



NEW MEXICO PERFORMING ARTS SOCIETY

Franz Vote, Artistic Director and Conductor

TENTH ANNIVERSARY SEASON

WINTER SOLSTICE CONCERTS



Music by BACH, GESUALDO,  
PALESTRINA & SCHNABEL  
New Mexico Bach Society

SATURDAY, November 27, 2021 ~ 8:00 pm

Immaculate Heart of Mary Chapel in Santa Fe

Sunday, November 28, 2021 ~ 5:30 pm

St. Michael & All Angels Episcopal Church in Albuquerque

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In Memoriam  
LOIS RUDNICK



Lois Rudnick and her husband Steve have been great friends of NMPAS and of our chamber music programs, in particular. In tributes to Lois from Robert Nott of the Santa Fe New Mexican (June 11, 2021), from her colleagues at UMass Boston, where she taught for over 30 years before retiring to Santa Fe with Steve, and at the wonderful memorial held in Taos at the Mabel Dodge Luhan House on Sunday, October 17, 2021 – several words that describe Lois Palken Rudnick came repeatedly to mind: Joyful

A Shining Light  
Mentor  
Honest and Caring  
Fun

NMPAS met Lois and Steve because they came to our concerts in the early years and continued to come to many programs. I particularly recall one concert in which NMPAS presented a newly commissioned work by Aaron Alter, *Lo Lanu HaShem*, a psalm setting for women's chorus and chamber ensemble. When the premiere finished, Lois jumped out of her seat, filled with the kind of passion and enthusiasm that others said were very much the essence of the Wonder Woman who we lost to multiple myeloma on June 6, 2021.

Lois was a true friend to NMPAS. She adored chamber music! When I asked Steve how we could honor Lois, he wrote, "Just keep on doing what you are doing." And in her honor and memory, we dedicate our Tenth Anniversary Season to Lois Rudnick, a brilliant scholar, true friend, a woman who loved life and lived it to the fullest, and a believer in the freedom embodied in the Statue of Liberty.

Thank you, Lois, for all that you have given to NMPAS, to your family, colleagues, and to the world. We will think of you whenever we program music we believe you would have loved, whether from the standard repertoire or a newly commissioned work.

Linda Marianiello  
Executive Director  
October 9, 2021

# NEW MEXICO PERFORMING ARTS SOCIETY

## Winter Solstice Concert

Saturday, November 27, 2021 ~ 8:00 pm ~ Santa Fe

Sunday, November 28, 2021 ~ 5:30 pm ~ Albuquerque

### PROGRAM

Cembalo Concerto no. 6 in F Major, BWV 1057      Johann Sebastian BACH  
(An arrangement of Brandenburg Concerto no. 4)      (1685-1750)

*[Allegro] ~ Andante ~ Allegro assai*

Credo in E minor, RV 591      Antonio VIVALDI  
(1678-1741)

Aria: "Selig ist der Mann" (from Cantata BWV 57)      Johann Sebastian BACH  
Paul Bower, *baritone*

Ave dulcissima      Carlo GESUALDO  
Maria, mater gratiae      (1566-1613)

O Magnum mysterium      Giovanni Pierluigi da PALESTRINA  
(1525- 1594)

Transeamus usque Bethlehem      Josef Ignaz SCHNABEL  
(1767-1831)

*~ Intermission ~*

Aria: "Vergnügte Ruh" (from Cantata BWV 170)      Johann Sebastian BACH  
Jacqueline Zander-Wall, *mezzo soprano*

Weihnachts-Oratorium, Part IV  
"Fallt mit Danken, fallt mit Loben," BWV 248/4

### NEW MEXICO BACH SOCIETY

Franz Vote, *Artistic Director*

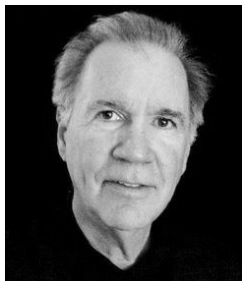
<i>Sopranos</i>	Jennifer Perez, Camille Kowash Tierney
<i>Mezzo sopranos</i>	Esther Moses Bergh, Jacqueline Zander-Wall
<i>Tenors</i>	André García-Nuthmann, Nathan Salazar
<i>Basses</i>	Paul Bower, Travis Bregier, Tim Willson
<i>Violins</i>	Elizabeth Young, Alan Mar
<i>Viola</i>	Gail Robertson
<i>Cello</i>	Joel Becktell
<i>Flute</i>	Linda Marianiello
<i>Oboe</i>	Kevin Vigneau
<i>Piano</i>	Nate Salazar



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.

NMPAS is partially funded by the Santa Fe Arts & Culture Department and the 1% Lodgers Tax.





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*

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

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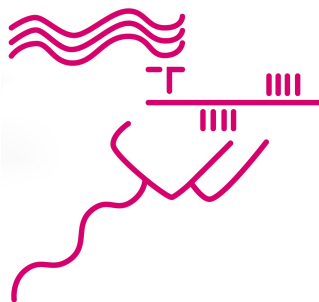
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- Melissa Colgin-Abeln, former Professor of Flute, UT-El Paso
- Tracy Doyle, Director of the School of Music, University of Puget Sound
- Linda Marianiello, International soloist and recording artist, Artistic Director, Santa Fe, NM
- Valerie Porter, Professor Flute, UNM Albuquerque and Principal Flute, New Mexico Philharmonic
- Nate Salazar, piano

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## THE ARTISTS

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



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

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



**Paul Bower** has worked as a professional singer, director, and teacher for over two decades. As a singer, he has appeared in opera, musical theater, recitals and concerts throughout the United States. In the summers of 2012 and 2015, he taught master classes at Jilin University and Jilin College of the Arts in the People's Republic of China. In addition to his singing engagements, he is Executive Director for New Mexico Young Actors, Inc., a children's theater company based in Albuquerque. Originally from Cincinnati, he holds degrees in music from the University of New Mexico and Northern Kentucky University.

**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.





**Alan Mar** began playing the violin in the fifth grade and was concertmaster of the Pasadena Youth Symphony for two years. He took a prolonged hiatus from the violin to attend graduate school in electrical engineering at the University of California, Santa Barbara. Upon completing his studies he moved to Albuquerque and again took up the violin with Leonard Felberg. Alan plays in numerous ensembles throughout New Mexico, including the Santa Fe Symphony, New Mexico Philharmonic, and the Las Cruces Symphony. He is currently a research scientist at Sandia National Laboratories in Albuquerque.

**Linda Marianiello** has performed at European festivals in Bayreuth, Salzburg, Potsdam-Sanssouci, Oberammergau, Deyá-Mallorca, Elba and Graz. In addition to many well-known concert series throughout the United States, she has been a frequent guest at National Flute Association conventions. She has also appeared in live television broadcasts on ORB-Berlin, Spanish National Television, Austrian National Television, Bavarian Television, and numerous PBS stations. She is a Verne Q. Powell Artist, and her Powell Artist YouTube channel is found at: [https://www.youtube.com/channel/UCU1N0k9J-Uw4gn8OsJVe\\_YA](https://www.youtube.com/channel/UCU1N0k9J-Uw4gn8OsJVe_YA).



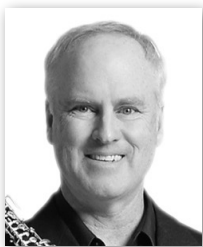
**Jennifer Perez** holds an MM in vocal performance from the University of New Mexico. Operatic roles: Queen of the Night (*The Magic Flute*), Lucia (*Lucia di Lammermoor*), and *Fiordiligi* (*Così fan tutte*). Choral highlights: soloist in Bach's *Easter Oratorio* and *Magnificat*, Handel's *Judas Maccabeus*, 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.

**Gail Robertson** is a violinist and violist with Santa Fe Pro Musica's modern and Baroque orchestras, Santa Fe Symphony, and New Mexico Performing Arts Society. Before moving to Santa Fe, she performed with the Pacific Symphony, Boston Pops Esplanade Orchestra, Wolf Trap Chamber Players, and many ballet companies, including American Ballet Theatre, New York City Ballet and Paris Opera Ballet. She has toured nationwide as principal viola of the Mantovani Orchestra, and as half of a Flamenco Duet. She teaches violin and viola in her studio at the Santa Fe School for Strings.



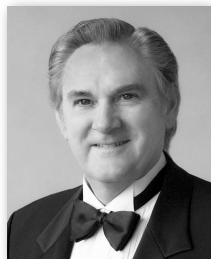
**Nathan Salazar** has performed throughout the United States and in England, Scotland, Italy, and Russia. He has been featured at the Kennedy Center in Washington, D.C., Symphony Hall in Boston, and Carnegie Hall. He has performed and coached with the Santa Fe Desert Chorale, Santa Fe Opera, Boston Lyric Opera, Handel and Haydn Society, and Boston Symphony. He serves on the voice faculty at the Berklee College of Music and enjoys a full career as a tenor and pianist.

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



**Kevin Vigneau** is a graduate of Boston University and holds a Doctorate in Musical Arts from Yale University. He has been principal oboe of the Cape Town Symphony Orchestra and of the Orquesta Metropolitana de Lisboa. He has performed with Music from Angel Fire, Santa Fe Chamber Music Festival, and at Tanglewood Music Festival. He now performs with New Mexico Winds, Santa Fe Opera, Santa Fe Pro Musica, and the New Mexico Performing Arts Society. He is Professor of Oboe at the University of New Mexico and Principal Oboe of the New Mexico Philharmonic.

**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.

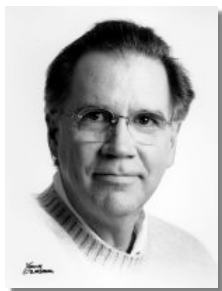


**Elizabeth Young** has performed at Carnegie Hall, Lincoln Center, Metropolitan Museum of Art, Radio City Music Hall, and the National Gallery of Art in Washington, DC. A graduate of the Manhattan School of Music, she has performed throughout the United States, and in Canada, Mexico, France, Germany, Austria, Luxembourg, Italy, and Oman. In Santa Fe, she has performed with Santa Fe Opera, New Mexico Philharmonic, Santa Fe Symphony, New Mexico Performing Arts Society, Chatter Albuquerque, and Las Palomas Chamber Music Series. She continues to travel nationally for chamber music and solo performances as a violinist and pianist.

**Jacqueline Zander-Wall** has performed with the NY Skaneateles Music Festival, Aspen Music Festival, Warebrook Contemporary Music Festival in Vermont, and throughout Germany. As an oratorio soloist, she has performed with Robert Shaw, Canticum Novum, the Flensburger Bach-Chor, and Cathedrals in Hamburg, Wismar, and Lubeck. After receiving a Master's of Arts from the University of California at Santa Barbara, she received a diploma from Boston University's Opera Institute. Ms. Zander-Wall is the founder and director of the Vocal Artistry Art Song Competition, to aid students of singing in New Mexico.



## ARTISTIC DIRECTOR AND CONDUCTOR



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

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

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

## EXECUTIVE DIRECTOR AND FLUTIST



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



## ABOUT THE PROGRAM

In 1721 **JOHANN SEBASTIAN BACH** presented six works for various instruments to Christian Ludwig, Margrave of Brandenburg-Schwedt. Located in northeast Germany, Brandenburg borders Poland and surrounds Berlin. In late medieval and early modern times, Brandenburg was part of the Holy Roman Empire. Originally titled *Six Concerts à plusieurs instruments*, they demonstrated Bach's supreme mastery of orchestral instruments "in daring combinations" (Wolff). The unique combination of instruments, while exemplifying Bach's musical ability, might have overwhelmed the Margrave's musicians, who apparently never played the concertos.

The Fourth Brandenburg Concerto (BWV 1049) is scored for solo violin and two solo recorders (*Flauti d'Echo* in the autograph score) accompanied by strings and continuo. Bach made an arrangement of the work for a solo keyboard concerto, one of seven he wrote for the instrument. Composed in 1738, the Concerto in F Major (BWV 1057) also employs two recorders, two violins, viola, and continuo. Bach wrote the harpsichord part as a combination of the violin material from the original concerto with a written out continuo. (In this concert, the recorders are played by a flute and an oboe).

Between 1713 and 1717 **ANTONIO VIVALDI** composed a large body of sacred music in Venice for the Ospedale della Pietà, a convent, orphanage, and music school established for orphans and abandoned girls by a group of Venetian nuns, called the Consorelle di Santa Maria dell'Umiltà. By the seventeenth and eighteenth centuries the Pietà was well known for its all-female musical ensembles that attracted tourists and patrons from around Europe. Among these works is the *Credo in E minor* (RV 591), the only extant setting of the Nicene Creed by Vivaldi. (Another setting, RV 592, exists but is of dubious authenticity.) The work borrows material from his *Magnificat*, placing the date of composition to after 1727. A companion piece to a lesser known setting of the *Gloria* (RV 588), this completely choral work has much in common stylistically with the very famous *Gloria* (RV 589).

Bach wrote the cantata BWV 57 "Selig ist der Mann" (Blessed is the Man) in 1725, his third year in Leipzig, for the Second Day of Christmas. That year, as every other year in Leipzig, the day was the feast of the martyr St. Stephen. The cantata text was written by Georg Christian Lehms, who drew on all the Scriptural readings for the day. Bach called the work "Concerto in dialogo" which is actually a much better description than the term the "cantata." There are two speakers: Anima (the human soul), sung by a soprano soloist; and Jesus, sung by a bass in the opening movement.

The lurid life story of **CARLO GESUALDO** has tended to overshadow his music. On October 16, 1590, he murdered his first wife, his cousin Maria d'Avalos, and her lover, the Duke of Andria, after catching them *in flagrante delicto di flagrante peccato* (literally, "in blazing offense of a fragrant sin"). Because he was a prince of Neapolitan nobility,

no legal action was taken against him. To avoid becoming a victim of revenge plots carried out by his victims' families, he withdrew to his estates in the town of Gesualdo, where he spent his life in isolation, afflicted by melancholia, prone to flagellation and abusive of his second wife. Denounced by the English critic Charles Burney, elevated to cult status by Stravinsky, and the subject of a novel and an opera, Gesualdo holds a special place in the history of late Renaissance music: he transformed polyphony with extraordinary imagination and expressiveness. One writer has written that with Gesualdo, Renaissance music had come to an end. During the last decade of his life, he produced two volumes of the *Sacrae Cantiones* (1603). The first volume contains the two Marian motets heard in this program, "Ave, dulcissima Maria" and "Maria, mater gratiae."

**GIOVANNI PIERLUIGI DA PALESTRINA** contributed vastly to the worship music of the Catholic Church, publishing almost thirty books of masses, motets, and other liturgical compositions in his lifetime. "Adoramus te, Christe," found in his *Second Book of Motets* (1581), was probably composed in the 1570s, during a period of great professional success: he held positions both at St. Peter's Basilica and the Pope's Cappella Giulia. But it was also a time of grieving for several family members who died of the plague. The text of this motet is used in the Good Friday liturgy during the Adoration of the Cross or between the Stations of the Cross.

Silesian-born composer **JOSEPH IGNAZ SCHNABEL** was a violinist and concertmaster in Breslau's theater orchestra. He subsequently became director of music at the university and director of the Royal Institute of Sacred Music. In 1819 he co-founded the university's Association of Sacred Music and was awarded the honorary doctorate in 1823. Schnabel's compositions mainly comprised instrumental church music—three masses and four Vesper hymns, as well as military music, songs for male quartets, a clarinet concerto and a quintet for string quartet and guitar. His most famous work, *Transeamus usque Bethlehem*, is an arrangement of material by an anonymous early eighteenth-century composer that he found in the archives of the Wroclaw cathedral in Poland. It is still popular in Germany today and is now part of the standard repertoire of many church choirs. Like numerous other Christmas songs, the work refers to the famous episode in Luke 2:10-16 about the angels' announcement of the birth of Jesus to the shepherds. The low male voices are the shepherds preparing for their journey to see the newborn Child, and they are later joined by tenors and trebles as the angels singing "Gloria in excelsis Deo." There is another draft of the piece, found around the middle of the nineteenth century in a Benedictine monastery in northern Bohemia, which differs from the version attributed to Schnabel.

Bach composed cantata BWV 170, "Vernügte Ruh, beliebte Seelenlust" (Delightful rest, cherished pleasure of the soul) for the sixth Sunday after Trinity. It is a solo cantata for alto first performed in Leipzig on July 28, 1726. The text of the cantata is drawn from Georg Christian Lehms' 1711 *Gottgefälliges Kirchen-Opfer* (*Offering of the Church, pleasing to God*) which speaks of the desire to enter heaven and avoid hell by living a virtuous life.

*Weihnachts-Oratorium* (*Christmas Oratorio*), BWV 248, was written for the Christmas season of 1734 (confirmed in Bach's autograph manuscript). It incorporates music from earlier compositions, including three secular cantatas written during 1733 and 1734 and a largely lost church cantata, BWV 248a. The author of the text is unknown, although

a likely collaborator was Christian Friedrich Henrici (1700-1764), who wrote under the name of Picander. The *Christmas Oratorio* is in six parts, each part intended for performance on one of the major feast days of the Christmas season. It has been described as Germany's "seasonal equivalent to the English-speaking world's *Messiah*."

The first part (for Christmas Day) describes the birth of Jesus; the second (for December 26), the annunciation to the shepherds; the third (for December 27), the adoration of the shepherds; the fourth—performed in this concert—for New Year's Day), the circumcision and naming of Jesus; the fifth (for the first Sunday after New Year), the journey of the Magi; and the sixth (for Epiphany), the adoration of the Magi. Before the *Weihnachts-Oratorium* Bach had already written Christmas cantatas and other church music for all seven feasts of the Christmas season

A question that has fueled scholarly speculation is, Did Bach envision (or perhaps hope) that someday the work would be performed as a whole? Christoph Wolff, Bach scholar and Harvard professor emeritus, believes that Bach deliberately composed the work "as a self contained whole." He writes, "It almost seems as if Bach had meant to override given conditions [the separation of six parts over twelve days] and anticipate a non-liturgical concert performance." Moreover, only an unabridged presentation of all six parts...makes it possible fully to realize how ingeniously the composer managed to create a work of such gripping intensity, with a structure so remarkably unified, despite considerable odds: a liturgical calendar and local conventions dictating partition and performance at alternating locations. An entire performance is rather daunting; the total running time for the entire work is nearly three hours.

Part 4, "Fallt mit Danken, fällt mit Loben" ("Fall down with thanks, fall down with praise") was composed in 1734, eleven years after Bach became Thomaskantor in Leipzig. The opening chorus and the two arias are based on Bach's earlier secular cantata, "Lasst uns sorgen, lasst uns wachen" ("Let us take care, let us keep watch"), BWV 213, composed for the 11th birthday of the crown prince of Saxony on September 5, 1733. The chorale in the third movement is the first stanza from the hymn "Jesu, du mein liebstes Leben" ("Jesus, thou, my most beloved life") by Johann Rist (1607-1667). The closing chorale is a four-part setting of a stanza from Rist's hymn, "Hilf, Herr Jesu, lass gelingen" ("Help, Lord Jesus, let it come to pass") Bach led the first performances at the two main churches of Leipzig in a morning service and a Vespers service on January 1, 1735.

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Don't miss the first NMPAS Recital Series Concert:  
International Opera Star Cecilia López  
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and holiday favorites for the Christmas season.



**NEW MEXICO PERFORMING ARTS SOCIETY**

**Franz Vote, Artistic Director and Conductor**

## RECITAL SERIES CONCERT I



**Cecilia Violetta López, soprano**

**Luke Gullickson, piano**

**FRIDAY, December 10, 2021 ~ 8:00 pm**

**Immaculate Heart of Mary Chapel in Santa Fe**

**SPONSORED BY DAVID AND MEGAN VAN WINKLE**



**PORTA PATET, COR MAGIS** (“The door stands open - more so the 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 a series of Chamber Concerts, as well as The New Mexico Bach Society, and Santa Fe Flute Immersion, an international flute masterclass with outstanding teachers and innovative workshops in the relaxed setting of the Immaculate Heart Retreat Center ([www.ihmretreat.com](http://www.ihmretreat.com)).

## **EDUCATION**

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

## **OUR VISION**

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

New Mexico Performing Arts Society, currently in our 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 2012-2022

Immaculate Heart of Mary Retreat and Conference Center* Archdiocese of Santa Fe*	University of Texas-El Paso
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Verne Q. Powell Flutes	True Kids 1 (Taos)*
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New Mexico State University Las Cruces*	Young Voices of the Santa Fe Opera*
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Santa Fe Community Orchestra*	New Mexico Highlands University
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*\*denotes a New Mexico-based nonprofit*

# NMPAS 2019-2021 Donor List as of November 14, 2021



## NMPAS SUSTAINER CIRCLE\*

(\$10,000 - \$50,000+) As of November 13, 2021  
NMPAS is deeply grateful to members of the  
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## NMPAS ANNUAL FUND 2019-2021

Special thanks to donors to the NMPAS Annual  
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October 15, 2021

## PLATINUM CIRCLE (\$10,000 or more)

Richard G. Kurman (1927-2020) +  
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### NMPAS Volunteer Opportunities

New Mexico Performing Arts Society is extremely grateful to the wonderful people and businesses that have provided us with in-kind donations of goods and services.

If you haven't yet volunteered for NMPAS, please let us know if you are interested in a fun social experience that helps to make our events even more special:

- Ticket desk & Will Call
- Ushering
- Writing press releases and/or blog posts
- Flyer distribution to hotels and other businesses in Santa Fe, Albuquerque, Los Alamos and Las Vegas
- Helping at special events: picking up supplies, serving food & drink, welcoming guests, setup and breakdown
- Resetting the Immaculate Heart of Mary Chapel after NMPAS events in Santa Fe
- Serving on a committee: Marketing/PR & Donor Appreciation, Finance, Nominating
- Serving on the NMPAS Board of Directors, a great group of music lovers and arts professionals who enjoy being involved with our programs.

Please contact the NMPAS office for more information about volunteer opportunities at 505-474-4513 or [info@nmpas.org](mailto:info@nmpas.org).

## NMPAS TENTH ANNIVERSARY SEASON 2021-2022\*

### **NMPAS Winter Solstice Concert**

Saturday, November 27, 2021 at 8 pm in Santa Fe

Sunday, November 28, 2021 at 5:30 pm in Albuquerque

*Sponsored by Gregory and Mary Alice Gillette*

### **NMPAS Recital Series Concert I**

International Opera Star Cecilia Voletta López, *soprano*

Luke Gullickson, *piano*

Friday, December 10, 2021 at 8:00 pm in Santa Fe

*Sponsored by David and Megan Van Winkle*

### **NMPAS Recital Series Concert II**

Chamber Music for Flute, Violin, Cello and Piano

by J.S. Bach, Gaubert, Martinů and Rachmaninoff

Saturday, February 5, 2022 at 8:00 pm in Santa Fe

*Sponsored by Richard and Sophia Skolnik*

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

Saturday, April 2, 2022 at 8 pm in Albuquerque

Sunday, April 2, 2022 at 5:30 pm in Santa Fe

*Sponsored by Norman and Suzanne George*

### **NMPAS Recital Series Concert III**

Music of Henri Duparc, Richard Strauss and Ben Moore

Gregory Gallagher, *tenor*

Kayla Liechty, *piano*

Saturday, May 7, 2021 at 8:00 pm in Santa Fe

### **Santa Fe Flute Immersion & Performance Skills Workshops**

Monday, May 30, 2022 at 7 pm in Santa Fe

Opening Concert featuring faculty and pianist Nathan Salazar

Saturday, June 4, 2022 at 6 pm in Santa Fe

Closing Concert featuring workshop participants

*Partially sponsored by the Rotary Club of Santa Fe Foundation*

### **2022 Season Finale Opera Concerts**

Met Opera Conductor Emeritus Franz Votz & New Mexico's top professional singers

Saturday, June 25, 2022 at 8 pm in Santa Fe

Sunday, June 26, 2022 at 5:30 pm in Albuquerque

\* All Santa Fe concerts at Immaculate Heart of Mary Chapel, 50 Carmel Road

\* All Albuquerque concerts at St. Michael & All Angels Episcopal Church, 601 Montañito Rd NW

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



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

*Photo by John Sadd*

### **The New Mexico Performing Arts Society**

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

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Email: [info@nmpas.org](mailto:info@nmpas.org)

Website: [www.nmpas.org](http://www.nmpas.org)

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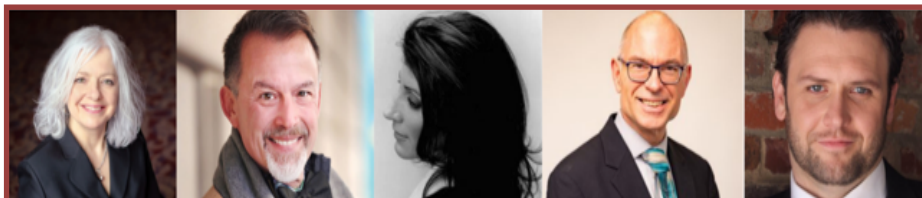
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University of New Mexico | April 22-24, 2022

**Vocal Artistry Division, age 23-30**  
Advanced Vocal Artists pursuing a classical singing career.

**Young Artist Division, age 18-22**  
Vocal Artists pursuing a classical singing career

**Non-Competitive Adult Division**  
Age 30 and over Adult singers

**High School Division, grades 9-12**  
High School singers

**Middle School Division, grades 6-8**  
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**Collaborative Piano**  
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**Choral/Music Education Division**  
Singers enrolled in a University Music Education or Choral Program

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of New Mexico

## From the Community, For the Community

All festival events are free and open to the public.

Virtual information for attendance can be found on our website [www.vocalartistryartsong.com](http://www.vocalartistryartsong.com)

### Friday, April 22

9:00 am | Young Artist Performances  
11:00 am | Vocal Artistry Division  
1:30 pm | Music Education Division  
2:30 pm | French Diction Masterclass  
3:30 pm | Vocal Artistry/Young Artist Masterclass  
5:00 pm | Adult Division Performances

### Saturday, April 23

8:00 am | Collaborative Piano Division  
9:00 am | High School Division  
1:00 pm | Middle School Performances  
3:00 pm | High School Masterclass  
4:00 pm | French Diction for High School  
7:00 pm | Jonathan Reitzel & Russell Miller Concert

### Sunday, April 24

2:00 pm Final Awards Concert & Reception



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