



NEW MEXICO PERFORMING ARTS SOCIETY
Franz Vote, Artistic Director & Conductor

RECITAL SERIES II CONCERT



SCHUMANN: DICHTERLIEBE
BEETHOVEN: AN DIE FERNE GELIEBTE

André García-Nuthmann, tenor
Franz Vote, piano

Saturday, February 20, 2021 ~ 7:00 pm

Immaculate Heart of Mary Chapel
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Santa Fe, New Mexico

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NEW MEXICO PERFORMING ARTS SOCIETY
RECITAL SERIES II CONCERT
SATURDAY, FEBRUARY 20, 2021 ~ 7:00 pm

ROBERT SCHUMANN (1810-1856)
Dichterliebe, op. 48 (A Poet's Love)
Text by Heinrich Heine (1797-1856)

1. Im wunderschönen Monat Mai
2. Aus meinen Tränen spriessen
3. Die Rose, die Lilie, die Taube, die Sonne
4. Wenn ich in deine Augen seh
5. Ich will meine Seele tauchen
6. Im Rhein, im heiligen Strome
7. Ich grolle nicht
8. Und wüssten's die Blumen, die kleinen
9. Das ist ein Flöten und Geigen
10. Hör' ich das Liedchen klingen
11. Ein Jüngling liebt ein Mädchen
12. Am leuchtenden Sommermorgen
13. Ich hab' im Traum geweinet
14. Allnächtlich im Traume
15. Aus alten Märchen winkt es
16. Die alten, bösen Lieder

LUDWIG VAN BEETHOVEN (1770-1827)
An die ferne Geliebte, op. 98 (To the distant beloved)
Text by Alois Jeitteles (1794-1858)

1. Auf dem Hügel sitz ich, spähend
2. Wo die Berge so blau
3. Leichte Segler in den Höhen
4. Diese Wolken in den Höhen
5. Es kehret der Maien, es blühet die Au
6. Nimm sie hin denn, diese Lieder

Adelaide, op. 46
Text by Friedrich von Matthisson (1761-1831)

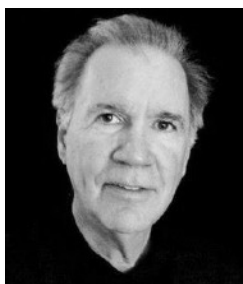
ANDRÉ GARCÍA-NUTHMANN, *tenor*
FRANZ VOTE, *piano*



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Franz Vote, *Artistic Director*



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



Keith K. Anderson

Registered
Investment Adviser

505-984-2563

keithkanderson@comcast.net
www.keithkanderson.com

2227 Calle Cacique
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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, Martinů, 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

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Artist Bio



André García-Nuthmann has been a featured soloist with Santa Fe Symphony, Santa Fe Community Orchestra, and the UNM Opera Studio, and New Mexico Bach Society. He has also sung with BachWorks in Manhattan. In 2009 he performed in Haydn's *The Seven Last Words* in Eisenstadt as part of the Haydn 275th Birthday Celebration. He was a member of the Santa Fe Desert Chorale for six years, and with the Santa Fe Opera Outreach Program for two years.

He sang with the Santa Fe Desert Chorale for 6 years. For two years with the Santa Fe Opera Outreach Program. He teamed up with Janice Felty and another colleague, and they performed at schools across the state. André particularly loved singing for young American Indian children on their Reservations and, being Hispanic, he was thrilled to sing for kids in Española. He has also sung in three Santa Fe Opera productions: John Gay's *The Beggar's Opera*, Britten's *Billy Budd*, and Beethoven's *Fidelio*.

Other solo opportunities include Haydn and Mozart masses with the Santa Fe Symphony, Santa Fe Pro Musica, Canticum Novum with Music Director and Conductor Ken Knight, Opera Southwest, and NMPAS. NMPAS means a great deal to André—he has been able to sing repertoire that he would never have had the opportunity to perform otherwise.

André earned his bachelors in piano performance at Southwestern University in Georgetown, Texas. After that, he was accepted into the piano and composition program at the Mozarteum in Salzburg, where his first serious vocal training took place and where he sang with the Liedertafel-Chor. After returning to the United States, he started a double masters in piano performance and piano accompaniment at University of New Mexico, and received a Doctor of Musical Arts degree in vocal performance at Arizona State University. Currently, he chairs the Visual and Performing Arts Department at Highlands University in Las Vegas, New Mexico.

ADELAIDE

*Einsam wandelt dein Freund im Frühlingsgarten,
Mild vom lieblichen Zaubерlicht umflossen,
Das durch wankende Blütenzweige zittert,
Adelaide!*

*In der spiegelnden Flut, im Schnee der Alpen,
In des sinkenden Tages Goldgewölken,
Im Gefilde der Sterne strahlt dein Bildnis,
Adelaide!*

*Abendlüfte im zarten Laube flüster'n,
Silberglöckchen des Mais im Grase säuseln,
Wellen rauschen und Nachtigallen flöten:
Adelaide!*

*Einst, o Wunder! entblüht auf meinem Grabe
Eine Blume der Asche meines Herzens;
Deutlich schimmert auf jedem Purpurblättchen:
Adelaide!*

ADELAIDE

*Alone your friend wanders in the Spring garden,
Mildly encircled by magic light
That quivers through swaying boughs in bloom,
Adelaide!*

*In the mirroring stream, in the Alpine snows,
In the golden clouds of the dying day,
In the fields of stars your image shines,
Adelaide!*

*Evening breezes whisper in the tender leaves,
Silvery lilies-of-the-valley rustle in the grass,
Waves murmur and nightingales sing:
Adelaide!*

*One day, wonder! upon my grave will bloom
A flower from the ashes of my heart;
On every purple leaf shall clearly gleam:
Adelaide!*

AN DIE FERNE GELIEBTE

1.
*Auf dem Huegel sitz ich spaehend
In das blaue Nebelland,
Nach den fernen Triften sehend,
Wo ich dich, Geliebte, fand.
Weit bin ich von dir geschieden,
Trennend liegen Berg und Tal
Zwischen uns und unserm Frieden,
Unserm Glueck und unsrer Qual.
Ach, den Blick kannst du nicht sehen,
Der zu dir so gluehend eilt,
Und die Seufzer, sie verwehen
In dem Raume, der uns teilt.
Will denn nichts mehr zu dir dringen,
Nichts der Liebe Bote sein?
Singen will ich, Lieder singen,
Die dir klagen meine Pein!
Denn vor Liebesklang entweicht
Jeder Raum und jede Zeit,
Und ein liebend Herz erreicht
Was ein liebend Herz geweiht!*

TO THE DISTANT BELOVED

1.
*On the hill I sit, gazing
Into the blue, hazy land,
Toward the faraway pastures,
Where I found you, my beloved.
Far from you I am parted,
Separating us are hill and valley,
Between us and our peace,
Our happiness and our sorrow.
Ah, the look you cannot see,
That to you ardently rushes.
And the sighs, they blow away
In the vast space that separates us.
Will then nothing more be able to reach you,
Nothing be a messenger of love?
I will sing, sing songs,
That to you speak of my pain!
And ere the sound of love escapes
Every space and every time,
And a loving heart reaches,
What a loving heart has consecrated!*

2.

Wo die Berge so blau

Aus dem nebligen Grau

Schauen herein,

Wo die Sonne verglueht, Wo die

Wolke umzieht, Moechte ich sein!

Dort im ruhigen Tal

Schweigen Schmerzen und Qual.

Wo im Gestein

Still die Primel dort sinnt,

Weht so leise der Wind,

Moechte ich sein!

Hin zum sinnigen Wald

Drängt mich Liebesgewalt,

Innere Pein.

Ach, mich zoeg's nicht von hier,

Koennt ich, Traute, bei dir

Ewiglich sein!

2.

Where the mountains so blue

Out of the foggy gray

Looking in to

Where the sun dies out, where the

cloud moves, I'd like to be!

There in the peaceful valley

Suffering and sorrow cease.

Where in the rocks

The primrose quietly meditates,

and the wind blows so lightly,

I'd like to be!

Towards the thoughtful wood

the power of love drives me,

Inward sorrow.

Oh, may I not be drawn from here,

If I could, courageous one, by you

Eternally be!

3.

Leichte Segler in den Hoehen,

Und du, Baechlein klein und schmal,

Koennt mein Liebchen ihr erspaeuen,

Gruesst sie mir viel tausendmal.

Seht ihr, Wolken, sie dann gehen

Sinnend in dem stillen Tal,

Lasst mein Bild vor ihr entstehen

In dem luft'gen Himmelssaal.

Wird sie an den Bueschen stehen,

Die nun herbstlich falb und kahl.

Klagt ihr, wie mir ist geschehen,

Klagt ihr, Voeglein, meine Qual.

3.

Weightless clouds in the heights,

And you, little brook, small and narrow,

Should my love spot you,

Greet her many thousand times for me.

If you then see her go, clouds,

Meditating in the quiet valley,

Let my image stand before her,

In the airy heavenly hall.

If she stands by the bushes,

now faded and leafless in fall,

Convey to her what has happened to me,

Convey to her, little birds, my lament!

Stille Weste, bringt im Wehen Hin

zu meiner Herzenswahl

Meine Seufzer, die vergehen

Wie der Sonne letzter Strahl.

Fluestr' ihr zu mein Liebesflehen,

Lass sie, Baechlein klein und schmal,

Treu in deinen Wogen sehen

Meine Traenen ohne Zahl!

Still West, bring on the blowing wind

To my heart's chosen one,

My sighs, which die away

like the last ray of the sun.

Whisper to her of my love's imploring,

Let her, little, narrow brook,

Truly see in your rippling,

My tears without number!

4.

*Diese Wolken in den Hoehen,
Dieser Voeglein muntre Zug,
Werden dich, o Huldin, sehen.
Nehmt mich mit im leichten Flug!
Diese Weste werden spielen
Scherzend dir um Wang' und Brust,
In den seidnen Locken wuehlen.
Teilt ich mit euch diese Lust!
Hin zu dir von jenen Huegeln
Emsig dieses Baechlein eilt.
Wird ihr Bild sich in dir spiegeln,
Fluess zurueck dann unverweilt!*

5.

*Es kehret der Maien, es bluehet die Au,
Die Luefte, sie wehen so milde, so lau,
Geschwaetzig die Baechen nun rinnen.*

*Die Schwalbe, die kehret zum wirtlichen Dach,
Sie baut sich so emsig ihr braeutlich Gemach,
Die Liebe soll wohnen da drinnen.
Sie bringt sich geschaeftig von kreuz und von quer
Manch weicherer Stueck zu dem Brautbett hieher,
Manch waermendes Stueck fuer die Kleinen.*

*Nun wohnen die Gatten beisammen so treu,
Was Winter geschieden, verband nun der Mai,
Was liebet, das weiss er zu ein.
Es kehret der Maien, es bluehet die Au.
Die Luefte, sie wehen so milde, so lau.
Nur ich kann nicht ziehen von hinnen.*

*Wenn alles, was liebet, der Fruehling vereint,
Nur unserer Liebe kein Fruehling erscheint,
Und Traenen sind all ihr Gewinnen.*

6.

*Nimm sie hin denn, diese Lieder,
Die ich dir, Geliebte, sang,
Singe die dann abends wieder
Zu der Laute suessem Klang.
Wenn das Daemmrungsrot dann zieht
Nach dem stillen blauen See,
Und sein letzter Strahl vergluehet
Hinter jener Bergeshoeh;
Und du singst, was ich gesungen,
Was mir aus der vollen Brust
ohne Kunstgepraeng erklingen,
Nur der Sehnsucht sich bewusst:
Dann vor diesen Liedern weicht
Was geschieden uns so weit,
Und ein liebend Herz erreicht
Was ein liebend Herz geweiht.*

4.

These clouds in the heights
This gay procession of birds,
Will see you, brave woman.
Take me on your gentle flight!
These westerly winds will blow
Playfully about your cheeks and breast,
And burrow in your silky locks.
I share with you this pleasure!
Towards you from these hills,
The bubbling brook hurries.
If her image is reflected in your waters,
Then flow back without delay!

5.

Wildflowers return, the meadow blooms,
Breezes blow so softly, so mildly,
The babbling brooks now run.

The swallow returns to her inviting roof.
She busily builds her bower like a bride,
For love shall dwell within it.
She tirelessly brings from every direction
Many soft items for the bridal bed,
Many warm things for the little ones.

Now the couple lives together so faithfully,
What winter tore apart, May now brings together;
What loves, it knows how to unite.
Wildflowers return, the meadow blooms,
The breezes blow so softly, so gently.
Only I cannot go away from here.

If spring unites all that loves,
Yet our love enjoys no spring,
Then tears are its only reward.

6.

Take, then, these songs,
Songs that I sang to you, beloved,
Sing them again in the evening
To the sweet sound of the lute!
When the afterglow moves
Towards the calm, blue lake,
And the last ray of light disappears
Behind the mountain top,
And you sing what I sang,
What from my heart so full
Rang out without pomp,
Aware only of its longing.
Before these songs fade away,
which separate us by a mile,
And a loving heart reaches,
What a loving heart has ordained.

1.

*Im wunderschönen Monat Mai,
als alle Knospen sprangen,
da ist in meinem Herzen
die Liebe aufgegangen.
Im wunderschönen Monat Mai,
als alle Vögel sangen,
da hab' ich ihr gestanden
mein Sehnen und Verlangen.*

2.

*Aus meinen Tränen sprissen
viel blühende Blumen hervor, und meine
Seufzer werden ein Nachtigallenchor,
und wenn du mich lieb hast, Kindchen,
schenk' ich dir die Blumen all',
und vor deinem Fenster soll klingen das Lied
der Nachtigall.*

3.

*Die Rose, die Lilie, die Taube, die Sonne,
die liebt' ich einst alle in Liebeswonne.
Ich lieb' sie nicht mehr, ich liebe alleine die
Kleine, die Feine, die Reine, die Eine;
sie selber, aller Liebe [Bronne] Wonne,
ist Rose und Lilie und Taube und Sonne.*

4.

*Wenn ich in deine Augen seh',
so schwindet all' mein Leid und Weh!
Doch wenn ich küsse deinen Mund,
so werd' ich ganz und gar gesund.
Wenn ich mich lehn' an deine Brust,
kommt's über mich wie Himmelslust,
doch wenn du sprichst: Ich liebe dich!
so muss ich weinen bitterlich.*

5.

*Ich will meine Seele tauchen
in den Kelch der Lilie hinein;
die Lilie soll klingend hauchen
ein Lied von der Liebsten mein.*

*Das Lied soll schauern und beben,
wie der Kuß von ihrem Mund',
den sie mir einst gegeben
in wunderbar süßer Stund'!*

1.

In the lovely month of May,
When all the buds were blooming,
Then in my heart
Did love well up.
In the lovely month of May,
When all the birds were singing,
Then did I to her confess
My longing and desire.

2.

From my tears sprang forth
Many a flower in bloom, and my
Sighs became a choir of nightingales.
And if you hold me dear, my child,
I will bestow on you all the flowers,
And by your window, the song
of the nightingale shall sound.

3.

The rose, the lily, the dove and the sun,
All of which I once loved and delighted in.
I no longer love them; I only love the
Small, the fine, the pure, the one.
She is the font of all love, bliss,
Rose, lily, dove and sun.

4.

When I look into your eyes,
All my pain and sorrow vanish!
But when I kiss your mouth,
I become healthy through and through.
When I lay myself upon your breast,
Heavenly bliss comes over me.
But when you say, "I love you!"
Then I can but weep bitterly.

5.

I want to plunge my soul
Into the cup of the lily.
The lily shall sonorously whisper
The song of my beloved.

The song shall tremble and quake,
Like the kiss from her lips,
Which she once gave me,
In that wonderfully sweet hour!

6.
*Im Rhein, im heiligen Strome,
da spiegelt sich in den Well'n
mit seinem grossen Dome
das grosse, heilige Köln.*

*Im Dom da steht ein Bildniss
auf goldenem Leder gemalt.
In meines Lebens Wildniss
hat's freundlich hineingestrahlt.*

*Es schweben Blumen und Eng'lein
um unsre liebe Frau;
die Augen, die Lippen, die Wänglein,
die gleichen der Liebsten genau.*

7.
*Ich grolle nicht,
und wenn das Herz auch bricht,
ewig verlор'nes Lieb!
Ich grolle nicht.*

*Wie du auch strahlst
in Diamantenpracht,
es fällt kein Strahl
in deines Herzens Nacht.
das weiss ich längst.*

*Ich sah dich ja im Traume,
und sah die Nacht
in deines Herzens Raume,
und sah die Schlang',
die dir am Herzen frisst,
ich sah, mein Lieb,
wie sehr du elend bist.
Ich grolle nicht.*

8.
*Und wüssten's die Blumen, die kleinen,
wie tief verwundet mein Herz,
sie würden mit mir weinen
zu heilen meinen Schmerz.*

*Und wüssten's die Nachtigallen,
wie ich so traurig und krank,
sie ließen fröhlich erschallen
erquickenden Gesang.*

*Und wüssten sie mein Wehe,
die goldnen Sternelein,
sie kämen aus ihrer Höhe,
und sprächen Trost mir ein.*

*Die alle können's nicht wissen,
nur Eine kennt meinen Schmerz;
sie hat ja selbst zerrissen,
zerrissen mir das Herz.*

6.
In the Rhine, in the holy river,
Reflected in the waves,
With its great cathedral,
Is the holy city of Cologne.
There in the cathedral hangs a portrait,
painted on golden leather.
Into the wilderness of my life,
It shone warmly.

Flowers and angels hover
Around our blessed Virgin:
her eyes, her lips, her cheeks,
Exactly as those of my beloved.

7.
I will not be discontented,
And even if my heart breaks
From eternally lost love,
I will not be discontented.

Although you may shine
Like magnificent diamonds,
No ray illumines
the night in your heart.
Long have I known this.

I saw you in a dream,
And saw the night
In the depths of your heart.
And saw the serpent
Eating at your heart.
I saw, my love,
How wretched you are.
I will not be discontented.

8.
If only the little flowers knew
how deeply wounded my heart is,
they would cry with me,
To heal my pain.

And if the nightingales knew
how sad and sick I am,
They would happily let ring out,
A refreshing song.

And if they knew my woe,
Little golden stars
Would come down from the heavens,
And speak comforting words to me.

But all of them cannot know it;
Only one is aware of my pain,
And it is she who has torn,
Torn my heart to pieces.

9.

*Das ist ein Flöten und Geigen,
Trompeten schmetterten darein.
Da tanzt wohl den Hochzeitreigen
die Herzallerliebste mein.*

*Das ist ein Klingen und Dröhnen,
ein Pauken und ein Schalmei'n;
dazwischen schluchzen und stöhnen
die lieblichen Englein.*

10.

*Hör' ich das Liedchen klingen,
das einst die Liebste sang,
so will mir die Brust zerspringen
von wildem Schmerzendrang.
Es treibt mich ein dunkles Sehnen
hinauf zur Waldeshöh',
dort lös't sich auf in Tränen mein
übergrosses Weh'.*

11.

*Ein Jüngling liebt ein Mädchen,
die hat einen Andern erwählt;
der Andre liebt' eine Andre,
und hat sich mit dieser vermählt.
Das Mädchen nimmt aus Ärger
den ersten besten Mann
der ihr in den Weg gelaufen;
der Jüngling ist übel dran.
Es ist eine alte Geschichte
doch bleibt sie immer neu;
und wem sie just passiert,
dem bricht das Herz entzwei.*

12.

*Am leuchtenden Sommermorgen
geh' ich im Garten herum.
Es flüstern und sprechen die Blumen,
ich aber wandle stumm.
Es flüstern und sprechen die Blumen,
und schau'n mitleidig mich an:
Sei uns'rer Schwester nicht böse,
du trauriger, blasser Mann.*

9.

*Flutes and violins play,
Trumpets enter, blaring.
There, dancing the nuptial roundelay,
Is my dearly beloved.*

*Ringling and droning
Of timpani and shawms,
Interposed with sobbing and moaning
Of sweet angels.*

10.

*When I hear the ballad
That my dearest once sang,
My heart wants to burst
From wild and driving pain.
A dark longing drives me
Up to forested heights.
There, my overwhelming grief
Dissolves into tears.*

11.

*A young man loves a maiden,
Who has chosen someone else.
But he loves another,
And has married her instead.
In anger, the maiden accepts
The first fine man
Who crosses her path.
The young man is in a bad way.
This is an old story,
Yet remains ever new.
And whomever it happens to,
His heart is torn asunder.*

12.

*On a bright summer morning
I walk around the garden.
The flowers whisper and converse,
But I stroll silently.
The flowers whisper and converse,
And look at me sympathetically.
Do not be angry with our sister,
you sad, pale man.*

13.
*Ich hab' im Traum geweinet,
mir träumte du lägest im Grab.
Ich wachte auf, und die Träne
floß noch von der Wange herab.*

*Ich hab' im Traum geweinet,
mir träumt' du verließest mich.
Ich wachte auf, und ich weinte
noch lange bitterlich.*

*Ich hab' im Traum geweinet,
mir träumte du wär'st mir noch gut.
Ich wachte auf, und noch immer
strömt meine Tränenflut.*

14.
*Allnächtlich im Traume
seh' ich dich,
und sehe dich freundlich grüssen,
und lautaufweinend stürz'
ich mich zu deinen süßen Füßen.*

*Du siehest mich an wehmütiglich,
und schüttelst das blonde Köpfchen;
aus deinen Augen schleichen sich
die Perletränenröpfchen.*

*Du sagst mir heimlich ein leises Wort,
und gibst mir den Strauss von Zypressen.
Ich wache auf, und der Strauss ist fort,
und's Wort hab' ich vergessen.*

15.
*Aus alten Märchen winkt es
hervor mit weißer Hand,
da singt es und da klingt es
von einem Zauberland';*

*wo bunte Blumen blühen
im gold'nen Abendlicht,
und lieblich duftend glühen
mit bräutlichem Gesicht;*

*Und grüne Bäume singen
uralte Melodei'n,
die Lüfte heimlich klingen,
und Vögel schmettern drein;*

*Und Nebelbilder steigen
wohl aus der Erd' hervor,
und tanzen luft'gen Reigen
im wunderlichen Chor;*

13.
In a dream I wept,
Dreamed you lay in a grave.
I awakened, and tears
Still ran down my cheeks.

In a dream I wept,
I dreamed that you left me.
I awakened, and I cried
For a long time, bitterly.

In a dream I wept,
I dreamed you still cared for me.
I awakened, and my tears
Were still flowing.

14.
Each night in dreams
I see you,
And I see you warmly greet me.
And I cry out,
Throwing myself at your feet.

You look at me wistfully,
And shake your little blond head.
From your eyes flow
Little tears like pearls.

Secretly, you speak a gentle word to me,
And give me a bouquet of cypress.
I awaken, and the bouquet is gone,
And I have forgotten your words.

15.
From old fairytales,
A white hand beckons.
There are singing and sounds
From a magic land.

Where colorful flowers bloom,
In the golden light of evening,
And glow, pleasantly fragrant,
With the face of a bride.

And green trees sing
their age-old melodies.
The breezes make a furtive sound,
And the birds join in, warbling.

And foggy shapes rise up
From the earth itself,
And dance airy roundelays
In a strange chorus.

Und blaue Funken brennen
an jedem Blatt und Reis,
und rote Lichter rennen
im irren, wirren Kreis;

Und laute Quellen brechen
aus wildem Marmorstein,
und seltsam in den Bächen
strahlt fort der Widerschein.

Ach! könnt' ich dorthin kommen,
und dort mein Herz erfreu'n,
und aller Qual entnommen,
und frei und selig sein!

Ach! jenes Land der Wonne,
das seh' ich oft im Traum,
doch kommt die Morgensonne,
zerfließt's wie eitel Schaum.

16.
Die alten, bösen Lieder,
die Träume böse und arg,
die lasst uns jetzt begraben, holt
einen grossen Sarg.

Hinein leg' ich gar manches,
doch sag' ich noch nicht was.
Der Sarg muß sein noch größer
wie's Heidelberger Fass.

Und holt eine Totenbahre,
von Bretter fest und dick;
auch muß sie sein noch länger
als wie zu Mainz die Brück'.

Und holt mir auch zwölf Riesen,
die müssen noch stärker sein
als wie der starke Christoph
im Dom zu Köln am Rhein.

Die sollen den Sarg forttragen,
und senken in's Meer hinab;
denn solchem großen Sarge
gebührt ein großes Grab.

Wißt ihr warum der Sarg wohl
so groß und schwer mag sein?
Ich senkt' auch meine Liebe
und meinen Schmerz hinein.

And blue sparks blaze
On every leaf and sprig.
And red lights run
In crazy, jumbled circles.

And noisy springs burst forth
From wild marble cliffs,
And in the brooks,
Strange reflections shine forth.

Oh, if only I could go there,
And gladden my heart,
And take away all anguish,
And be free and blessed!

Oh, that land of joy,
Which I often see in dreams.
But the morning sun will come
And melt it away like mere foam.

16.
The nasty old songs,
The bad and terrible dreams,
Let us now bury them.
Go and bring me a large coffin.

I'll lay a bunch of things in it,
but won't say what just yet.
The coffin must be even larger
Than a wine barrel in Heidelberg.

And bring me a catafalque,
With planks firm and thick.
It must also be longer
Than the bridge at Mainz.

And bring me twelve giants,
Who must be even stronger
Than St. Christopher the Strong
In Cologne Cathedral on the Rhine.

They shall carry the coffin away,
And lower it into the deep sea.
For such a large coffin
Deserves a vast grave.

Do you know why the coffin
Has to be so big and weighty?
In it I am also burying
My love and my pain.

English translations of *Dichterliebe* and
An die ferne Geliebte by Linda Marianiello

Songs are not a genre of central importance in Beethoven's oeuvre. He reportedly admitted that "when sound stirs within me I always hear the full orchestra; I know what to expect of instrumentalists, who are capable of almost everything, but with vocal composition I must always be asking myself: can this be sung?" Moreover, he once famously grumbled, "I don't like writing songs." Still, he produced a large number of works in the genre throughout his life. The list of works in *Grove Online* includes 45 songs without opus numbers (WoO), 3 in the Hess catalog, several individual songs, and six collections, the last of which is *An die ferne Geliebte*, op. 98 (1816).

In 1792, one month short of twenty-two, Beethoven left Bonn and went to Vienna to pursue a musical career as a pianist and composer. He had just completed studying with Haydn, whose song, *O Tuneful Voice* (c. 1795), set to a poem by Anne Hunter (1742-1821), who wrote the lyrics of many Haydn songs, presumably inspired him to compose *Adelaide*. Beethoven wrote many sketches of the song, and the first edition published by Artaria bore no date, but an advertisement for it appeared in the *Wiener Zeitung* on February 9, 1797. *Adelaide* is a setting of a poem by the German poet Friedrich von Matthisson (1761-1831) to whom the work is dedicated. On August 4, 1800, Beethoven wrote a letter of thanks to Matthisson with a copy of the published work:

Pray regard the dedication as a token of the pleasure which your "Adelaide" conferred on me, as well as of the appreciation and intense delight your poetry always has inspired, and always will inspire in me. When playing "Adelaide," sometimes recall,

Your sincere admirer, BEETHOVEN."

Matthisson appreciated the song greatly; he later wrote (in an 1825 introduction to an edition of his collected poems): "Several composers have animated this little lyrical fantasy through music; I am firmly convinced, however, that none of their music so outshone the text as did the music of the genius Ludwig van Beethoven in Vienna."

The work was especially popular in Beethoven's day, with over twenty different editions, some with Italian and French translations added by the publishers. The song is an outpouring of yearning for an idealized and apparently unattainable woman, a theme found again in *An die ferne Geliebte* (To the distant beloved), considered to be Beethoven's most original contribution to the world of song, composed in 1816. Five years earlier, in 1811—then revised in 1814—Beethoven wrote *An die Geliebte* ("To the Beloved"), a setting of a poem by Joseph Ludwig Stoll (1777-1815). It has been suggested that this work was intended for Antonie Brentano, identified by some as Beethoven's Immortal Beloved, the central figure in a famous set of letters from July 1812. The first version of the song included an optional guitar accompaniment, seen by some to support the view that the song was intended for her; she played the guitar, at the time a common accomplishment of women in Viennese society.

The identity of the Immortal Beloved (more accurately the "Eternal Beloved") is one of the unsolved mysteries in musical history, and it has aroused the imagination of many, including the producers of a movie by that title. After Beethoven died in March

1827, his assistant and later biographer, Anton Schindler, discovered two letters in a hidden drawer. One, addressed to his brothers in 1802, is what is later known as the Heiligenstadt Testament—an expression of despair over his increasing deafness and its effect on his musical abilities. The other, written in pencil, comprising 10 small pages and written in three sections, reveals his emotional torment and unfulfilled desire for an anonymous woman. In the final section he is resigned to the fact that their love is doomed, and ends it with the lines, “Ever thine. Ever mine. Ever ours.” The letter is dated July 6 and 7, but no year is indicated. In the 1950s, watermarks and other visual clues led to a definitive date of 1812.

Beethoven’s romantic life was, to say the least, thorny; he made frequent attempts at a relationship with women from high society, which failed because of his more modest social background. Several candidates for the Immortal Beloved have been proposed. Schindler in his biography of the composer named Julie “Giulietta” Guicciardi but this has been disputed. Another candidate is Josephine Brunsvick; in the 1950s, more than a dozen love letters to her from Beethoven were published. She had been married, but after her husband died, Beethoven pursued her to no avail. A portrait of her was found in the same drawer as the “Beloved” letter. A 1994 movie identified the “beloved” as Beethoven’s sister-in-law, Johanna, who was married to his younger brother, Kaspar. After the latter died in 1815, he left sole custody of their son, Karl, to Beethoven, and this led to an acrimonious custody battle which lasted several years, culminating in the nephew’s suicide attempt. The movie made for good drama, but it had little factual evidence to support its theory. And so, barring any future discoveries, the Immortal (Eternal) Beloved will remain a mystery.

Is the unidentified woman in *An die ferne Geliebte* the same Immortal Beloved? Composed in April of 1816, it is a setting of six poems by a 22-year old Alois Jeitteles (1794-1858), a Viennese physician who had made a name for himself from several short poems published in Viennese magazines. He later distinguished himself for his tireless work during a dreadful cholera epidemic in Brno. The work was dedicated to Prince Josef Lobkowitz, one of Beethoven’s closest friends and most generous patrons. *An die ferne Geliebte* opens with a solitary lover seated on a hillside, gazing into the distance and pining for his beloved. He asks the clouds, the brook, the birds, and the breeze to take up his sighs and tears. He resolves, finally, to make a gift of these songs to his beloved.

In the autograph score, the work is titled “An die entfernte Geliebte” (To the lover who is now far away). It is cyclical, with the melody of the first song reprised in the last song; moreover, the same chord opens and closes the work. Some have questioned whether it is, in fact, a song cycle, like those of Schubert and Schumann; the published edition refers to it as a “Liederkreis,” a group of songs of related thought and character, designed to form a musical entity. Cycle or not, the songs blend into one another seamlessly, both melodically and rhythmically, through transitional passages on the piano or, in the case of the third and fourth songs, in the vocal line.

Composed in 1840, Schumann’s *Dichterliebe* (A Poet’s Love), op. 48, is a set of 16 songs from the *Lyrisches Intermezzo* of Heinrich Heine (1797-1856). Born Chaim Harry Heine in Düsseldorf, the poet converted to Protestantism, renaming himself Christian Johan Heinrich

Heine, apparently in an attempt to secure government employment or a university professorship, not open to Jews at that time. Some of his radical writings ran afoul of German censors, causing him to self-exile to Paris in 1831. In 1848 he began to suffer the effects of a painful paralyzing spinal illness that confined him to what he called his “mattress-grave” until his death in February 1856. Heine’s *Lyrisches Intermezzo* consists of a verse Prologue and 65 poems, exploring the conflicting emotions of someone who has just lost his beloved.

Dichterliebe was part of the creative surge of 1840, Schumann’s “Year of Song” during which he produced more than 130 Lieder. This was also the year he married Clara, the daughter of Friedrich Wieck, his piano teacher, who was opposed to the marriage. Vocal composition was then the most lucrative of musical genres. Five long years of legal battles with Wieck had caused the composer considerable financial hardship, and writing songs was an obvious path to gain financial stability. He had also grown frustrated with composing only piano music during the previous decade. Setting poetry to music was not only an outlet for expressing his love for Clara, but a means of achieving a synthesis of music and poetry which had been an ideal he had long aspired to achieve.

Schumann’s knowledge and appreciation for poetry served him in finding the right poems to set musically. His own psychological tendency and the prevailing literary taste led to his attraction to gloomy, melancholic, and dramatic themes. Furthermore, he was fascinated with the concept of romantic irony, in which an author creates an illusion of beauty, only to shatter this illusion with a sudden shift in tone, a personal comment, or a drastic statement of contradiction. *Dichterliebe*, in the words of one writer, opens with the poet’s “blissful reverie on love” followed by “a progression of regret, pleading, reconciliation and forgiveness” that ends with him “so disconsolate that he prepares to drown his love, his sorrows and his dreams in a coffin in the deep sea.”

Completed over a period of nine days in 1840, the cycle was originally titled *Poetry by Heinrich Heine 20 Lyrics and Songs from the Lyric Intermezzo*, and was dedicated to Schumann’s friend, Felix Mendelssohn. According to Rufus Hallmark (“The Sketches for *Dichterliebe*,” *19th-Century Music*, I:2, November 1977), Schumann initially conceived of setting a larger number of songs but settled on twenty, as found in the autograph score. The sketches and score manuscripts agree on May 24 as the starting date, and the last song in the score is dated May 30-June 1. On June 2, 1840, he offered the 20 songs to the Berlin publishers Bote & Bock, who deemed the song cycle too ambitious an undertaking for their young firm. Schumann then offered the songs to 3 different firms in 1843: Breitkopf und Hartel (Aug 31), Böhme (Oct 6), and Peters (Nov. 14). It was accepted by Peters.

Issued in September 1844, the published work comprised only sixteen songs and a revised title: *Poet’s Love: A Cycle of Songs from the Book of Songs by H. Heine*, Op. 48, with a dedication to the German soprano Wilhelmine Schröder-Derient. The other four songs from the autograph score were published separately. Hallmark contends that Schumann eliminated these songs to tighten the dramatic narrative. He concludes, “The evolution of *Dichterliebe* is a story of artistic decisions artfully made—in the choice of texts, in the setting of melodies, and in the development of a new tension in the relationship of voice and piano.”

Artistic Director and Conductor

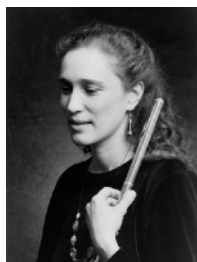


Franz Vote, NMPAS Artistic Director and conductor, a native of Los Angeles, studied at California State University Northridge and served on the faculties of the Aspen Music Festival and the Eastman School of Music. His first post as opera conductor was at the Musiktheater im Revier in Gelsenkirchen, 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. Maestro Levine then invited him to join the Met

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* 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



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 television broadcasts in Berlin, Spanish National Television, Austrian National Television, and on 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.

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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.

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NMPAS Recital Series Concert 1

Tim Willson, *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*, with and Nate Salazar, *piano*

Closing Concert featuring participants of Santa Fe 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



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The New Mexico Bach Chorale with Maestro Vote

Photo by John Sadd

New Mexico Performing Arts Society

3201 Zafarano Dr, Suite C #236, Santa Fe, NM 87507

Phone: 505-474-4513

Email: info@nmpas.org

Website: www.nmpas.org



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NMPPAS

New Mexico Performing Arts Society

Porta patet, cor magis - the door stands open - more so the heart