



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

TENTH ANNIVERSARY SEASON

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

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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
Recital Series Concert I

Friday, December 10, 2021 ~ 8:00 pm ~ Santa Fe

Cecilia Violetta López, soprano
Luke Gullickson, piano

PROGRAM

Io son l'umile ancella (<i>Adriana Lecouvreur</i>)	Francesco CILEA (1866-1950)
Una voce poco fa (<i>Il barbiere di Siviglia</i>)	Gioachino ROSSINI (1792-1868)
Je suis encore (<i>Manon</i>)	Jules MASSENET (1842-1912)
Glück, das mir verblieb (<i>Die tote Stadt</i>)	Erich Wolfgang KORNGOLD (1897-1957)
Vissi d'arte (<i>Tosca</i>)	Giacomo PUCCINI (1858-1924)
Prendi (with cabaletta) (<i>L'elisir d'amore</i>)	Gaetano DONIZETTI (1797-1848)
Un bel di (<i>Madama Butterfly</i>)	Giacomo PUCCINI

Intermission

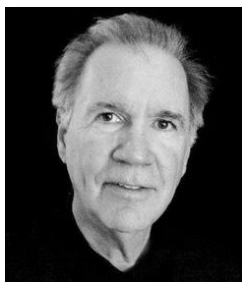
Have Yourself a Merry Little Christmas	Hugh MARTIN & Ralph BLANE
Still, still, still	Austrian Christmas Carol and Lullaby
O Holy Night	Adolphe ADAM
Silver Bells	Jay LIVINGSTON / Ray EVANS
I'll be Home for Christmas	Kim GANNON / Walter KENT
Silent Night	Franz Xaver GRUBER
The Christmas Song	Mel TORMÉ
Feliz Navidad	José FELICIANO



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*

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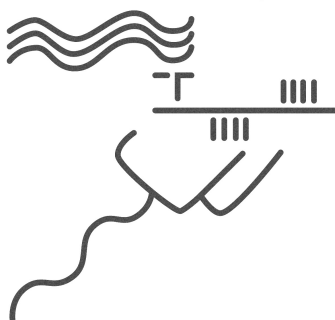
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THE ARTISTS



A Mexican-American native of Rupert, Idaho, **CECILIA VIOLETTA LÓPEZ** got her musical start at a young age singing mariachi music that she learned from her mother. In 2015 she was named one of opera's "25 Rising Stars" by *Opera News*. She has received accolades for her signature role of Violetta in *La traviata*, which she has performed with Opera Tampa, Opera Idaho, Northern Lights Music Festival, Ash Lawn Opera, Virginia Opera, Opera Colorado and Minnesota Opera.

Ms. López also recently made her European debut as Norina in *Don Pasquale* with Zomeropera in Belgium. Her 2019-2020 season engagements included her debut as the title role in Massenet's *Manon* with Opera Idaho, a return to Madison Opera singing Violetta, a company debut with Opera Southwest as Beatrice Russo in Daniel Catan's *Il postino*, another return to Opera Colorado where she will debut the role of Nedda in Leoncavallo's *I pagliacci*, followed by her company and role debut with Austin Opera in the role of Liù in *Turandot*.

As a soprano Resident Artist at Opera San José, she sang Leïla in *Les pêcheurs de perles*, Rosalinde in *Die Fledermaus*, Leonora in *Il trovatore*, the title role in *Suor Angelica*, Lauretta in *Gianni Schicchi*, Nannetta in *Falstaff*, Gretel in *Hänsel und Gretel*, Donna Anna in *Don Giovanni*, and Cio-Cio San in *Madama Butterfly*.

Ms. López's made her Carnegie Hall debut in 2016 in Vivaldi's *Gloria*. Her solo concert performances include Mahler's Symphony No. 4 and selections from Canteloube's *Chants d'Auvergne* with the Henderson Symphony Orchestra and Rutter's *Mass of the Children* with the Southern Nevada Musical Arts Society, and Handel's *Messiah* with the Boise Philharmonic,

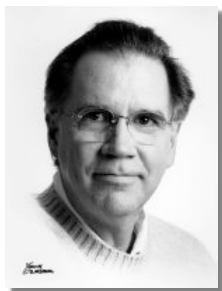
Ms. López was awarded First Prize and the Audience Favorite Award in the 2014 Irene Dalis Vocal Competition in San Jose. She was a semifinalist in the 2011 Loren Zachary Vocal Competition in Los Angeles and won the 2012 Met Opera National Council Auditions for the Utah District, advancing to the Rocky Mountain Regional Finals in Denver, Colorado. A grant recipient of the Olga Forrai Foundation in New York, Cecilia López earned a Bachelor of Music degree in vocal performance from the University of Nevada, Las Vegas in 2011.

LUKE GULLICKSON is a composer/pianist/guitarist working in folksong, improvisational styles, and contemporary classical composition. A founding member of the bluegrass group Grant Wallace Band, he has recorded extensively as a singer-songwriter and bandleader. Many of his releases commencing with 2014's *Open*, have appeared on Two Labyrinths Records.

He holds graduate degrees in composition from the University of Texas-Austin and in piano from the University of New Mexico. He was a Jazz Fellow at the Banff Centre, artist-in-residence at PLAYA, High Concept Laboratories, Brush Creek Arts, Ucross Foundation, Virginia Center for the Creative Arts, and Joshua Tree National Park. Based in Albuquerque, he is the company manager/performer with Chatter, an innovative concert series presenting classical and contemporary chamber music in informal venues.



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

CILEA's *Adriana Lecouvreur* was a huge success when it was first performed on November 6, 1902, at the Teatro Lirico in Milan, with Enrico Caruso as Maurizio. Arturo Colautti based his libretto on a play by Eugène Scribe and Ernest Legouvé about the life of the French actress Adrienne Lecouvreur (1692–1730); however, the events in the opera are largely fictional. In Act One, set at the backstage of the Comédie-Française, Adriana is showered with adulation when arrives, in response she sings “To son l'umile ancella” (“I am the humble servant of the creative spirit”).

The libretto of Rossini's *Il barbiere di Siviglia* (*The Barber of Seville*) by Cesare Sterbini derived from Beaumarchais's French comedy *Le Barbier de Séville* (1775), the first in a trilogy that includes *Le Mariage de Figaro* (the basis of Mozart's opera), and *La Mère coupable*. The première of the opera (under the title *Almaviva, o sia L'inutile precauzione*) took place on February 20, 1816 at the Teatro Argentina in Rome. It was greeted with hisses and jeers throughout, and several on-stage accidents occurred. The second performance, however, was successful, and since then, the opera has been a staple of the repertoire. In America it was first performed in English on May 3, 1819 at the Park Theatre in New York. Rosina (later the Countess in Mozart's opera) appears in Act One with “Una voce poco fa” (“A voice a little while ago”), referring to the serenade of her suitor (Count Almaviva in disguise) heard in the previous scene.

Of the more than 30 operas written by Massenet, the two most frequently performed are *Manon* (1884) and *Werther* (1892). The libretto of *Manon* by Henri Meilhac and Philippe Gille is based on the 1731 novel *L'histoire du chevalier des Grieux et de Manon Lescaut* by the Abbé Prévost (the same source as Puccini's *Manon Lescaut*, 1893). The opera was first performed at the Opéra-Comique in Paris on January 19, 1884; and in America, on December 23, 1885, at the Academy of Music in New York. The title character first appears in Act One, “still completely dizzy” (“Je suis encor tout étourdie”) from a long journey.

Under the pseudonym Paul Schott, Korngold and his father, Julius, collaborated on the libretto of *Die tote Stadt* (*The Dead City*), based on the 1892 novel *Bruges-la-Morte* (*The Dead [City] of Bruges*) by Belgian author Georges Rodenbach. The opera had an unusual double premiere in 1920, opening simultaneously in Hamburg and in Cologne. Within two years of its premiere it had circled the globe, including several performances at the Metropolitan Opera. But the work was banned by the Nazis because of Korngold's Jewish ancestry, and to escape persecution, Korngold fled to the U.S. in 1934—the first composer of international stature to write Hollywood scores. Overall, he wrote 16 scores, including two Oscar winners: *Anthony Adverse* (1936) and *The Adventures of Robin Hood* (1938). “Glück, das mir verblieb” (“Joy, that near to me remained”), also called “Marietta's Lied” or the “Lute Song”, is heard in Act I. Originally a duet for soprano and tenor, the aria is often performed by one singer who sings all of it.

Dubbed a “shabby little shocker” by American critic and musicologist Joseph Kerman, Puccini's *Tosca* premiered at the Teatro Costanzi in Rome on January 14, 1900. The libretto by Luigi Illica and Giuseppe Giacosa is based on Victorien Sardou's 1887 French-language play, *La Tosca*, which Puccini saw when it toured Italy in 1889. It took four years to adapt the French play into a succinct Italian opera, punctuated by frequent arguments between the composer and his librettists and his publisher. Despite indifferent reviews from the critics, the opera was an immediate success. In Act Two, Tosca sings “Vissi d'arte” (“I lived for my Art”), bemoaning her fate and asking why God has seemingly abandoned her.

The libretto for Donizetti's two-act comic opera, *L'elisir d'amore* (*The Elixir of Love*) was written by Felice Romani, based on a French libretto by Eugène Scribe for *Le philtre* (*The Love Potion*, 1831) by Daniel Auber. The opera premiered on May 12, 1832 at the Teatro della Canobbiana in Milan. For his La Scala debut, Caruso sang the role of Nemorino in February 1901 with the conductor Arturo Toscanini. In Act Two, Nemorino joins the army to receive the enlistment bonus, so he could buy the fake elixir of love hoping to win Adina's affection. Realizing that she loves him and doesn't want him to leave, she has purchased back his enlistment paper from the army. "Prendi, per me sei libero" ("Take it, because of me, you are free"), she tells him. (There is some personal connection in this situation: Donizetti's military service was bought by a rich woman, so he did not have to serve in the Austrian army.)

In Act Two of Puccini's *Madama Butterfly*, three years after her marriage to U.S. naval officer B. F. Pinkerton, Cio-Cio San (the Japanese word for "butterfly") awaits the return of her long-absent husband to Japan. Trying to convince her maid Suzuki, who does not believe that he will come back, Butterfly imagines that "one fine day we'll see" ("Un bel dì, vedremo") a thread of smoke on the far horizon signaling the arrival of a white ship into Nagasaki harbor, bringing her long-lost love back to her. The story of Cio-Cio San first appeared in a short story, "Madame Butterfly" (1898) by American author John Luther Long, based on the recollections of his sister, Jennie Correll, who had been to Japan with her Methodist missionary, and on the 1887 French novel *Madame Chrysanthème* by Pierre Loti. Long's work was dramatized by David Belasco as a one-act play, *Madame Butterfly: A Tragedy of Japan*, which premiered in New York in 1900, and subsequently moved to London, where Puccini saw it while supervising a production of *Tosca*. The premiere of the original two-act version on February 17, 1904, at La Scala, was accompanied by hissing and booing. Puccini revised the opera four times, the fifth and final 3-act version was first performed in Paris in 1907.

"Have Yourself a Merry Little Christmas" by Hugh Martin and Ralph Blane was written for the 1944 film musical *Meet Me in St. Louis*. In 1940 they formed a songwriting partnership that created many American standards for the stage and MGM musicals. They were inducted into the Songwriters Hall of Fame in 1983.

"Still, still, still" is a *Wiegenlied* (cradle song or lullaby) for the new-born Christ that originated in Austria in the mid-1880s. The tune appeared for the first time in 1865 in a folksong collection of Vinzenz Maria Süss (1802–1868), founder of the Salzburg Museum. The modern Standard German version with six verses is attributed to Georg Götsch, an important figure in the German youth movement and the youth music movement.

"Gesù bambino" ("The Infant Jesus") was written by Pietro Alessandro Yon in 1917. He was an Italian-born organist and composer, who came to the United States at age 21. From 1907 until 1926 he was the organist of St. Francis Xavier Church, and later assistant organist of St. Patrick's Cathedral, both in New York City. The song derives its melody from the 17th century traditional Irish carol "I saw three ships", though the carol is a simpler version of the tune. The lyrics of the chorus (sung in Latin) are the same as the lyrics in the chorus of *O Come All Ye Faithful*. The English lyrics by Frederick H. Martens are a non-literal translation of the original Italian.

"O Holy Night" (also known as "Cantique de Noël") was originally based on a French-language poem, "Minuit, chrétiens" ("O Holy Night") by poet Placide Cappeau, who was asked by the parish priest of the church in Roquelaure in southwestern France to write a Christmas poem in celebration of the recently renovated organ. The poem was completed in 1847 and set to

music by Adolphe Adam, based on a folk tune that first appeared in 1865. Of the many English translations, the one that has become popular in the United States was written in 1855 by the Unitarian minister John Sullivan Dwight.

"Silver Bells" was written by the Oscar-winning songwriting team of Livingston and Ray Evans for the Bob Hope film *The Lemon Drop Kid* (1951). Initially called "Tinkle Bells," it was changed to "Silver" because of the common connotation of "tinkle." Livingston said that the song was inspired by the bells used by sidewalk Santa Clauses and Salvation Army solicitors on New York City street corners. But in an interview with NPR, Evans said that the song was inspired by a bell that sat on an office desk they shared.

"I'll Be Home for Christmas" was written in 1943 by lyricist James Kimball "Kim" Gannon and composer Walter Kent. The song is a letter to his family by a soldier stationed overseas during World War II. Buck Ram was later credited as co-writer after his publisher brought a lawsuit claiming that he had previously written a poem and song with the same title. Despite the song's popularity with in America, in the UK the BBC banned it, concerned that the lyrics might lower morale among British troops.

For the Midnight Mass on Christmas Eve in 1818, Joseph Mohr, the young parish priest at St. Nicholas church in Oberndorf, a village in the Austrian Empire, asked Franz Xaver Gruber, a schoolmaster and organist in the nearby village of Arnsdorf, to set his poem, "Stille Nacht" (Silent Night), to music—with a guitar accompaniment since a flood had damaged the church organ. Absent the original manuscript, many people assumed that the music was written by a famous composer, such as Haydn, Mozart, or Beethoven. However, a manuscript discovered in 1995 in Mohr's handwriting identified him as the author and Gruber as the composer. In 1859, the Episcopal priest John Freeman Young, then serving at Trinity Church, New York City, wrote and published the English translation that is most frequently sung today. The carol has been translated into about 140 languages, and was declared an intangible cultural heritage by UNESCO in 2011. It is sung tonight in a Spanish version.

"The Christmas Song" (commonly subtitled "Chestnuts Roasting on an Open Fire" or, as it was originally subtitled, "Merry Christmas to You") was written in 1945 by Robert Wells and Mel Tormé, who wrote all the music and some of the lyrics. The Nat King Cole Trio first recorded the song in 1946, inducted into the Grammy Hall of Fame in 1974. Tormé himself made several recordings of the song which typically included a coda adapted from "Here We Come A-wassailing," and a 1970 version with an added opening verse.

Written in 1970 by Puerto Rican singer/songwriter José Feliciano, "Feliz Navidad" has become a pop Christmas classic. It opens with the traditional Spanish Christmas/New Year greeting—"Feliz Navidad, próspero año y felicidad" ("Merry Christmas, a prosperous year and happiness"), and followed by (in English) "I wanna wish you a Merry Christmas from the bottom of my heart."

© 2021 Tomás C. Hernández
Rochester, New York

Rotary
Club of Santa Fe Foundation



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

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

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

OUR MISSION

NMPAS is the leading nonprofit performing arts organization in New Mexico that exclusively uses and develops New Mexican talent. We bring high quality performances to communities through the state, we train talented young people to become even better performers, and we do so with a sustainable model that both pays our artists a living wage and keeps our overhead costs low.

CONCERTS

NMPAS currently presents 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).

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:
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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:

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- 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 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
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NMPAS 2019-2021 Donor List as of November 30, 2021



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NMPAS TENTH ANNIVERSARY 2021-2022 SEASON*

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 Vote & 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

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The New Mexico Bach Chorale with Maestro Franz Vote.

Photo by John Sadd

The New Mexico Performing Arts Society

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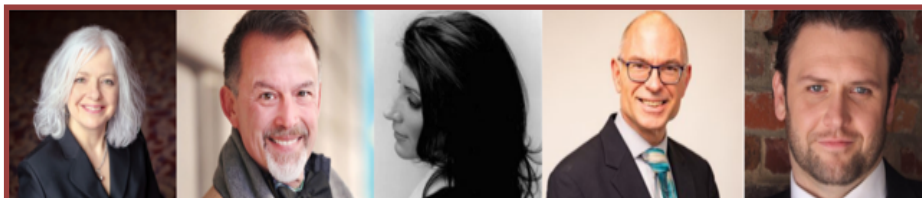
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Advanced Vocal Artists pursuing a classical singing career.

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Vocal Artists pursuing a classical singing career

Non-Competitive Adult Division
Age 30 and over Adult singers

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High School singers

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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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Open to all singers and collaborative pianists living in the state of New Mexico. Final Awards Sunday, April 24. Over \$10,000 in scholarship awards



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