Four, January 1 (the circumcision and naming of Jesus); Part Five, the first Sunday after New Year (the journey of the Magi); and Part Six, on the Epiphany, January 6 (the adoration of the Magi). Each separate cantata uses different performing groups, and the libretto includes poetic sections, but mostly the Nativity story from the Gospels of Luke and Matthew in the German translation of the Bible. The bass aria "Grosser Herr, o starker König" ("Great Lord, O mighty king") is from Part One.

Ralph Vaughan Williams was a founder of the nationalist movement in English music, a departure from German tradition stretching from Handel to Mendelssohn that dominated music in England. Breaking with his predecessors Elgar and his mentors at the Royal College of Music in London, Herbert Parry and Charles V. Stanford, Vaughan Williams turned to folk songs as a source of native musical style, joining the company of such nationalist composers as Mussorgsky, Smetana, and de Falla. Today, he is probably widely known (if anonymously) for his hymn *Sine Nomine* (literally "without a name," known in English as "For All the Saints"). In early 1900 Vaughan Williams conceived of setting selections from *The House of Life: A Sonnet-Sequence* (1881), a collection of more than a hundred sonnets by the English-Italian poet, Dante Gabriel Rossetti (1828-1882). He chose six sonnets, which comprise the cycle *The House of Life*, published in 1903. "Love-Sight" is the first song, with the following text:

When do I see thee most, beloved one?  
 When in the light the spirits of mine eyes  
 Before thy face, their altar, solemnize  
 The worship of that Love through thee made known?  
 Or when in the dusk hours, (we two alone)  
 Close-kissed and eloquent of still replies  
 Thy twilight-hidden glimmering visage lies,  
 And my soul only sees thy soul its own?  
 O love, my love! if I no more should see  
 Thyself, nor on the earth the shadow of thee,  
 Nor image of thine eyes in any spring,—  
 How then should sound upon Life's darkening slope  
 The ground-whirl of the perished leaves of Hope,  
 The wind of Death's imperishable wing?

The music of Felix Mendelssohn, a favorite composer and personal friend of Queen Victoria and Prince Albert, effectively combines Baroque, Classical, and Romantic musical traditions. He revived interest in the music of Johann Sebastian Bach, notably with his performance of the *St Matthew Passion* leading the Leipzig Gewandhaus on March 11, 1829. As early as 1836, Mendelssohn thought of composing an oratorio on the life of the prophet Elijah, and worked with different librettists for several years. He did not actually begin composing the work until he received a commission in June 1845 from the Birmingham Festival. For his librettist he chose the German theologian Julius Schubring, who based the text on the two Old Testament books of *Kings*, in Luther's Bible. An English version, needed for the Birmingham premiere, was done by William Bartholomew, a painter and chemist who had previously translated other Mendelssohn works. He was constrained to remain as faithful as possible to the King James Bible, which was the version known in England. At the same, however, the English text had to fit the music that had been composed for Luther's German text.

The oratorio was first performed, in the English version, on August 26, 1846, at Birmingham Town Hall, conducted by the composer. Despite its initial success, Mendelssohn completely revised the work before subsequent London performances; on April 23, 1847, the Royal Couple were in attendance. Mendelssohn died before he could lead the premiere of the German version; it was held a few months after his death, on his birthday, February 3, 1848, with Niels Wilhem Gade and the Gewandhaus Orchestra. Boston's Handel and Haydn Society gave the American premiere in 1848, and it was chosen to inaugurate Carnegie Hall in May 1891.

The selections heard this evening are from the second part of the oratorio, which opens with "Hear Ye Israel," from Deuteronomy 6:4 and Isaiah 41:10; 48:1,18; 49:7; 51:12-13; and 53:1. "O rest in the Lord" is based on Psalm 37:1,7. The story of Elijah ends with the chorus at no. 38, singing of Elijah's ascent into heaven. Schubring, who did not share Mendelssohn's affinity for the Old Testament, suggested that Christ should appear to Elijah. But the composer, though raised as a Lutheran, was proud of his Jewish ancestry, and rejected the idea. Nonetheless, Schubring persuaded him to end the work with four additional numbers—an aria, a recitative, and three choruses, none of which had any direct bearing on the story or the personality of Elijah. The additional aria, no. 39, "Then Shall the Righteous Shine Forth" is taken from Matthew 13:43 and 8:43; and Isaiah 51:11.

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## **OUR MISSION**

NMPAS is the leading nonprofit performing arts organization in New Mexico that exclusively uses and develops New Mexican talent. We bring high quality performances to communities through the state, we train talented young people to become even better performers, and we do so with a sustainable model that both pays our artists a living wage and keeps our overhead costs low.

## **CONCERTS**

NMPAS currently presents The Chapel Series at Immaculate Heart, The New Mexico Bach Society, and Santa Fe Flute Immersion, an international flute masterclass with outstanding teachers and innovative workshops in the relaxed setting of the Immaculate Heart Retreat Center ([www.ihmretreat.com](http://www.ihmretreat.com)).

## **EDUCATION**

The NMPAS educational program addresses two areas of need: supplementation of pre-college music study and professional training for advanced students and recent graduates of New Mexico universities. We do this through Santa Fe Flute Immersion, an annual educational program for ages fourteen and older that includes master classes and performance skills for flute, voice, and other instruments. Our professional training program gives aspiring performing artists their first opportunities to rehearse and perform alongside outstanding New Mexico professionals.

## **OUR VISION**

NMPAS seeks to build on its history of high quality performances by New Mexican artists. We envision an even stronger nonprofit organization with a renewed emphasis on developing and showcasing exceptional New Mexican talent, on broadening our reach throughout the state, and on developing a succession plan for the organization's leadership. NMPAS has been and will continue to be a careful steward of its resources, both artistic and financial. We welcome philanthropic investment to help us bring more beauty, joy, and exceptional performances to our community.

New Mexico Performing Arts Society, currently in our 9th season, is deeply grateful to all of our supporters for helping us continue to bring exceptional choral, orchestral, and chamber music to audiences in Santa Fe, Albuquerque, Las Vegas, Los Alamos and beyond.

In order to keep this tradition of cultural enrichment alive, we need to continue to ask for your support, as ticket sales cover only a fraction of our costs.

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### Why Your Support of NMPAS Matters So Much

**We provide great programs of live music that take listeners to a hopeful space and lighten the load in our increasingly hectic world. Our performers sense when listeners are moved, entertained and inspired, and this matters to them greatly.**

#### **Furthermore:**

1. NMPAS plays a unique and important role among music and performing arts organizations in New Mexico. We present only New Mexico-based professional musicians and feature New Mexican fine artists at our events. NMPAS will also incorporate dance and theater into future programs.
2. Our Bach Society is the only one in New Mexico, and we maintain a relationship with the original Bach Society in Leipzig, Germany.
3. Without additional support from organizations such as ours, the enormous need for music education at the pre-college level cannot be met.
4. Our vocal and instrumental programs provide mentoring for young musicians and offer valuable professional experience that furthers their careers.

#### **What will your donations and sponsorships support?**

1. **Artist Fees:** At least 45% of the NMPAS budget is devoted to artist fees.
2. **Marketing:** Our expanded advertising and marketing for 2020-2021 include website enhancements, an increased social media presence, and new media partnerships.

#### **NMPAS offers the following donor and sponsorship opportunities in 2020-2021:**

1. There are still several sponsorship opportunities for the NMPAS 2020-2021 season: the Annual New Mexico Bach Society Concert and the Closing Concert of Santa Fe Flute Immersion.
2. A NMPAS representative will provide you with information about sponsorship benefits from Season Sponsorships to Diamond through Emerald Levels and will meet with you to discuss sponsorship opportunities.

Please call our office at 505-474-4513 if you have questions  
or would like additional information.

# NMPAS 2020-2021 SEASON\*

## **NMPAS Recital Series Concert 1**

Tim Wilsen, *bass-baritone* with Franz Vote, *piano*

Schubert's *Winterreise*

Saturday, December 19, 2020 at 7:00 pm

*Sponsored by David and Megan Van Winkle*

## **NMPAS A Midwinter Concert**

Saturday, February. 6, 2021 at 7 p.m.

*Sponsored by Richard and Sophia Skolnik*

## **NMPAS Recital Series Concert 2**

André García-Nuthmann, *tenor* with Frank Vote, *piano*

Schumann's *Dichterliebe* and Beethoven's *An die ferne Geliebte*

Saturday, February 20, 2021 at 7:00 pm

*Sponsored by George and Marcia deGarmo*

## **NMPAS Annual New Mexico Bach Society Concert**

J. S. Bach's Cantata "Christ lag in Todes Banden," BWV 4

Music by Caldara, Palestrina, and Quantz

Sunday, March 28, 2021 at 5:30 pm

## **NMPAS Recital Series Concert 3**

Esther Moses Bergh, *soprano* with Franz Vote, *piano*

Music of Richard Strauss and German Art Songs

Saturday, April 17, 2021 at 7:00 pm

*Sponsored by Judy Williams and Eliot Stern*

## **Santa Fe Flute Immersion 2021 ~ May 24-29, 2021**

## **NMPAS Recital Series Concert 4**

Faculty Recital ~ Monday, May 24, 2021 at 7:00 pm

with Linda Marianiello, Valerie Potter, Tracy Doyle and Melissa Colgin-Abeln, *flutes*  
and Nate Salazar, *piano*

## **Closing Concert featuring participants of Santa Fe Flute Immersion 2021**

Saturday, May 29, 2021 at 6:00 pm

Immaculate Heart of Mary Retreat Center, Santa Fe

## **2021 Season Finale Opera Concert**

Sunday, June 27, 2021 at 5:30 pm

*Sponsored by Terry Hendrix*

\* All 2020-2021 Season events will be live streamed via our YouTube channel  
from the Immaculate Heart of Mary Chapel in Santa Fe.

Please watch the NMPAS website for updates: [nmpas.org](http://nmpas.org)



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*The New Mexico Bach Chorale with Maestro Franz Vote.*

*Photo by John Sadd*

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