



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

ANNUAL NEW MEXICO BACH SOCIETY CONCERT



JOHANN SEBASTIAN BACH
Arias, Duets, Choral Settings
and Keyboard Music

Sunday, March 28, 2021 ~ 5:30 pm

Immaculate Heart of Mary Chapel
50 Mount Carmel Road
Santa Fe, New Mexico

*SPONSORED BY NEW MEXICO ARTS, SANTA FE ARTS & CULTURE DEPARTMENT
AND NMPAS DONORS*



POWELL FLUTES
BOSTON

Play More

powellflutes.com
#WeAreVQPowell



NEW MEXICO PERFORMING ARTS SOCIETY
ANNUAL NEW MEXICO BACH SOCIETY CONCERT
SUNDAY, March 28, 2021 ~ 5:30 pm

Program

Prelude and Fugue no. 8 in E-flat minor, BWV 853
from *The Well-Tempered Clavier (Book I)*

Soprano/Alto Duet :“Wenn Sorgen auf mich dringen,”
from Cantata *Ach Gott, wie manches Herzeleid*, BWV 3

Bass Recitative: “Mein Wandel auf der Welt,”
from Cantata, *Ich will den Kreuzstab gerne tragen*, BWV 56

Alto Aria: “Können Tränen meiner Wangen nichts erlangen,”
from *St. Matthew Passion*, BWV 244

Tenor Aria: “Ach, mein Sinn,” from *St John Passion*, BWV 245

Bass Recitative and Arioso: “Ich stehe fertig und bereit”
from Cantata, *Ich will den Kreuzstab gerne tragen*, BWV 56

Chorale: “Komm o Tod, du schlafes Bruder,”
from Cantata *Ich will den Kreuzstab gerne tragen*, BWV 56

Intermission

Prelude and Fugue no. 10 in E minor , BWV 855
from *The Well-Tempered Clavier (Book I)*

Alto Aria: “Schäme dich, o Seele nicht”
from Cantata, *Herz und Mund und Tat und Leben*, BWV 147

Bass Aria: “Endlich wird mein Joch”
from Cantata, *Ich will den Kreuzstab gerne tragen*, BWV 56

Soprano Aria: “Quia respexit”
from *Magnificat in D major*, BWV 243

Alto/Tenor Duet: “Wie selig sind doch die”
from Cantata, *Ein feste Burg ist unser Gott I*, BWV 80

Chorale: “Das Wort sie sollen lassen stahn”
from Cantata, *Ein feste Burg ist unser Gott*, BWV 80

MEMBERS OF THE NEW MEXICO BACH SOCIETY CHORALE
Franz Vote, *Artistic Director and Conductor*

Jennifer Perez, *soprano*
Kehar Koslowsky, *alto*
André García-Nuthmann, *tenor*
Travis Bregier, *bass*
Natasha Stojanovska, *piano*
Joel Beckett, *cello*



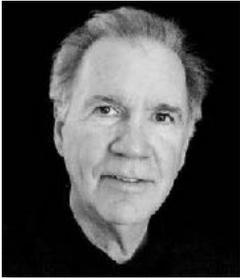
This project is supported in part by New Mexico Arts, a division of the Department of Cultural Affairs, and by the National Endowment for the Arts.

Spring 2021 NMPAS programs are partially sponsored by the Santa Fe Arts & Culture Department



THE CITY OF
SANTA FE
ARTS & CULTURE
DEPARTMENT

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
Santa Fe, NM 87505



Trails West Realty, Ltd.

Mindy DeMott

ABR, CRS,
SFAR Realtor of the Year 2016

(505) 988-7285 BUSINESS

(505) 501-2706 CELL

(505) 983-0310 DIRECT

Mindy.DeMott@comcast.net

2000 Old Pecos Trail

Santa Fe, NM 87505

www.MindyDeMott.com

www.cbsantafe.com

www.coldwellbanker.com

NM # 41537



Each Office is Independently Owned and Operated

SANTA FE FLUTE IMMERSION • May 24-29, 2021

Immaculate Heart Retreat Center • Santa Fe, NM

Unique, Collaborative, Fun!

An in-depth, highly individualized experience you will never forget!

THE MAJOR WORKS:

CORE REPERTOIRE FOR FLUTE AND PIANO!

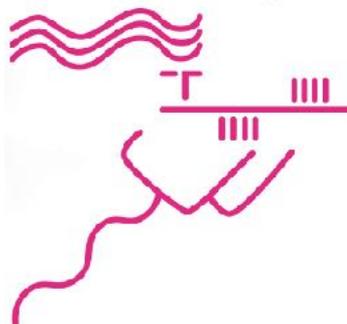
- Melissa Colgin-Abeln, Professor of Flute, UT-El Paso
- Tracy Doyle, Director of the School of Music, University of Puget Sound
- Linda Marianiello, International soloist and recording artist, Artistic Director, Santa Fe, NM
- Valerie Potter, Professor of Flute, UNM Albuquerque and Principal Flute, 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, Martín, 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](tel:505.474.4513) or info@nmpas.org

Sponsored by Verne Q. Powell Flutes and Del Norte LOV Foundation



Artist Bios

Joel Beckettell 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.



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.

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.



Mezzo-soprano **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 Efron, Kenneth Slowik, and J. Reilly Lewis.

Jennifer Perez holds an MM in vocal performance from the University of New Mexico. Operatic roles include: 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 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. She is currently completing her DMA at Northwestern University. She received her Artist Diploma and MM in Piano Performance from Indiana University, and BM from Lynn University.

Texts and Translations

CANTATA BWV 3: ACH GOTT, WIE MANCHES HERZELEID (OH GOD, HOW MUCH HEARTACHE)

DUET: "Wenn Sorgen auf mich dringen" ("When cares bear down on me")

*Wenn Sorgen auf mich dringen,
Will ich in Freudigkeit
Zu meinem Jesu singen.
Mein Kreuz hilft Jesus tragen,
Drum will ich gläubig sagen:
Es dient zum besten allezeit.*

When cares bear down on me
I will with joyfulness
Sing to my Jesus.
Jesus helps me to carry my cross,
So I will devoutly say,
Things always works out for the best.

CANTATA BWV 56: ICH WILL DEN KREUZSTAB GERNE TRAGEN (I WILL GLADLY CARRY THE CROSS)

RECIT: "Mein Wandel auf der Welt" ("My life in the world")

*Mein Wandel auf der Welt
Ist einer Schifffahrt gleich:
Betrübnis, Kreuz und Not
Sind Wellen, welche mich bedecken
Und auf den Tod
Mich täglich schrecken;
Mein Anker aber, der mich hält,
Ist die Barmherzigkeit,
Womit mein Gott mich oft erfreut.
Der ruft so zu mir:
Ich bin bei dir,
Ich will dich nicht verlassen noch versäumen!
Und wenn das wütenvolle Schäumen
Sein Ende hat,
So tret ich aus dem Schiff in meine Stadt,
Die ist das Himmelreich,
Wohin ich mit den Frommen
Aus vielem Trübsal werde kommen.*

My life in the world
Is like a sea voyage:
Sorrow, cross and hardship
Are waves that cover me,
And unto death
Frighten me daily.
But the anchor that saves me
Is compassion,
With which my God oft gladdens me.
Thus He calls to me:
I am with you,
I will not leave or fail you!
And when the seething spray
Comes to an end,
I will walk from the ship to my city,
Which is the heavenly kingdom,
Whereto I, with the righteous,
From great misery will draw nigh.

ST. MATTHEW PASSION, BWV 244

ARIA: "Können Tränen meiner Wangen"
("If the tears upon my cheeks can nothing reap")

*Können Tränen meiner Wangen
Nichts erlangen,
O so nehmt mein Herz hinein!
Aber lasst es bei den Fluten,
Wenn die Wunden milde bluten,
Auch die Opferschale sein.*

If the tears upon my cheeks
Can nothing reap,
Then take my heart as well!
But as they flow,
If the wounds gently bleed,
Let it also be the offering cup.

ST. JOHN PASSION, BWV 245

ARIA: "Ach, mein Sinn" ("Oh, my mind")

*Ach, mein Sinn,
Wo willst du endlich hin,
Wo soll ich mich erquicken?
Bleib ich hier,
Oder wünsch ich mir
Berg und Hügel auf den Rücken?
Bei der Welt ist gar kein Rat,
Und im Herzen
Stehn die Schmerzen
Meiner Missetat,
Weil der Knecht den Herrn verleugnet hat.*

Oh, my mind,
Where will you go at last,
Where shall I refresh myself?
Should I stay here,
Or do I wish that
Mountains and hills were behind me?
The world gives no counsel.
And in my heart
Is the sorrow
Of my misdeeds,
For the servant hath denied the Lord.

CANTATA BWV 56: ICH WILL DEN KREUZSTAB GERNE TRAGEN
(I WILL GLADLY CARRY THE CROSS)

RECIT./ ARIOSO: "Ich stehe fertig und bereit" ("I stand ready and prepared")

*Ich stehe fertig und bereit,
Das Erbe meiner Seligkeit
Mit Sehnen und Verlangen
Von Jesus Händen zu empfangen.
Wie wohl wird mir geschehn,
Wenn ich den Port der Ruhe werde sehn.
Da leg ich den Kummer auf einmal ins Grab,
Da wischt mir die Tränen mein Heiland selbst ab.*

I stand ready and prepared
To receive the inheritance of my salvation
With yearning and longing
From Jesus' hands.
How well I would fare,
If I could see the harbor of peace.
There will I lay my sorrow in the grave at once,
There my Savior will wipe away my tears.

CHORALE: "Komm o Tod, du schlafes Bruder" ("Come, o death, brother of sleep")

*Komm, o Tod, du Schlafes Bruder,
Komm und führe mich nur fort;
Löse meines Schiffeleins Ruder,
Bringe mich an sichern Port!
Es mag, wer da will, dich scheuen,
Du kannst mich vielmehr erfreuen;
Denn durch dich komm ich herein
Zu dem schönsten Jesulein.*

Come, o death, brother of sleep,
Come and lead me away;
Release the rudder of my little ship,
Bring me to a safe harbor!
Whoever wants to may shun you,
But you may delight me instead.
For through you I will come
To the most beautiful little Jesus.

ARIA: "Endlich wird mein Joch" ("Finally must my yoke")

*Endlich, endlich wird mein Joch
Wieder von mir weichen müssen.
Da krieg ich in dem Herren Kraft,
Da hab ich Adlers Eigenschaft,
Da fahr ich auf von dieser Erden
Und laufe sonder matt zu werden.
O gescheh es heute noch!*

Finally, finally must my yoke
Be removed from me again.
Then, I will fight with the power of the Lord,
Then, I will have the virtues of an eagle,
Then, I will travel from this earth,
And run without becoming weary.
Oh, that it would happen today!

CANTATA BWV 147: HERZ UND MUND UND TAT UND LEBEN
(HEART AND MOUTH AND DEED AND LIFE)

ARIA: "Schäme dich, o Seele nicht" ("Be not ashamed, o my soul")

*Schäme dich, o Seele nicht,
Deinen Heiland zu bekennen,
Soll er dich die seine nennen
Vor des Vaters Angesicht!
Doch wer ihn auf dieser Erden
Zu verleugnen sich nicht scheut,
Soll von ihm verleugnet werden,
Wenn er kommt zur Herrlichkeit.*

Be not ashamed, o my soul,
To confess your Savior.
He shall name His own to you
In the presence of the Father!
Yet he who, on this earth,
Does not shrink from denying Him,
Shall not be denied by Him,
When He comes in glory.

MAGNIFICAT IN D MAJOR, BWV 147

ARIA: "Quia respexit" ("For He has regarded")

*Quia respexit humilitatem ancillae suae.
Ecce enim ex hoc beatam me dicent.*

For He has regarded the lowliness of His
handmaiden. Behold, from henceforth, I will
be called blessed [by all generations].

CANTATA BWV 80: EIN FESTE BURG IST UNSER GOTT
(A MIGHTY FORTRESS IS OUR GOD)

DUET: "Wie selig sind doch die" ("How blessed are they")

*Wie selig sind doch die, die Gott im Munde tragen,
Doch selger ist das Herz, das ihn im Glauben trägt!
Es bleibt unbesiegt und kann die Feinde schlagen
Und wird zuletzt gekrönt, wenn es den Tod erlegt.*

How blessed are they, who carry the name of
God on their lips, yet more blessed is the heart
that holds Him through faith! It remains
undefeated and can batter the enemy, and will
finally be crowned, when it gives way to death.

CHORALE: "Das Wort sie sollen lassen stahn" ("They shall allow the Word to stand")

*Das Wort sie sollen lassen stahn
Und kein' Dank dazu haben.
Er ist bei uns wohl auf dem Plan
Mit seinem Geist und Gaben.
Nehmen sie uns den Leib,
Gut, Ehr, Kind und Weib,
Laß fahren dahin,
Sie habens kein' Gewinn;
Das Reich muß uns doch bleiben.*

They shall allow the Word to stand,
And get no thanks for it.
He is assuredly with us on the plain,
With his spirit and bounties.
If they take our body,
Estate, honor, child, and wife;
Though all these depart,
They profiteth not.
The kingdom must remain with us.

About the Program

The Well-Tempered Clavier (WTC), BWV 846–893, is a two-volume collection of preludes and fugues in all 24 major and minor keys, composed for solo keyboard. In Bach's time "clavier" was a generic name indicating a variety of keyboard instruments, typically harpsichord or clavichord and also organ. Today, these works are often performed on the modern piano.

The title page of WTC I, composed in the early 1720s and dated 1722 in the autograph score, contains this inscription: "For the profit and use of the studious musical young, and also for the special diversion of those who are already skillful in this study, composed and made by Johann Sebastian Bach, for the time being Capellmeister and Director of the Chamber-music of the Prince of Anhalt-Cothen." The second book was compiled in Leipzig some 20 years later. Later composers inspired by the WTC include Chopin and Shostakovich who each wrote 24 Preludes and Fugues for piano, and Castelnuovo-Tedesco who wrote them for two guitars.

The conductor, pianist, and composer Hans von Bülow (1830-1894) called the WTC the "Old Testament" of music, vis-à-vis the Beethoven Sonatas as the "New Testament." The pianist Philippe Entremont recounts an anecdote about how von Bülow responded to the audience's endless call for encores by telling them, "Ladies and Gentlemen! If you do not stop this immediately I shall play you Bach's 48 preludes and fugues from beginning to end!" The audience laughed but stopped applauding knowing that von Bülow was able to perform the work from memory.

The vocal works in this concert were written during Bach's tenure as Cantor at St. Thomas Church in Leipzig. *Magnificat* in D, BWV 243, is Bach's first major liturgical composition on a Latin text. It is also known as the Cantic of Mary found in the Gospel of Luke (L:46-55). The name comes from the first line of the song in Latin (*Magnificat anima mea Dominum*, or "My soul magnifies the Lord"). Over the centuries, musical settings have been created for the Magnificat, including chants in all eight modes of plainsong. In 1723 Bach wrote a first version in the key of E-flat Major, then added four hymns for Christmas Day. The following year, he composed a new version without the Christmas hymns, and changed the key to D Major, to accommodate the addition of trumpets. After both versions were published in the 19th century, this version became the standard for performance

The 1794 obituary of Bach states that he wrote "five Passions, of which one is for double chorus." *St. Matthew Passion* is the one for a double chorus; *St. John Passion* is the only other extant work in the genre that is authenticated as Bach's work. What other Passions? He owned an anonymous copy of a *St. Luke Passion* (BWV 246) that is regarded as spurious. There is a largely lost *St. Mark Passion* (BWV 247) written in 1731, with some choruses used in the *Christmas Oratorio*, and a parody of music from the so-called *Trauer-Ode*, "Lass, Fürstin, lass noch einen Strahl" ("Let, Princess, let still one more glance"), BWV 198, a secular cantata composed as a funeral ode first performed on October 17, 1727. The "fifth" Passion possibly refers to Passion music Bach composed before Leipzig, parts of which may have been used in his two extant Passions.

By the time Bach assumed his post in Leipzig, there had already been a long history of Passion music—musical settings telling the story of the final, short period in the life of Jesus. Every year for Good Friday Vespers, a Passion would be performed in one of Leipzig's two principal Lutheran churches, St. Thomas and St. Nicholas. These performances would mark the high point of the liturgical year. The basic narrative of the Passions is the same: Jesus is betrayed by Judas, one of his disciples. He is tried, crucified, and buried. The libretto comprises recitatives and choruses taken verbatim from the Gospel narrative, sung by a tenor representing the Evangelist and by other singers taking the parts of various characters. Commentary on the action is presented in arias with original text, and interspersed throughout are Lutheran chorales using hymn tunes and texts familiar to a congregation of Bach's contemporaries.

St. John Passion is the older of the surviving Passions by Bach, written in 1724, his first year as director of church music in Leipzig, and first performed on April 7 at Good Friday Vespers in St. Nicholas Church. Bach revised it in 1725, 1732, and 1749. The anonymous libretto is based on the Passion story as told in the Gospel of John, which emphasizes Christ's divine origin, rather than his humanity, as told by the other evangelists—Matthew, Luke and Mark. It is possible that Bach himself put together the libretto, collecting and adapting various religious poems and texts for the commentaries. The text of the tenor aria, "Ach, mein Sinn," by Christian Weise (1642-1708), deals with Peter's disquiet and remorse after thrice denying he knew Jesus.

During his tenure as the ducal concertmaster in Weimar (1714-1717), Bach wrote an earlier setting of the Passion according to St. Matthew, but this has not survived. In Leipzig, he chose Christian Friedrich Henrici, a postal official in the city who wrote under the pseudonym Picander, to write a new libretto, based on chapters 26 and 27 of the Gospel of Matthew in the Luther Bible. The *St. Matthew Passion* in its full surviving version was first performed on Good Friday, April 11, 1727, in St. Thomas Church. It was revised for April 15, 1729; again for March 30, 1736; and finally for March 23, 1742—the version that is performed today. In Part Two, the Evangelist has recounted that Pontius Pilate had released Barabbas as demanded by the crowd, and then ordered Jesus to be scourged. The alto delivers a recitative pleading that the scourging be ceased, followed by the aria, "Können Tränen meiner Wangen nichts erlangen."

Bach composed more than 200 cantatas, at least a dozen of which are considered lost. His earliest cantatas date from 1707, the year he moved to Mühlhausen (1707-1708), although he may have begun composing them at his previous post in Arnstadt (1703-1707). (In 1705-1706, Bach famously left his post for four months visiting the organist and composer Dieterich Buxtehude in the northern city of Lübeck.) Most of Bach's church cantatas date from his first years as *Thomaskantor* and director of church music in Leipzig, beginning in 1723 until his death in 1750.

Part of Bach's job was to perform a church cantata every Sunday and holiday at St. Thomas and St. Nicholas churches. Starting after Trinity Sunday of 1723, Bach regularly composed a new cantata every week, although some of these cantatas were adapted (at least in part) from works he had composed before Leipzig. Works from three annual cycles of cantatas for the liturgical calendar have survived. In addition to the church

cantatas, Bach wrote about 50 sacred cantatas for weddings or civil events, but fewer than half have survived with both text and music. Bach's cantatas usually require four soloists and a four-part choir, but he also wrote solo cantatas and dialogue cantatas for two singers.

Ach Gott, wie manches Herzeleid ("Oh God, how much heartache"), BWV 3, is a chorale cantata—one based on a Lutheran chorale—composed for the Second Sunday after Epiphany and first performed on January 14, 1725. The chorale is based on the hymn published in 1587 by Martin Moller (1547-1606), which is a meditation on Jesus as a comforter in distress.

Part of Bach's third cantata cycle, *Ich will den Kreuzstab gerne tragen* ("I will gladly carry the cross"), BWV 56, was composed for the 19th Sunday after Trinity. First performed in Leipzig on October 27, 1726, it is a solo cantata for a bass. Bach rarely used the word "cantata" to refer to a composition: the autograph score of BWV 56 is one of a few cases where he did. The text, by Christoph Birkmann (1703-1771), German theologian and minister and pupil of Bach, describes Christian life as a voluntary journey "carrying the cross." The prescribed Gospel reading talks of Jesus traveling by boat, and here the poet compares life to a sea voyage, and at the end yearns for death as the ultimate destination. This final desire for death is reinforced by the closing chorale, "Komm, o Tod, du Schlafes Bruder" ("Come, o death, you brother of sleep") from the 1653 hymn "Du, o schönes Weltgebäude" ("You, o beautiful universe") by Johann Franck (1618-1677), a German politician, poet and hymnist, which also uses the imagery of a sea voyage.

Written with an anonymous text for the Feast of the Visitation on July 2, 1723, *Herz und Mund und Tat und Leben* ("Heart and mouth and deed and life"), BWV 147, is part of Bach's first cantata cycle in Leipzig. The feast commemorates Mary's visit to Elizabeth as narrated in the prescribed reading for the feast day. Bach based the music on his earlier Advent cantata, BWV 147a, written in Weimar in 1716, with a text by the court poet Salomon Franck (1629-1725). He expanded it from six to ten movements and replaced the closing chorale with the hymn "Jesu, meiner Seelen Wonne" (1661) by Martin Janus (1620-1682), with a melody by Johann Schop (1590-1667), which became popular in Bach's harmonization as "Jesu, Joy of Man's Desiring."

Bach's chorale cantata for Reformation Day, *Ein feste Burg ist unser Gott* ("A Mighty Fortress Is Our God"), BWV 80, is also a reworking of one of his Weimar cantatas, *Alles, was von Gott geboren* ("All that is born of God"), BWV 80a. The first Leipzig version, BWV 80b, may have been composed as early as 1723, some five months after Bach had moved to Leipzig. A few years later he revised it with a new text by Salomon Franck and incorporated Luther's hymn, "Ein feste Burg ist unser Gott," arguably the most famous Lutheran chorale.

© 2021 Tomás C. Hernández
Rochester, New York

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.

PORTA PATET, COR MAGIS (“The door stands open - more so the heart.”)

This is a well-known salutation with which pilgrims and guests were welcomed at monasteries in the past. We can't think of any better reason to make music!

When you give to NMPAS, you support masterpieces that exist onstage today only because of the generosity of those who cherish this beautiful art form.

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).

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.

The New Mexico Performing Arts Society, currently in our 10th season, is deeply grateful to all of our supporters for helping us to 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.

Please consider a tax-deductible donation payable to:
New Mexico Performing Arts Society
3201 Zafarano Drive, Suite C#236, Santa Fe, NM 87507

NMPAS Collaborations 2012-2021

Immaculate Heart of Mary Retreat and Conference Center* Archdiocese of Santa Fe*
Holy Faith Episcopal Church Santa Fe*
National Flute Association
Serenata of Santa Fe*
Public Schools in Santa Fe, Los Alamos, Las Cruces, Taos,
Albuquerque, and others
New Mexico School for the Arts*
Santa Fe Symphony*
Verne Q. Powell Flutes
Brannen Brothers Flutemakers
Tim Bower, The Burkart Repair Center
Chatter Albuquerque*
Carrizozo Music*
St. Paul Lutheran Church Albuquerque*
First United Methodist Church Albuquerque*
Adaptive Ski Program*
New Mexico State University Las Cruces*
New Mexico Museum of Art*
Santa Fe Community Orchestra*
New Mexico Highlands University*
Las Vegas (NM) Community Choir*
Cancer Foundation for New Mexico*
Tourism Santa Fe: Kid's Free Spring Break
Santa Fe Hospitality Networking Group
Ralph T. Coe Foundation for the Arts*
Allan Houser Sculpture Gardens*
Coro de Cámara*
Zia Singers*
Los Alamos Little Theatre*

Yale Association of New Mexico*
Santa Fe Art Auction (Gerald Peters Gallery)
University of New Mexico Music Department - Albuquerque*
Adams State University (Alamosa, CO)
Renesan Institute for Lifelong Learning*
El Rancho de las Golondrinas*
Gonzo Opera, Albuquerque, NM*
University of Texas-El Paso
Cristo Rey Catholic Church*
St. Michael and All Angels Episcopal Church Albuquerque*
Santa Fe Youth Symphony Orchestra Association*
Creative Carlsbad Arts Council* United Church of Los Alamos*
Los Alamos Opera Guild of the Santa Fe Opera*
True Kids 1 (Taos)*
International Complement Society Annual Conference, Santa Fe, NM
The Plaza Hotel, Las Vegas, NM
Santa Fe Women's Ensemble*
Santa Fe Institute's InterPlanetary Festival*
Vocal Artistry Art Song Festival*
Santa Fe High School Choral Department*
Young Voices of the Santa Fe Opera*
Eastern New Mexico University*
New Mexico Highlands University Madrigal Choir* UNM John Donald Robb Musical Trust*
National Hispanic Cultural Center*

**denotes a New Mexico-based nonprofit*

**girls
inc.**

of Santa Fe

Inspiring all girls to be **strong, smart, and bold.**

Inspirar a las niñas a ser **seguras, inteligentes
y decididas.**

NMPAS 2018-2021 Donor List as of March 5, 2021



GRANT FUNDERS

Albuquerque Community Foundation, Garcia
Automotive Group Endowment Fund (2018-2019)
CARES Act Grant through New Mexico
Finance Authority (2020)
Del Norte LOV Foundation
Hoffman-Bravy Charitable Foundation
New Mexico Arts
New Mexico Highlands University Foundation
Paycheck Protection Program First Draw Loan
Santa Fe Arts & Culture Department
Santa Fe Community Foundation COVID-19
Response Fund (2020)
Santa Fe Community Foundation 2020 Fall
Competitive Grant
Santa Fe Community Foundation Celia Lipton Farris and
Victor W. Farris Foundation Fund (2018-2019)
Santa Fe Community Foundation, Vila Fund (2018-2019)
Santa Fe Community Foundation, Wallen-Eloisa
Family Fund (2019-2020)
UNM John Donald Robb Musical Trust

PLATINUM CIRCLE (\$10,000-\$24,999)

Anonymous
2018 Matching Grant Consortium

GOLD CIRCLE (\$7,500-\$9,999)

2019 Matching Grant Consortium
David and Megan Van Winkle and Texas Instruments Foundation

SILVER CIRCLE (\$5,000-\$7,499)

Terry Hendrix

BRONZE CIRCLE (\$2,000-\$4,999)

Aaron and Naomi Alter
Judith Auer and George Lawrence
George and Marcia de Garmo
Santa Fe Institute's InterPlanetary Festival
Richard and Sophia Skolnik

SPONSOR (\$1,000-\$1,999)

Anonymous
David Beatty
Rchel Belash and Bob Burman
Charles G. Case II** and Pamela Culwell
Century Bank
Del Norte LOV Foundation
Enterprise Bank and Trust
Spring 2020 Faceboojk Fundraiser
Michael Freccia
Virginia and Ed Fultz
Giving Tuesday 2020 Facebook Fundraiser
Drs. Tomás C. Hernández and Keith S. Reas
Bernhard Holzapfel: In Memory of Barbara Holzapfel
Peter Merrill and Ruth Wallack
Joyce and Whitney Smith
Judy Williams and Elliot Stern**
Charlie and Leah Wilkins

ADVOCATE (\$750-\$999)

John Adams
Verne Q. Powell Flutes

DONOR (\$500-\$750)

Rick Beaubien
Catron Courier
Joyce Idema
Joan and Jeffrey Less
Richard and Susan Lindeborg
Nancy Maret and Tim Willson
David G. Ponder**
Dr. Arthur and Ann Weinstein

PATRON (\$250-\$499)

Anonymous
Anonymous
Allan Affeldt**
Keith K. Anderson and Barbara Lenssen
John** and Barbara Berkenfield
Anne Chognard and James Ammerman
Construction Dispute Resolution Services
John and Lanie Dickel
Bette Evans and Mike Makoid
Maya B. Hoffman
Grayson and Jenifer Kirtland
Edwina Lieb
Richard Morehead and Kenneth Knight
Gary and Mary Moses
Marco and Helen Rizzo
Hassan and Caralu Salam
Martha and Ken Simonsen*
Drew Stewart and Anna Hargreaves

SUPPORTER (\$100-\$249)

Anonymous
Anonymous
Anonymous
John F. Andrews**
Janice J. Arrott
Elizabeth Auer
James** and Diane Bonnell
Jerry and Barbara Bork
Meg Bowles, Richard Price, and Hannah Price
Stuart Brown
Mary Cummings
Daniel and Luann Dehlinger
Judith Diamond and Charles Angevine
Ram and Nancy Dhurjaty
Anne Dwyer
Barbara Fields
John Geffroy
Tjett Gerdom**
Gregory and Mary Alice Gillette
Robert Glick** and Jacquelyn Helin
Leila Hall
Anna Jane Hays
Trish Henning and Tony Lazarro
Robert Hohlfelder
Bernhard Holzapfel
Steve and Rebecca Howard
Paul Isaacson
David H. Johnson and Sheila Conneen
IBM Matching Grants Program
Chase and Christine Keightley
Deniece Korzekwa
Cynthia Lawrence
Diana Lucero
Bob McPherson
Jean A. McCray
Marguerite McGregor
Janet and Charles McMillan
Enrique and Ruth Ortega
Charles H. Palmer
Alexis Perry-Holby
Marco and Helen Rizzo
James S. Rubin and Carolyn Eason
Steve and Lois Rudnick
Barbara J. Rugg
John Serkin and Catherine Kurland
Dr. Peter and Jody Spalding
Camille Tierney
Howard and Cynthia Turner
Ken Tutunjian
Joe Vandiver
John Voorhees
Beth and Tim Wallace
Mary Ann Watjen
Rachel Wixom**
Vernon Yenne
Norman and Barbara Yoffee
Nancy Zeckendorf

FRIEND (\$25-\$99)

Joan Bearzi
Esther** and Randy Bergh
Gwyneth Bertocki
Gerard Bradley
Edith Brown
Lydell Brown
Andrea Cassutt
Barbara Chatterjee
Katherine Chilton
Susan Christensen
Wayne Darnell and Susan Johnson
Mindy and Charles DeMott
Tracy Kane Doyle
Mary Drexler
Laura Fallon
Barbara Fix
Christopher Gibson
Ann Gilmore and Cynthia Wooley
Elssa Green
Ken Hare
Steven Hecht
Brian and Anne Huysman
Margrethe Chinen Kleiber
George Kopp
Lynn Lee
Raymond B. Lyon
Jane S. MacNeil
Sharon McCawley
Bonnie McClain
Ann-Marie McKelvey
Chase Navarre
Marie Newsom
Bob Norris
Liesi Odenweller
Vicky Pavlis
David Perlowin and Paula Scarpellino
Dean Piacente
Gail Robertson
Wendy Rolfe
Sharon and Art Ronnie
Patrick J. Russell and Tee M. Boursaw
Gail P. Samota and Hall A. Acuff
Mary Helen Schaubhuth
Nadine F. Stafford
Mary Stanfield Bradley
Robert Swedberg
Jane Thorngren
Roy and Enid Tidwell
Philip Tschopp
Ken Tutunjian
Kazue Valdez
Andy Vincent
Mary Sue Warner
Ann Watjen
Matt Winegartner
T. Spencer Wright

IN-KIND DONATIONS

Anonymous
Allan Affeldt
Bob Ansheles**
The Archdiocese of Santa Fe
John Berkenfield, Executive Director (ret.), El Rancho
de las Golondrinas**
James Bonnell, Madden Hosea & Associates**
Lisa Buckley*
Barbara Chatterjee*
Fitzhugh Cline*
Donna Eagles*
Nanette Ely-Davies
Bette Evans*
Jo Fisher*
Robert Glick**
Alex Hanna / Invisible City Designs
Hutton Broadcasting
Joyce Idema
Immaculate Heart of Mary Retreat and Conference Center*
Carol A. Karpis (CAK Associates / professional grant
writing and consulting)
Jennifer Kirtland
Regina Klapper*
KHFM Radio
Joan Lamarque*
John Loehr and Meg Keen
Mike Makoid*

Linda Marinaniello
Ruth Ortega, Ortega Insurance Services
The Plaza Hotel (Las Vegas, NM)
David G. Ponder**
James S. Rubin
John Sadd
Saint Michael & All Angels Episcopal Church
Gail Samota*
Santa Fe Institute's 2019 InterPlanetary Festival
The Santa Fe New Mexican
The Santa Fe Reporter
John Serkin
Ken and Martha Simonsen*
Jeff Snodgrass
Nadine F. Stafford
Elliot Stern**
Drew Steward
Total Wine & More
True Kids 1
United Church of Santa Fe
David Van Winkle**
Franz Vote**
Tim Willson

* Guild Member

**Current or past NMPAS Board Member



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.

The CATRON COURIER

The Darn Best
Family-Friendly,
Positive, Constructive,
Just-Plain-Fun
Non-Profit Newspaper
you ever did read!

catroncourier.com



NMPAS 2020-2021 SEASON*

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



Like us on Facebook.

Just type in #NMPERARTS and share with your Facebook friends!



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



Board of Directors

Linda Marianiello, *President*

Franz Vote, *Vice President*

Esther Moses Bergh, *Secretary*

David G. Ponder, *Treasurer*

Allan Affeldt, *Board Member-at-Large*

Richard Skolnnik, *Board Member-at-Large*

David Van Winkle, *Board Member-at-Large*

Advisory Board

Aaron Alter, *Composer*

James Bonnell, *Madden Hosea & Associates (Ret.)*

André García-Nuthmann, *Chair, Music Department*

New Mexico Highlands University

Kayla Paulk, *Instructor of Music, Eastern*

New Mexico University

Elliot Stern, *Business Development, Amenergy, Inc.*

Rachel de W. Wixom, *President/CEO, Ralph T. Coe*

Foundation for the Arts

NMPAS Emeritus Board Members

John F. Andrews

Bob Ansheles

John Berkenfield

Chuck Case

Linda Childers, *Founder*

Monika Cosson, *Founder*

Donna Elliot

Scott Haley

Christopher Ihlefeld, *Founder*

Brian Lee

Peter Merrill

Lori Stevens

**The New Mexico Performing Arts Society is a 501(c)(3) public charity.
Donations to NMPAS are tax-deductible to the extent allowed by law.**

One- Stop Shopping for All Your Decorating Needs



Carpet ♦ Tile ♦ Wood ♦ Laminate ♦ Cork
Bamboo Vinyls ♦ Stone ♦ Benjamin Moore
Paints Stains ♦ Hunter Douglas Window
Treatments American Clay ♦ Sundries

**Free Estimates ♦ Free Design Consulting
Professional Installations**

We're locally owned with over 31 years in business.
The dollars you spend with us stay in the
community.

Coronado Paint & Decorating

2929 Cerrillos Road, Santa Fe, NM

87507 Phone: 505-474-5333

www.coronadodecorating.com

NEED HELP TO MANAGE?

Financial advice for people and organizations like you.



JOHN R. ADAMS

Financial Advisor

125 Lincoln Avenue, Suite 200
Santa Fe, NM 87501
O 505.982.1904 // TF 800.233.4108
john.adams@raymondjames.com
johnradams.net

Free review of your goals and needs.

RAYMOND JAMES®

Raymond James & Associates, Inc., member New York Stock Exchange/SIPC. 19-BR3HL-0033 AW 7/19

COLLECTIONS SPOTLIGHT

Artists create and inspire



An interactive-online experience...

Native artists bring us together to discuss and interpret the Coe's collection.

Third Tuesday each month, 3pm MDT

Visit coeartscenter.org for more details

In partnership with
First American Art Magazine

COE CENTER
1590 B Pacheco Street, Santa Fe, NM 87505
www.coeartscenter.org • 505.983.6372



NMPAS

New Mexico Performing Arts Society

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