



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

2021 SEASON FINALE OPERA CONCERTS



Excerpts from operas by
BELLINI, BIZET, PUCCINI, ROSSINI, STRAUSS, THOMAS,
VERDI, & ZELLER

Friday, June 25, 2021 at 7:00 pm
Immaculate Heart of Mary Chapel in Santa Fe

Sunday, June 27, 2021 ~ 5:30 pm
St. Michael & All Angels Episcopal Church in Albuquerque

*Artistic Director Franz Vote sponsored by TERRY HENDRIX
Kehar Koslowsky & André García-Nuthmann sponsored by
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Cover image: Portrait of Giuditta Pasta, who created the role of Norma



NEW MEXICO PERFORMING ARTS SOCIETY

2021 Season Finale Opera Concerts

Friday, June 25, 2021 at 7:00 pm ~ Sunday, June 27, 2021 at 5:30 pm

Aria: "Casta Diva" from *Norma* Vincenzo BELLINI (1801-1835)

Norma: Jennifer Perez

Duet: "Ai capricci della sorte" from *L'italiana in Algeri* Gioachino ROSSINI (1792-1868)

Isabella: Kehar Koslowsky Tadeo: Tjett Gerdom

Duet: "Aber der richtige" from *Arabella* Richard STRAUSS (1864-1949)

Arabella: Jennifer Perez Zdenka: Camille Tierney

Aria: "O tu Palermo" from *I Vespri Siciliani* Giuseppe VERDI (1813-1901)

Procida: Tim Willson

Duet: "Cielo di stelle orbato" from *Simon Boccanegra* Giuseppe VERDI

Amelia: Jennifer Perez Gabriele: John Tiranno

Intermission

Duet: "Au fond du temple saint" from *Les Pêcheurs de Perles* Georges BIZET (1838-1875)

Nadir: André Garcia-Nuthmann Zurga: Tjett Gerdom

Duet: "Schenkt man sich Rosen in Tirol" from *Der Vogelhändler* Carl ZELLER (1842-1898)

Kurfürstin Marie: Camille Tierney Adam: André Garcia-Nuthmann

Aria: "Connais tu le pays" from *Mignon* Ambroise THOMAS (1811-1896)

Mignon: Kehar Koslowsky

Quartet: "Bevo al tuo fresco sorriso" Giacomo PUCCINI (1858-1924)

Magda: Jennifer Perez Lisette: Camille Tierney
Ruggero: John Tiranno Prunier: André Garcia-Nuthmann

ARTIST ROSTER

Jennifer Perez, *soprano*

Camille Tierney, *soprano*

Kehar Koslowsky, *mezzo soprano*

André García-Nuthmann, *tenor*

John Tiranno, *tenor*

Tjett Gerdom, *baritone*

Tim Willson, *bass*

Linda Marianiello, *flute*

Nate Salazar, *piano*



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.

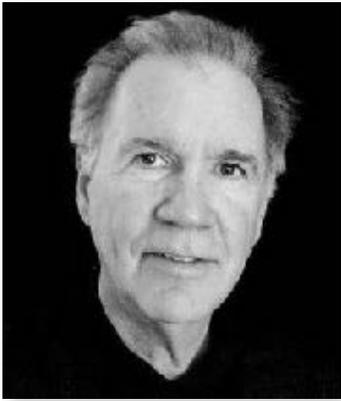


Spring 2021 NMPAS programs are partially sponsored by the Santa Fe Arts & Culture Department



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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



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Artist Bios



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

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





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

Linda Marianiello enjoys a solo career that includes concerto appearances with the Bavarian Radio Orchestra in Munich, Germany, the Orchester Concerto Armonico in Oberammergau, the New American Chamber Orchestra, the Fairfield Chamber Orchestra, and the Wyoming Symphony. She plays in recital at European festivals in Bayreuth, Salzburg, Potsdam-Sanssouci, Oberammergau, Deya-Mallorca, Elba and Graz. In addition to performing on many well-known concert series throughout the United States, she is a frequent guest at National Flute Association conventions. She also appears in live television broadcasts on ORB-Berlin, Spanish National Television, Austrian National Television, Bavarian Television, and numerous PBS television stations. Linda Marianiello is heard on many National Public Radio stations, most notably in live performance on WNYC-New York.



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

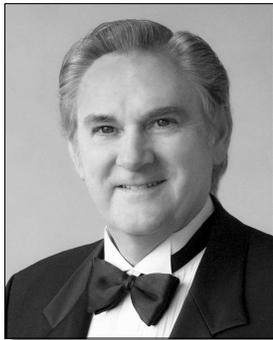
Nathan Salazar, a native of Santa Fe, holds a Masters degree in Collaborative Piano from the University of Michigan where he studied with Martin Katz; and his vocal and piano performance degrees from the University of Kansas. He made his orchestral debut in 2004 with the New Mexico Symphony Orchestra. His musical travels have taken him to England, Scotland, Italy, Russia, as well as all over the United States. At the International Festival of Spanish and Latin American Music he worked with renowned mezzo-soprano Teresa Berganza. Nathan has been featured in performances at Hill Auditorium in Ann Arbor, the Kennedy Center in Washington D.C., and Carnegie Hall in New York City among other premier performance venues in the United States. He has worked with composers Jake Heggie, John Musto, William Bolcom, Paul Schoenfield, and Libby Larsen.





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

Tenor **John Tiranno**'s notable past performances include Handel's *Messiah* (Santa Fe Symphony), Berlioz's *Requiem* (La Jolla Symphony & Chorus), Mahler's song cycle *Das Lied von der Erde* (Chatter), Mahler's Symphony No. 8 and Paul Moravec's *The Blizzard Voices* (Oratorio Society of New York), Saint-Saëns's *Requiem* (Festival Internazionale di Musica e Arte Sacra), creating the role of The Young Man in Gisle Kverndokk's opera *Upon this handful of earth* (New York Opera Society & Sacred Music in a Sacred Space), Bach's B minor Mass and the U.S. premiere of Juraj Filas' *Oratio Spei – Requiem* (Sacred Music in a Sacred Space), and recitals at King Abdullah University of Science & Technology in Jeddah, Saudi Arabia.



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

Synopses

Vincenzo Bellini: *Norma*

First produced at La Scala Milan on December 26, 1831

High priestess Norma is visited by a group of angry Druids. They tell her that Roman soldiers have occupied Druid lands. They demand that Norma declare war on Rome. She seeks to assuage their fury by telling them that now is not the right time to fight, that Rome will fall of its own accord. She sings a prayer to the moon goddess asking for peace. Unknown to the Druids, Norma has fallen in love with a Roman and hopes for peace to keep her lover safe.

*Casta Diva, che inargentì
 Queste sacre antiche piante,
 A noi volgi il bel sembiante senza nube e senza vel.
 Tempra, o Diva, tempra tu de' cori ardenti
 Tempra ancora lo zelo audace,
 Spargi in terra quella pace
 Che regnar tu fai nel ciel.*

Chaste Goddess, who infuses
 These sacred ancient plants with silver
 And who turns her lovely face to us unclouded and unveiled.
 Calm, oh Goddess, calm these raging hearts
 Calm their audacious zeal,
 And spread peace upon earth
 As you do in heaven.

Gioachino Rossini: *L'italiana in Algeri* (The Italian Girl in Algiers)

Premiered at the Teatro San Benedetto in Venice on May 22, 1813

Isabella, in search of her lost lover Lindoro, is accompanied on her journey by her stubborn admirer Taddeo. Both have become shipwrecked off the coast of Algeria. Isabella passes Taddeo off as her uncle. When she learns that the Bey of Algiers has chosen her to be part of his harem, the jealous Taddeo curses the fate that has brought them into the hands of the Bey. But, after bickering and name calling, the two resolve to face the ordeal together.

<i>Ai capricci della sorte</i>	To the whims of fate
<i>Io so far l'indifferente.</i>	I know how to be indifferent.
<i>Ma un geloso impertinente</i>	But someone jealous and impertinent
<i>Io son stanca di soffrir.</i>	I am tired of suffering

Richard Strauss: *Arabella*

First performed on July 1, 1933 at the Dresden Sächsisches Staatstheater

In the Vienna of 1860, the Waldner family has fallen on hard times. With two daughters to debut, Papa Waldner decides that his eldest daughter, Arabella, will be presented. But his youngest one, Zdenka, will remain disguised as a boy. In this scene in Act One, Zdenka has become frustrated by Arabella's lack of enthusiasm for any of the men who have come to court her. Arabella says that the right one has just not come along yet. The two sisters sing of their affection for each other and of better times to come. A wonderful feature of this duet is the Serbian folk melody Strauss based the music upon. This is very prescient, because we will see that a certain Serbian nobleman is about to appear in Arabella's life to claim her and rescue the Waldner's from financial ruin!

<i>Aber der Richtige - wenn's einen gibt für mich auf dieser Welt -</i>	But the right one - if there is one for me on this earth -
<i>Der wird auf einmal dastehen, da vor mir</i>	Will simply appear, standing there in front of me,
<i>Und wird mich anschauen und ich ihn</i>	And will look at me and I at him,
<i>Und keine Zweifel werden sein und keine Fragen</i>	And there'll be no doubt and no questions,
<i>Und selig werd ich sein und ihm gehorsam wie ein Kind.</i>	And I will be happy and obedient as a child.

Giuseppe Verdi: *I Vespri Siciliani*

First performed in French at the Paris Opéra on June 13, 1855, and loosely based on a historical event, the Sicilian Vespers of 1282, when the French rulers were overthrown.

On the island of Sicily, just outside its main city Palermo, exiled patriot leader Procida secretly returns by boat and greets his homeland with rapturous affection, as he awaits his supporters to gather.

<i>O tu, Palermo, terra adorata, a me si caro</i>	O Palermo, beloved earth, so dear to me, like a
<i>riso d'amor, ah!</i>	loving smile, ah!
<i>Alza la fronte tanto oltraggiata, Il tuo ripiglia</i>	You raise your heads in outrage, to regain your
<i>primier splendor!</i>	original glory!
<i>Chiesi aita a straniere nazioni, ramingai per</i>	I have sought help from other nations, to take
<i>castella e città:</i>	back our castles and cities;
<i>Ma, insensibil ai fervido sprone,</i>	But, insensitive to your fervent attempts,
<i>dicea ciascun:</i>	each has said:
<i>Siciliani! ov'è il prisco valor? Su, sorgete a vittoria,</i>	Sicilians, where is your ancient valor? Come,
<i>all'onor!</i>	march on to victory and honor!

Georges Bizet *Les Pêcheurs de Perles* (The Pearl Fishers)

Premiered on September 30, 1863 at the Théâtre Lyrique in Paris

Set in a pearl-divers village in ancient Ceylon [Sri Lanka]: Nadir returns to the village after spending a year away. He and Zurga, their newly chosen leader, recall that their friendship was almost destroyed when they both fell in love with Leila, a Hindu priestess. The duet describes that encounter. Nadir swears he has kept the vow they both made to preserve their friendship by staying away from her. They both renew their resolve to remain true to each other.

*Au fond du temple saint
Paré de fleurs et d'or,
Une femme apparaît!
Je crois la voir encore!*

At the back of the holy temple
Decorated with flowers and gold,
A woman appears!
I believe I see her still!

Giuseppe Verdi: *Simon Boccanegra*

First performed at Teatro La Fenice in Venice on March 12, 1857

The revised version was first performed at La Scala in Milan on March 24, 1881.

It is the middle of the 14th century in and around Genoa. In the gardens of the Grimaldi palace, Amelia waits for Gabriele, the secret leader of rebellious patricians and therefore an enemy of the state. Amelia fears for his life and asks him to leave politics. She warns him of the danger to both of them from his enemies. He tries to assuage her fears with talk of love. The music of the final part of their duet reflects the comfort love brings to them.

*Cielo di stelle orbato,
Di fior vedovo prato,
È l'alma senza amor.*

The sky without sun
And meadows without blossoms
Are like hearts without love.

Carl Zeller: *Der Vogelhändler* (The Bird-Seller)

First performed on January 10, 1891 at the Theater an der Wien in Vienna

Adam, a Tyrollean bird-seller, has just been thrown a bouquet of roses by a pretty country girl named Marie. But she is actually none other than the Electress of the Rhineland, who has come to spy on the escapades of her philandering husband. The ensuing duet between Adam and Marie clarifies the ramifications of giving roses as a gift to a Tyrollean.

*Schenkt man sich Rosen im Tirol,
Weisst du, was das bedeutet wohl?
Man schenkt die Rosen nicht allein
Man gibt sich selber mit auch drein!
Meinst du es so? Verstehst du mich?
Meinst du es so, dann Liebste, sprich!
Meinst du es so, dann tröste mich,
Gib mit der Rose mir auch dich!*

If you give roses in Tyrol,
Do you know what that actually means?
One does not merely give roses,
But gives oneself along with them!
If that's your intention, do you understand me?
If that's what you mean, then, dearest speak!
If that's what you mean, then comfort me,
And with those roses give yourself to me as well!

Ambroise Thomas: *Mignon*

The first performance was at the Opéra Comique in Paris on November 17, 1866

Mignon, captured by Gypsies as a child, tells a student named Wilhelm about her abduction. She has vague memories of her childhood and the land from which she was abducted. It is at this point that she sings "Connais tu le pays," based on Goethe's popular "Kennst du das Land."

*Connais-tu le pays où fleurit l'oranger?
Le pays des fruits d'or et des roses vermeilles,
Où la brise est plus douce et l'oiseau plus léger,
Où dans toute saison butinent les abeilles,
Où rayonne et sourit, comme un bienfait de Dieu,
Un éternel printemps sous un ciel toujours bleu!
Hélas! Que ne puis-je te suivre
Vers ce rivage heureux d'où le sort m'exila!
C'est là ! c'est là que je voudrais vivre,
Aimer, aimer et mourir!*

Do you know the land where the orange tree blooms?
The country of golden fruits and marvelous roses,
Where the breeze is softer and birds lighter,
Where bees gather pollen in every season,
And where shines and smiles, like a gift from God,
An eternal springtime under an ever-blue sky!
Alas! but I cannot follow you
To that happy shore from which fate has exiled me!
There! It is there that I should like to live,
To love, to love, and to die!

Giacomo Puccini: *La Rondine (The Swallow)*

First performed at the Grand Théâtre de Monte Carlo on March 27, 1917

In Act Two, we are at Bullier's restaurant in Paris, which is alive with a crowd of artists, students and passersby. Ruggero sits alone at a table and Magda joins him, disguised as a shopgirl and looking for adventure. As they talk and dance, she teases him about his probable love affairs. Ruggero replies that if he were ever to fall in love, it would be forever. He and Magda fall in love on the spot, declaring their passion and involving the entire restaurant in their melodic ecstasy.

RUGGERO:

*Bevo al tuo fresco sorriso,
Bevo al tuo sguardo profondo,
Alla tua bocca che disse il mio nome!*

I toast you fresh smile,
I toast your profound visage,
And your lips that speak my name!

MAGDA:

Il mio cuore è conquiso!

My heart is conquered!

~ Franz Vote

ABOUT THE PROGRAM

Felice Romani (1788-1865) based the libretto of Bellini's *Norma* on the play *Norma, ou L'infanticide* (*Norma, or The Infanticide*, 1831) by Alexandre Soumet (1786-1845), a strong supporter of Victor Hugo and the Romantic Movement. *Norma* is one of seven opera libretti he wrote for Bellini, among over 50 libretti written for other well known composers, including Donizetti.

Norma takes place in Gaul under the Roman occupation (1st century BC-5th century AD), and is centered on the love triangle involving Norma, the high priestess of the Druid temple; Pollione, the Roman proconsul of Gaul, who fathered her two children; and her friend, the young Druid priestess Adalgisa. Norma discovers that Pollione is now in love with Adalgisa. She tries to convince him to give up Adalgisa and return to her, but he refuses. Norma publicly confesses her fault and is sentenced to death by fire. Pollione is convicted for pursuing Adalgisa in the temple and goes to the stake with Norma.

The first-act aria "Casta diva" is one of the greatest and most important examples of the "bel canto," and is one of the most demanding roles for a soprano. In 2013, a new critical edition was created by Maurizio Biondi and Riccardo Minasi, compiled from Bellini's autograph score. It was recorded by Cecilia Bartoli and the period instrument Orchestra La Scintilla, featuring Bellini's original keys and tempos. The role of Norma was written for Giuditta Pasta, who sang what today's listeners would consider to be a mezzo-soprano voice, while Adalgisa was conceived for a light silvery soprano (here sung by Sumi Jo). The recording is revelatory, and offers a *Norma* that is "radically different in conception and execution" from the famous recordings by Callas, Sutherland, and others.

The librettist of Rossini's *L'italiana in Algeri* (*The Italian Girl in Algiers*), Angelo Anelli (1761-1820), was one of the house librettists at La Scala from 1799 to 1817. Described by the French novelist Stendhal as "total organized madness," the opera tells the story of Mustafà, the Bey of Algiers, who, having grown tired of his wife Elvira, offers to marry her off to his Italian slave Lindoro. The latter's fiancée, Isabella, is shipwrecked during a storm and lands in Algiers, accompanied by Taddeo, whom she passes off as her uncle. Isabella intends to rescue Lindoro and escape to Italy. Isabella quickly bewitches Mustafà and fools him into believing that he has conquered her heart. She manages to escape from Algiers with Lindoro and Mustafà promises to remain faithful to his wife and never go chasing after Italian girls again.

Hugo von Hofmannsthal wrote librettos for six operas by Richard Strauss, the last one of which was for *Arabella*. In a letter dated 1927, Strauss asked von Hofmannsthal to write him a new libretto, "a second *Rosenkavalier* if you don't have anything better in mind." Unfortunately, the librettist died suddenly on July 15, 1929. Deeply affected by the loss of the man he called his "da Ponte," the composer waited until 1933 to resume composing *Arabella*. In contrast to the blasé Vienna of *Der Rosenkavalier* under Maria-Theresa, who ruled from 1740 to 1780, the Vienna of *Arabella* is that of Franz Joseph, who reigned the Austro-Hungarian Empire from 1848 to 1916, a city steeped in the foreboding of the rise of Hitler.

I vespri siciliani (*The Sicilian Vespers*) was originally written in French with a libretto by Eugène Scribe (considered the father of the "well-made play") and Charles Duveyrier from their work *Le duc d'Albe*, which was written in 1838. It had been offered to Halévy and Donizetti before Verdi agreed to set it to music in 1854. The story is loosely based on a historical event, the Sicilian Vespers of 1282, a successful rebellion on the island of Sicily against the rule of the French-born king Charles I, which began in 1266. Within six weeks, approximately 13,000 French men and women were slain by the rebels, and the government of Charles lost control of the island. After the Paris premiere in 1855, an Italian libretto was quickly prepared by the poet Ettore Caimi under Verdi's supervision. The setting was changed to Portugal of 1640, at the time ruled by Spain. The title was changed to *Giovanna de Guzman* with an added ballet, that was first performed at the Teatro Regio in Parma on December 26, 1855. Finally, by July 1856, Verdi sanctioned the removal of the thirty-minute ballet. After 1861, in the new post-unification era, the opera reverted to its Italian title. Today, the opera receives regular performances, both in the original French version and the Italian translation.

Eugène Cormon (1811-1903) and Michel Carré (1821-1872) set the libretto of Bizet's *Les pêcheurs de perles* (*The Pearl Fishers*) in ancient times on the island of Ceylon (today's Sri Lanka). The story of love, betrayal, and sacrifice centers around two friends, Nadir and Zurga, who have vowed to never let the love of a woman come between them. However, when the beautiful priestess Leila arrives, their vows are put to the test. The famous duet "Au fond du temple saint" sung by Zurga and Nadir is the pivotal point of the opera, and is arguably responsible for the

rediscovery of *Les pêcheurs de perles*. After the premiere and an initial run of 18 performances, the opera was not revived in Bizet's lifetime until 1886. Because the autograph score was lost, post-1886 productions have been based on amended versions of the score that contained significant departures from the original. Since the 1970s, there have been efforts made to reconstruct the score in accordance with Bizet's intentions.

The libretto for Verdi's *Simon Boccanegra* by Francesco Maria Piave (1810-1876) was based on the play *Simón Bocanegra* (1843) by Antonio García Gutiérrez, whose play *El trovador* had been the basis for Verdi's *Il trovatore* (1853). Due to the complicated plot and poor public reception, the opera dropped out of favor after 1866. Twenty-three years later, Verdi's publisher persuaded him to revise the opera, with text changes to be prepared by the young Arrigo Boito (1842-1918), who later wrote the libretto for Verdi's final operas, *Otello* and *Falstaff*, Ponchielli's *La Gioconda*, and composed his own opera *Mefistofele* (1868).

The story takes place in the middle of the 14th century in Genoa, which at the time was a small republic like Venice, also ruled by a Doge (meaning "duke"). In the prologue which takes place 25 years before Act One, Boccanegra, a former pirate, becomes the Doge after learning of the death of Maria, the mother of his illegitimate daughter, who has disappeared. The daughter first appears in Act One as Amelia Grimaldi, whose guardian is Boccanegra's enemy under an assumed name. Gabriele Adorno, a young nobleman she is in love with, arrives, and they sing the famous duet, "Cielo di stelle orbatò."

Austrians Moritz West (born Moritz Georg Nitzelberger, 1841-1904) and Ludwig Held (1937-1900) wrote the libretto for Carl Zeller's operetta, *Der Vogelhändler* (*The Bird Seller*). Zeller is a good example of a "one-work" composer—one who is defined by a single composition, so lush and alluring as to endure for more than a century notwithstanding changes in style and taste. The operetta is set in 18th-century Rhineland, the region west of the Rhine, on the fictitious estate of the Elector and his wife, the Electress, Princess Marie. Two lovers, Adam, a handsome bird seller from the Tyrol and Christel, the village postmistress, become involved in romantic complications. After a number of intrigues and misunderstandings, all ends happily.

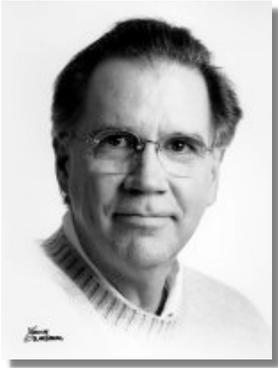
Jules Barbier and Michel Carré based the original French libretto of Ambroise Thomas's *Mignon* (1866) on Goethe's 1795-1796 novel *Wilhelm Meisters Apprenticeship*. They had an earlier success with the libretto for Gounod's *Faust* (1859). Thomas was a student at the Conservatoire de Paris and like Bizet, a winner of France's top music prize, the Prix de Rome. He pursued a career as a composer of operas, and was appointed a professor at the Conservatoire in 1856, and later director in 1871. Thomas wrote several different versions of *Mignon*, including an 1870 Italian translation by Giuseppe Zaffira with added recitatives. Thomas' operas were generally neglected during most of the 20th century, but in more recent decades they have experienced something of a revival both in Europe and the US. His other opera that has entered the repertory is *Hamlet* (1868), loosely based on Shakespeare.

The Italian libretto for Puccini's *La Rondine* (*The Swallow*) was adapted by Giuseppe Adami (1878-1946) from the German original by Alfred Maria Willner and Heinz Reichert. It was the first of three librettos Adami wrote for the composer; the other two were for *Il tabarro* (1918) and *Turandot* (1924). In the fall of 1913, the directors of Vienna's Carltheater commissioned Puccini to compose a Viennese operetta, comic in style and with no spoken dialogue. The work was finished in the spring of 1916, but the outbreak of World War I and the entrance of Italy in the Alliance against Austria-Hungary prevented the premiere from taking place in Vienna. Lorenzo Sonzogno, the rival of Puccini's publisher Ricordi, obtained the right to the work after Ricordi declined to buy it, dismissing it as "Bad Lehar." The premiere was held in Monte Carlo, a neutral territory.

One of Puccini's less successful works, *La Rondine* is set in Paris during the Second Empire (the reign of Napoleon III, 1852-1870). Magda lives in the house of her wealthy patron Rambaldo. A palm reader tells her that one day she will fly like a swallow across the sea for love. Ruggero, a young man from the provinces, arrives in Paris for the first time. Although irked by his conventional notions of eternal love, Magda falls for him. Three versions of the opera exist with different endings. In the original version (1917), Magda leaves Ruggero because she believes that her dubious past does not permit her to marry him. In the second version (1920), her wish to return to the demimonde is what ultimately triggers her actions. In the third version (1921), Ruggero finds out about Magda's past through an anonymous letter and leaves her.

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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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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.

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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).

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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.

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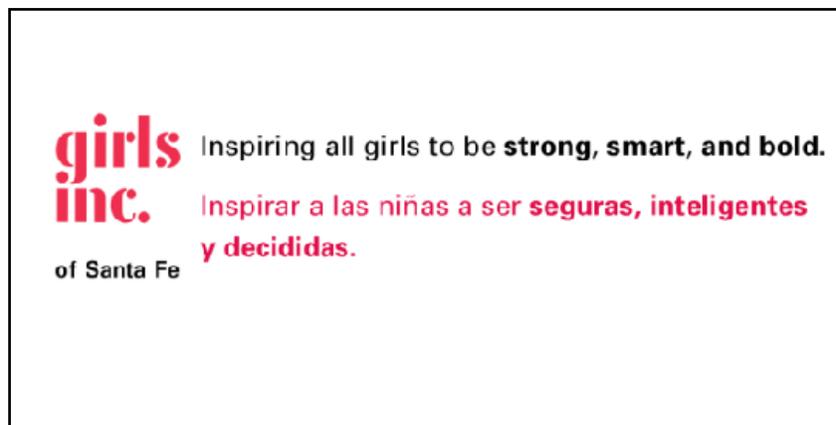
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Sponsored by David and Megan Van Winkle

NMPAS A Midwinter Concert

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

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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

Friday, June 25, 2021 at 7:00 pm - Immaculate Heart of Mary Chapel, Santa Fe

Sunday, June 27, 2021 at 5:30 pm - St. Michael and All Angels Episcopal Church, Albuquerque

Sponsored by Terry Hendrix, Peter Merrill and Ruth Wallack

All 2020-2021 Season events will be live streamed via our YouTube channel
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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

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