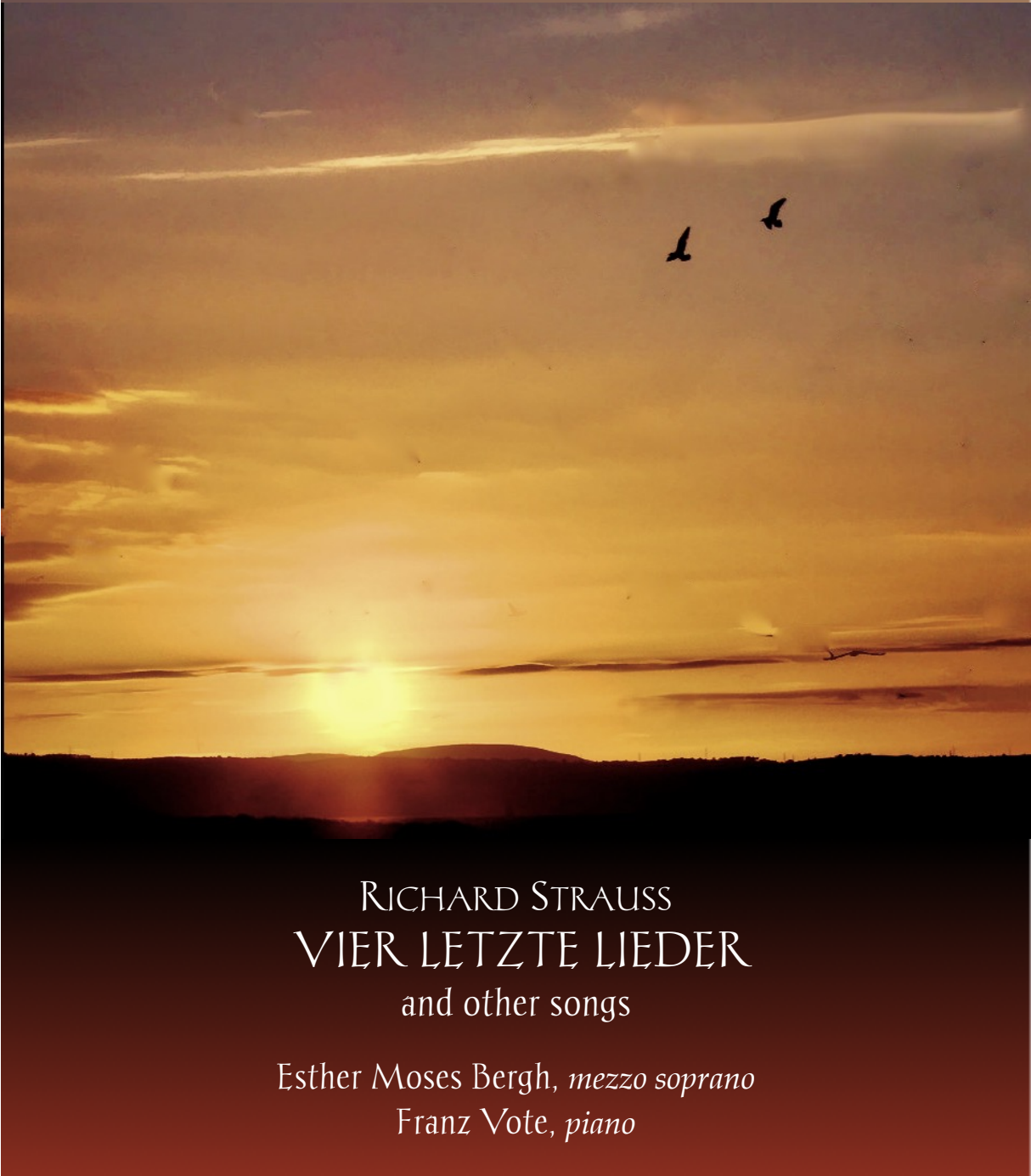




NEW MEXICO PERFORMING ARTS SOCIETY
Franz Vote, Artistic Director & Conductor

RECITAL SERIES III CONCERT



RICHARD STRAUSS
VIER LETZTE LIEDER
and other songs

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

Saturday, April 24, 2021 ~ 7:00 pm

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

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NEW MEXICO PERFORMING ARTS SOCIETY
RECITAL SERIES III CONCERT
SATURDAY, April 24, 2021 ~ 7:00 pm

RICHARD STRAUSS (1864-1949)

Freundliche Vision (*Fünf Lieder*, op. 48, no. 1)

Text: Otto Julius Bierbaum (1865-1910)

Ständchen (*Sechs Lieder*, op. 17, no. 2)

Text: Adolf Friedrich von Schack (1815-1894)

Traum durch die Dämmerung (*Drei Lieder*, op. 29, no. 1)

Text: Otto Julius Bierbaum

Morgen! (*Vier Lieder*, op. 27, no. 4)

Text: John Henry Mackay (1864-1933)

Zueignung (*Acht Lieder aus Letzte Blätter*, op. 10, no. 1)

Text: Hermann von Gilm (1812-1864)



Vier Letzte Lieder, op. posth.

Frühling

September

Beim Schlafengehen

Texts: Hermann Hesse (1877-1962)

Im Abendrot

Text: Joseph von Eichendorff (1788-1857)

ESTHER MOSES BERGH, *mezzo soprano*

FRANZ VOTE, *piano*



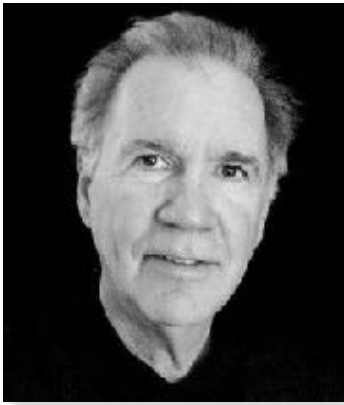
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Spring 2021 NMPAS programs are partially sponsored by
the Santa Fe Arts & Culture Department



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

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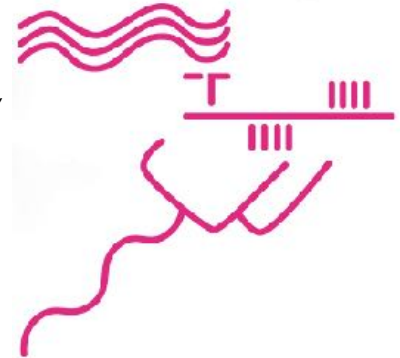
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- Daily Warmups
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- Romantic Sonatas and Suites by Godard, Reinecke and Widor
- French Conservatory Pieces by Chaminade, Enesco, Fauré and Gaubert
- 20th-Century Sonatas by Copland, Martínů, Poulenc and Prokofiev
- Participants will choose a movement from the Repertoire List to perform in the Closing Concert



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Artist Bio



Esther Moses Bergh, *mezzo soprano*, returns to the New Mexico Performing Arts Society this season, where she has performed as soloist in Bach cantatas and Oratorios, Verdi and Wagner opera scenes, and the Mozart *Requiem*.

Recent performances include soloist at St. Thomas Aquinas in Rio Rancho, NM and the New Year's Eve celebration with Opera Southwest. She has been part of world premiers of *Down on the Pharma* by New Mexico composer, Daniel Steven Crafts, his "beauty pageant" show: *And the Winner Is* and *Cellular World* with Gonzo Opera. She was cover in the title role of Verdi's *Aida* with Opera Southwest and appeared in their "Puccini and Popcorn" series at the Albuquerque Museum.

A New Mexico native, Esther worked and trained in the Pacific Northwest, where she was part of the statewide outreach, chorus roster and concert soloist with the Portland Opera for more than a decade. Esther has performed as soloist with the Oregon East Symphony in Mahler's *Fourth Symphony* and Mozart's *Requiem*. She has been featured with the Rose City Chamber Orchestra, Kids' Concert and Yuletide Pops with the Oregon Symphony, and Bach's *St. John Passion* with Choral Arts Ensemble of Portland. Other performances include Pergolesi's *Stabat Mater* with the Chamber Orchestra of Albuquerque and Haydn's *Lord Nelson Mass* with the Cincinnati Conservatory of Music.

Operatic roles include the title role in Puccini's *Suor Angelica*, Beggar Woman in *Sweeney Todd* with Musical Theatre Southwest, Arsena in *Gypsy Baron*, Fatima in *Abu Hassan*, Laetitia in Menotti's *Old Maid and the Thief*, and Tullia in the American premier of Vivaldi's *Ottone in Villa* at the Cincinnati Conservatory. She has been a featured soloist with the Albuquerque Philharmonic and the Tanglewood Music Center Orchestra, as well as soloist in the staged oratorio, Vivaldi's *Juditha Triumphans*, at the Opera Theatre of Lucca, Italy.

Esther holds performance & music education degrees from the University of New Mexico and received her Master of Music from the College-Conservatory of Music (CCM) at the University of Cincinnati. Esther enjoys raising her children, gardening and learning beekeeping. She teaches budding adolescent musicians in the local public schools in Albuquerque.

Texts and Translations

FREUNDLICHE VISION

*Nicht im Schlafe hab' ich das geträumt,
Hell am Tage sah ich's schön vor mir:
Eine Wiese voller Margeritten;
Tief ein weisses Haus in grünen Büschen;
Götterbilder leuchten aus dem Laube.
Und ich geh' mit Einer, die mich lieb hat,
Ruhigen Gemütes in die Kühle
Dieses wessen Hauses, in den Frieden,
Der voll Schönheit wartet, dass wir kommen.*

STÄNDCHEN

*Mach auf, mach auf, doch leise mein Kind,
Um keinen vom Schlummer zu wecken.
Kaum murmelt der Bach, kaum zittert im Wind
Ein Blatt an den Büschen und Hecken.
Drum leise, mein Mädchen, dass nichts sich regt,
Nur leise die Hand auf die Klinke gelegt.

Mit Tritten, wie Tritte der Elfen so sacht,
Um über die Blumen zu hüpfen,
Flieg leicht hinaus in die Mondscheinnacht,
Zu mir in den Garten zu schlüpfen.
Rings schlummern die Blüten am rieselnden Bach
Und duften im Schlaf, nur die Liebe ist wach.

Sitz nieder, hier dämmert's geheimnisvoll
Unter den Lindenbäumen,
Die Nachtigall uns zu Häupten soll
Von unseren Küssen träumen,
Und die Rose, wenn sie am Morgen erwacht,
Hoch glühn von den Wonnenschauern der Nacht.*

TRAUM DURCH DIE DÄMMERUNG

*Weite Wiesen im Dämmergrau;
Die Sonne verglomm, die Sterne ziehn;
Nun geh' ich hin zu der schönsten Frau,
Weit über Wiesen im Dämmergrau,
Tief in den Busch von Jasmin.

Durch Dämmergrau in der Liebe Land;
Ich gehe nicht schnell, ich eile nicht;
Mich zieht ein weiches, sammtenes Band
Durch Dämmergrau in der Liebe Land,
In ein blaues, mildes Licht.*

A PLEASANT VISION

I was not asleep when I dreamt this.
In broad daylight I saw it before me,
A meadow filled with daisies.
A white house, deep within green bushes,
Divine images shining through the arbor.
And I walk with one who loves me,
Quiet mood in the coolness
Of this white house, in peace,
Waiting, full of beauty, for us to come.

SERENADE

Open up, open up! but quietly, my child,
So as not to awaken anyone!
The brook hardly murmuring, on the bushes and hedges,
Barely a single leaf quivering in the wind.
Quietly, my girl, so that nothing stirs,
Gently lay your hand on the latch!

With steps, with elfin steps so soft,
Hop over the flowers,
Simply fly out into the moonlit night,
And sneak towards me into the garden!
All about the flowers are sleeping by the babbling brook
Fragrant in sleep, only love is awake.

Sit down! dusk falls mysteriously
Beneath the linden trees.
Let the nightingale above our heads
Dream of our kisses,
While the roses, when they awaken tomorrow,
Will radiate our raptures of the night.

DREAM THROUGH THE TWILIGHT

Wide meadows in the grey of evening,
The sun dies away, stars appear.
Now I'm going to the most beautiful woman,
Far over the meadows in the grey of evening,
Deep into the jasmine bushes.

Through the grey of evening in the sweet land,
I'm not walking fast, I do not hurry.
I'm led on by a soft, satin ribbon,
Through the grey of evening in the sweet land,
Into a blue, soft light.

MORGEN!

*Und morgen wird die Sonne wieder scheinen
und auf dem Wege, den ich gehen werde,
wird uns, die Glücklichen⁴¹ sie wieder einen
inmitten dieser sonnenatmenden Erde...
und zu dem Strand, dem weiten, wogenblauen,
werden wir still und langsam niedersteigen,
stumm werden wir uns in die Augen schauen,
und auf uns sinkt des Glückes stummes Schweigen...*

ZUEIGNUNG

*Ja, du weißt es, teure Seele,
Daß ich fern von dir mich quäle,
Liebe macht die Herzen krank,
Habe Dank.*

*Einst hielt ich, der Freiheit Zecher,
Hoch den Amethysten-Becher,
Und du segnetest den Trank,
Habe Dank.*

*Und beschworst darin die Bösen,
Bis ich, was ich nie gewesen,
heilig, heilig an's Herz dir sank,
Habe Dank.*

VIER LETZTE LIEDER

Frühling

*In dämmrigen Grüften
Träumte ich lang
Von deinen Bäumen und blauen Lüften,
Von deinem Duft und Vogelsang.*

*Nun liegst du erschlossen
In Gleiss und Zier,
Von Licht übergossen
Wie ein Wunder vor mir.*

*Du kennst mich wieder,
Du lockest mich zart,
Es zittert durch all meine Glieder
Deine selige Gegenwart.*

TOMORROW!

Tomorrow the sun will shine again,
And on the path that I will take,
We, the happy ones, will be united
Amidst this sun-breathing earth ...
To the shore, so broad and blue-waved,
Let us quietly and slowly descend.
Mutely we shall look into each other's eyes,
While silent bliss will fall upon us ...

DEDICATION

Yes, you know it, dear heart,
That far from you, I suffer.
Love make our hearts sick:
Let's give thanks.

Reveling in freedom, I once held
Aloft the amethyst goblet,
And you blessed the drink:
Let's give thanks.

You banished the evil within,
Until, as never before,
I sank, blessedly, upon your heart:
Let's give thanks!

FOUR LAST SONGS

SPRING

In dimly-lit crypts
I have long dreamt
Of your trees and blue breezes,
Of your fragrance and birdsong.

Now you lie open,
Adorned and glistening,
Overflowing with light,
Before me like a miracle.

You know me again,
And lure me tenderly,
All my limbs quiver
Before your beatific presence.

SEPTEMBER

*Der Garten trauert,
kühl sinkt in die Blumen der Regen.
Der Sommer schauert
still seinem Ende entgegen.*

*Golden tropft Blatt um Blatt
nieder vom hohen Akazienbaum.
Sommer lächelt erstaunt und matt
in den sterbenden Gartentraum.*

*Lange noch bei den Rosen
bleibt er stehen, sehnt sich nach Ruh.
Langsam tut er die grossen
müdigewordnen Augen zu.*

BEIM SCHLAFENGEHEN

*Nun der Tag mich müd gemacht,
Soll mein sehnliches Verlangen
Freundlich die gestirnte Nacht
Wie ein müdes Kind empfangen.*

*Hände, laßt von allem Tun,
Stirn vergiß du alles Denken,
Alle meine Sinne nun
Wollen sich in Schlummer senken.*

*Und die Seele unbewacht
Will in freien Flügen schweben,
Um im Zauberkreis der Nacht
Tief und tausendfach zu leben*

IM ABENDROT

*Wir sind durch Not und Freude
Gegangen Hand in Hand,
Vom Wandern ruhen wir beide
Nun überm stillen Land.*

*Rings sich die Täler neigen,
Es dunkelt schon die Luft,
Zwei Lerchen nur noch steigen
Nachträumend in den Duft.*

*Tritt her, und laß sie schwirren
Bald ist es Schlafenszeit,
Daß wir uns nicht verirren
In dieser Einsamkeit.*

*O weiter, stiller Friede!
So tief im Abendrot,
Wie sind wir wandermüde —
Ist das etwa der Tod? —*

SEPTEMBER

The garden mourns,
As cool rain sinks into its flowers.
Summer shudders
Quietly facing its demise.
Leaf after golden leaf
Falls from the tall acacia tree.
Summer smiles, astonished and weary,
In its dying dream of gardenhood.
Yet, still longer with the roses,
Summer abides,
Yet longs for rest,
And slowly lets its now weary
Eyes close.

GOING TO SLEEP

Now that the day has made me weary,
My longing will
Graciously embrace this starry night,
As would a sleepy child.

Hands, cease your activities,
Brow, forget your thoughts,
All of my senses
Now wish to sink into slumber.

And my unfettered soul
Wants to hover in free flight
Within this magic circle of night,
Living deeply and a thousand fold.

AT TWILIGHT

In grief and joy we
Have walked hand in hand.
The two of us now rest from our roaming
Above the quiet countryside.

All about us, the valleys incline toward
The already darkening atmosphere,
Yet two larks ascend
Dreamily into the haze.

Come here and leave them to their hovering.
Soon it will soon be time to sleep,
So let us not get lost
In our solitude.

Continue on, such quiet peace,
So deep in the glow of evening.
How tired we are of wandering -
Is this, perhaps, death?

Translations: Franz Vote and Linda Marianiello

ABOUT THE PROGRAM

Throughout his 70-year career, Richard Strauss maintained a deep affinity for the *lied*. He wrote his first song at age 6 and his last at age 84; altogether he wrote more than 200. The first part of tonight's program comprises five songs written between 1885 and 1900. Strauss chose these poems, not so much for their literary qualities, but for the striking expressive images or situations that ignited his imagination.

While working as an assistant conductor at the Munich Court Opera, Strauss sought a librettist for a possible opera project. He contacted the German journalist and editor, Otto Julius Bierbaum (1865-1910). Although the encounter did not result in any opera, Strauss liked his poems and set several of them to music, two of which are heard this evening. *Freundliche Vision* ("A Pleasant Vision"), is the first song in *Fünf Lieder* (5 Songs), op. 48, composed in 1900. Originally written for voice and piano and orchestrated in 1918, it was featured twice during Strauss's U.S. tours—in Carnegie Hall in 1904, and in Town Hall in 1921. *Traum durch die Dämmerung* ("Dream through the Twilight"), is the first of *Drei Lieder mit Klavierbegleitung* (Three Songs with Piano accompaniment), op. 29, all composed in one day—June 7, 1895. Written for medium voice, the songs were dedicated to the German baritone of the Munich Court Opera, Eugen Gura.

Ständchen ("Serenade") is the second song of *Sechs Lieder* (Six Songs), op. 17, for voice and piano, composed in 1885-1887, with texts by Adolf Friedrich von Schack (1815-1894), a wealthy aristocrat, linguist, diplomat and art collector. Tenor Heinrich Zeller, accompanied by the composer, gave the first public performance on October 28, 1889 at Weimar. Strauss recorded the piece twice: in 1941 conducting the orchestral version (by conductor Felix Mottl written in 1900) with tenor Julius Patzak and the Bavarian State Orchestra; and in 1942 for a radio broadcast from Vienna, accompanying Finnish soprano Lea Piltti at the piano.

Strauss's contemporary, John Henry Mackay (1864-1933), born in Scotland and raised in Germany, wrote the text of *Morgen* ("Tomorrow!"), the last song of *Vier Lieder* (Four Songs), op. 27. Completed on September 9, 1894, they were a gift to his wife soprano Pauline de Ahna, on their wedding the following day. The principal source of inspiration for most of his songs, she provided the impetus for their creation. The couple's musical collaboration, in which the composer performed the dual role of piano accompanist and orchestral conductor, began in the late 1880s and lasted throughout their married life. *Morgen!* was initially set with piano accompaniment and for piano with violin. It was arranged for orchestra with violin solo in 1897. The song remains one of Strauss's best-known and most widely recorded works. Strauss himself recorded it three times: in 1919, accompanying tenor Robert Hutt at the piano; in 1941, conducting the orchestral version with tenor Julius Patzak and the Bavarian State Orchestra.; and on June 11, 1947, for a live radio broadcast, conducting the Orchestra della Svizzera Italiana with soprano Annette Brun.

Zueignung (Dedication) is the fourth song in *Acht Gedichte aus Letzte Blätter* (Eight Poems from "Final Sheaves"), op. 10. Originally titled "Habe dank," the poem is found in the collection *Letzte Blätter* (Final Sheaves") by the Austrian lawyer and poet, Hermann von Gilm (1812-1864). Composed in 1885 for high voice and piano, op. 10 was dedicated to the principal tenor of the Munich Court Opera, Heinrich Vogl. On March 5, 1886, tenor Rudolf Engelhardt gave the first public performance of op. 10 in Meiningen. *Zueignung* was orchestrated in 1838 by the conductor Robert Heger. In 1940 Strauss wrote his own orchestration for Viorica Ursuleac, who sang Helena in his opera *Die ägyptische Helena*. As pianist, he recorded the song three times: in 1919 with the baritone Heinrich Schlusnus, and in 1942 for two wartime radio broadcasts from Vienna: with soprano Maria Reining and another with tenor Anton Dermota.

Strauss was 68 years old when Hitler came to power in 1933, and although he was never a Nazi (or even a sympathizer) himself, he accepted an honorary appointment by Joseph Goebbels, minister of propaganda for the German Third Reich, to be the president of the *Reichsmusikkammer* (State Music Bureau). He claimed not to have sought the appointment, but accepted it because he thought that he could have some leverage with Hitler, who as a young man attended the Austrian premiere of *Salome* in Graz in 1906 and thought highly of the work. Strauss was also appointed principal conductor of the Bayreuth Festival to replace Toscanini, who opposed the Nazis. Strauss was dismissed from the position when he insisted on collaborating with a Jewish librettist Stefan Zweig for a comic opera. But his influence with the Nazi regime saved his Jewish daughter-in-law, wife of his son (and his business manager) Franz, from being sent to a concentration camp, and instead be allowed to stay under house arrest at his villa in Garmisch-Partenkirchen, Bavaria.

After the Nazis surrendered in May 1945, Strauss was exiled to Switzerland by the Allied authorities. He settled in Montreux, worried by his precarious financial position, a large portion of his fortune and his assets abroad having been frozen. His depression was exacerbated by the first signs of a bladder infection and a worsening health that ultimately led to his death. In 1948 his son Franz advised him: "Papa, stop writing letters and brooding. It doesn't do any good. Write a few nice songs instead."

Unbeknownst to his son, Strauss had already written sketches for a poem by Josef von Eichendorff (1788-1857), *Im Abendrot* ("At Twilight"). Born in Upper Silesia, Eichendorff was perhaps the most popular source of song texts, with approximately 5,000 musical settings by Schumann, Mendelssohn, Brahms, and Hugo Wolf, among others. In Eichendorff's poem, an elderly couple watch two larks soaring into the sunset, a metaphor for their final journey together. Deeply touched, the 82-year old composer saw his own long and happy marriage coming to an end. The poem ends with the line, "Is this perhaps death?" and as if in response, Strauss quotes the transfiguration theme from his tone poem, *Death and Transfiguration*, composed in 1889. This work, in his own words, depicted "the last hours of a man who had striven for the highest ideals.... The fatal hour arrives. The soul leaves the body, to discover in the eternal cosmos the magnificent realization of the ideal that could not be fulfilled here below." A few days before he died, he said, "It's a funny thing, but death is just as I composed it 60 years ago." Originally intended as a stand alone piece, *Im Abendrot* was completed on May 6, 1948, and dedicated to Ernst Roth, a director of the London publisher, Boosey & Hawkes. In June that year, Strauss was cleared of any wrong-doing by a de-Nazification tribunal in Munich.

Six weeks after finishing *Im Abendrot*, Strauss worked on two poems by Hermann Hesse (1877-1962): *Frühling* and *Beim Schlafengehen*. These were in a complete edition of Hesse's poems that an admirer gave Strauss the year before. Born in Württemberg and later naturalized as a Swiss citizen, Hesse received the Nobel Prize in Literature in 1946. Along with Thomas Mann and Stefan Zweig, Hesse ranks as one of the most widely read German-speaking authors of the 20th century. On July 18, 1948, while vacationing at the Hotel Saratz in Pontresina, one of the highest resorts in Switzerland, Strauss completed *Frühling* and dedicated it to himself and his wife. Less than a month later, on August 4, 1948, he completed the score of *Beim Schlafengehen*, dedicated to Dr. & Mrs. Adolf Jöhr of Zurich. After returning to Montreux, he completed *September* on Sept. 20, 1948, dedicated to Mr. & Mrs. Seery of New York. Mrs. Seery was the famous singer Maria Jeritza who achieved triumphal success as Salome, Ariadne, The Empress (*Die Frau oder Schatten*) and Helena (*Die ägyptische Helena*). Strauss gave the four songs to Franz's wife Alice, saying (perhaps in jest?), "Here are the songs your husband ordered!"

In May 1949 Strauss returned to his villa in Garmisch-Partenkirchen. He suffered a heart attack in mid-August and died of kidney failure on September 8. Eight months later, on May 13, 1950, his wife passed away. Neither the composer nor his wife heard the four songs performed. The premiere on May 22, 1950, at the Royal Albert Hall in London featured the Philharmonia Orchestra, conducted by Wilhelm Furtwängler, with the Norwegian soprano Kirsten Flagstad. According to one writer, Flagstad was the composer's personal choice not because of her fame as a Wagnerian singer; rather, because like Strauss, Flagstad was vilified as a Nazi collaborator after the war and struggled to restart her career. Out of sympathy for her difficulties, Strauss wrote her, "I would like to make it possible that the songs should be at your disposal for a world premiere in the course of a concert with a first-class conductor and orchestra." The performance was made possible by a generous contribution from the Maharaja of Mysore, who put down a \$4,800 guarantee for the performance and, since he could not be present, for a recording to add to his large personal collection of around 20,000 items. The performance can be heard (but no video) on YouTube.

Strauss left no indication that he intended these four songs to be published or performed as a single unit, or why he composed them in the order that he did—1. *Im Abendrot*, 2. *Frühling*, 3. *Beim Schlafengehen*, 4. *September*. It was his friend, Ernst Roth, who published them posthumously in 1950 with the title *Vier Letzte Lieder* in the order that they are now performed: 1. *Frühling*, 2. *Beim Schlafengehen*, 3. *September*, 4. *Im Abendrot*. One might assume that the premiere on May 22, 1950, took place before the published edition was released that same year. For reasons unknown, the order at the premiere—*Beim Schlafengehen*, *September*, *Frühling*, *Im Abendrot* followed neither the order of composition nor the published order. Regardless of what Strauss may have intended, the published order has become the accepted norm.

For more than three decades, *Vier Letzte Lieder* were believed to have been the last songs Strauss composed. But in September 1984 the *New York Times* announced the discovery of a song, *Malven* ("Mallows"), composed in November 1948, two months after the completion of *September*. In March 1950 Strauss sent the manuscript as a personal gift to the soprano Maria Jeritza, the co-dedicatee of *September*. She guarded it closely in her possession until her death in July 1982, after which it was auctioned at Sotheby's in New York on December 12, 1984. The first performance took place on January 10, 1985, with Dame Kiri Te Kanawa and pianist Martin Katz. Although *Malven* has much in common with the *Four Last Songs*, it is thematically unrelated to them.

One writer has opined that *Four Last Songs* is Strauss's self-written epitaph, the "apotheosis of [his] life and work: a man who, having lived to the fullest, contemplates eternity with perfect equanimity." In Philip Roth's novel, *Exit Ghost* (2007), these songs are extolled "for the profundity that is achieved not by complexity but by clarity and simplicity. For the purity of the sentiment about death and parting and loss. For the long melodic line spinning out and the female voice soaring and soaring. For the repose and composure and gracefulness and the intense beauty of the soaring. For the ways one is drawn into the tremendous arc of heartbreak." In the end, "the composer drops the mask and, at the age of eighty-two, stands before you naked. And you dissolve."

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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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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.

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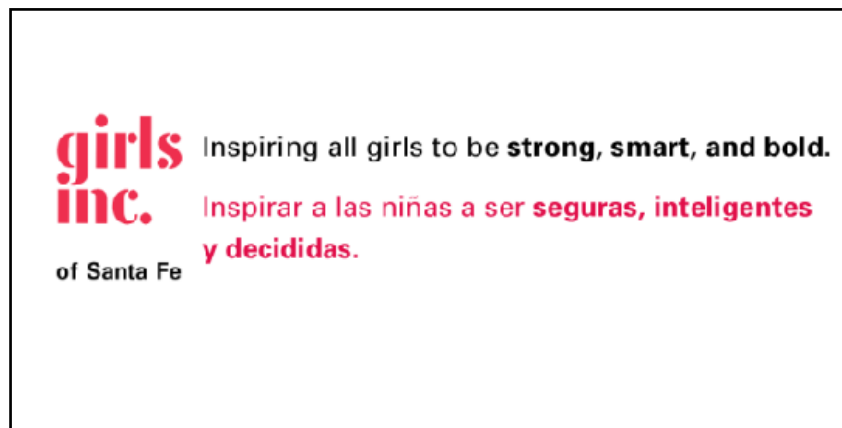
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NMPAS 2018-2021 Donor List as of April 15, 2021



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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. An 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.

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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 Elliot 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

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