



NEW MEXICO PERFORMING ARTS SOCIETY

Franz Vote, Artistic Director & Conductor

TENTH ANNIVERSARY SEASON

ANNUAL NEW MEXICO BACH SOCIETY CONCERT



Music of J. S. Bach, G. F. Handel
& G. da Palestrina

SATURDAY, April 2, 2022 ~ 8:00 pm
St. Michael & All Angels Episcopal Church in Albuquerque

SUNDAY, April 3, 2022 ~ 5:30 pm
Immaculate Heart of Mary Chapel in Santa Fe

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December 18, 2021

6th Annual Children's Messiah

A free event for children of all ages.

December 31, 2021

Symphony No. 9, Beethoven

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Awakenings: Music of Diversity

Music for Upper Voices, featuring the world premiere performance of a piece by Jenny Olivia Johnson.

April 30 & May 1, 2022

The Creation, F.J. Haydn

PVNM joins Santa Fe Pro Musica

Visit polyphonymn.com for more event details & tickets.

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 & 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 & 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
Annual New Mexico Bach Society Concerts

Saturday, April 2, 2022 ~ 8:00 pm ~ Albuquerque
Sunday, April 3, 2022 ~ 5:30 pm ~ Santa Fe

PROGRAM

Chorale: "Christ ist erstanden," BWV 276

Johann Sebastian BACH (1685-1750)

Sinfonia *from* Cantata "Ich steh mit einem Fuß im Grabe," BWV 156

"Sanfte soll mein Todeskummer" from the Easter Oratorio, BWV 249

André García-Nuthmann, *tenor*

Trio Sonata in E minor, HWV 395

George Frideric HANDEL (1685-1759)

Largo ~ Allegro ~ Largo ~ Allegro

Linda Marianiello, *flute* Rebecca Ray, *oboe*

Sally Guenther, *cello* Jessie Wenchieh Lo, *piano*

~ Intermission ~

Adoramus Te

Giovanni Pierluigi da PALESTRINA (1525- 1594)

Super Flumina Babylonis

Cantata "Christ lag in Todesbanden," BWV 4

Johann Sebastian BACH

Sinfonia

Chorus: Christ lag in Todesbanden

Aria (S.T): Der Tod niemand zwingen kunnt¹

Aria (T): Jesus Christus, Gottes Sohn²

Chorus: Es war ein wunderlicher Krieg

Aria (B): Hier ist rechte Osterlamm³

Aria (S, T): So feiern wir das hohe Fest⁴

Chorale: Wir essen und leben wohl

NEW MEXICO BACH SOCIETY CHORALE & PLAYERS

Franz Vote, *Artistic Director & Conductor*

Sopranos: Jennifer Perez¹, Camille Tierney⁴ ~ *Altos:* Esther Moses Bergh, Patricia Henning

Tenors: André García-Nuthmann^{2,4}, Tjett Gerdom¹ ~ Basses: Javier Ortiz³, Tim Willson

Piano: Jessie Wenchieh Lo ~ *Violins:* Elizabeth Baker, Natalie Frantz

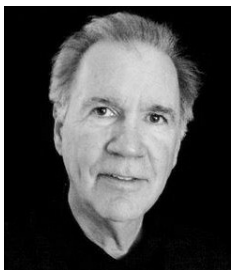
Flute: Linda Marianiello ~ *Oboe:* Rebecca Ray



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 & 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 & 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

NMPAS Volunteer Opportunities

New Mexico Performing Arts Society is extremely grateful to the wonderful people & businesses that have provided us with in-kind donations of goods & 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 &/or blog posts
- Flyer distribution to hotels & other businesses in Santa Fe, Albuquerque, Los Alamos & Las Vegas
- Special events: pick up supplies, serve food & drink, welcome guests, setup & 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 & 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.

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- Carla Lancellotti Auld, flute soloist, chamber musician, and recording artist, New York metro area
- Linda Marianiello, International soloist and recording artist, Artistic Director, Santa Fe, NM
- Valerie Porter, Professor Flute, UNM Albuquerque and Principal Flute, New Mexico Philharmonic
- Kayla Liechty, piano

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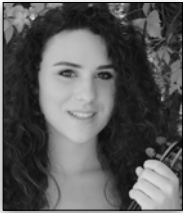
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THE ARTISTS



Elizabeth Baker had a 40-year career with the San Francisco Symphony Orchestra and the LA Philharmonic, where she was featured as soloist in three premieres. She has appeared at chamber music festivals in California and Oregon, as well as with the Taos Chamber Music Group, Montage Society, NMPAS, NM Bach Society, Santa Fe Symphony and Santa Fe Pro Musica. She taught at New Mexico School for the Arts until the start of the pandemic. She plays on a Sanctus Seraphin violin (1733), which belonged to her late mother Virginia Voigtländer Baker.

Esther Moses Bergh holds performance & music education degrees from the University of New Mexico and an MM 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.



Natalie Frantz grew up in Albuquerque and obtained an undergraduate degree in violin performance at the University of New Mexico. She plays in the New Mexico Philharmonic, Santa Fe Symphony, Opera Southwest, New Mexico Performing Arts Society, and Chatter Albuquerque, among others. She was an associate member of the Civic Orchestra of Chicago for the 2017-2018 season and has performed in music festivals throughout the United States, Brazil, and South Africa. She enjoys playing music across many genres & blending her love for classical music with improvisation.

Kimberly Fredenburgh, principal violist of Santa Fe Symphony and Santa Fe ProMusica Chamber Orchestra, and acting principal of New Mexico Philharmonic, has performed numerous seasons with the Santa Fe Opera Orchestra and the Santa Fe Chamber Music Festival. She was a co-principal violist with the New World Symphony under Michael Tilson Thomas and has appeared in Carnegie Hall with Sir Georg Solti conducting. She has been featured as a soloist with orchestras in Arizona, New Mexico, Brazil, Spain, Italy and South Africa. Currently is Professor of Viola and Head of the String Area at the University of New Mexico.



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. He 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 Gerdorn, principal trumpet with LASO and the Los Alamos Community Winds, 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 has conducted performances with the Los Alamos Symphony Orchestra and the Los Alamos Oratorio Society.



Sally Guenther was solo cellist of the Bergen Philharmonic Orchestra in Norway for twenty years. She also taught at the Grieg Academy of Music, and was a founding member of the contemporary chamber ensemble, BIT 20. In the States she has played with several orchestras, including the Met Opera Orchestra, and Cincinnati, Fort Worth and Syracuse symphonies. She studied with Janos Starker at Indiana University and Harvey Shapiro at Juilliard. She also attended the Taos School of Music, Music Academy of the West and International Congress of Strings.

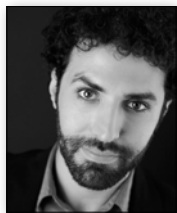
Patricia Henning has sung in various choirs in the US & the Netherlands, including the Wellesley College Choir, and Sangwijn. In Albuquerque, she has sung with Quodlibet, UNM's Las Cantantes and Concert Choir, Polyphony, and Quintessence. She serves on the board of the Vocal Artistry Art Song Festival. On the UNM faculty in the physics and astronomy department, she conducts astronomical research using radio telescopes to study the distribution and evolution of galaxies in the universe. She teaches astronomy and the Musical Acoustics physics class at UNM.



Jessie Wenchieh Lo has performed all over Europe, Brazil, China, Hong Kong, Taiwan, and in the United States. She garnered First Prize and "Chopin Prize" at "3rd European Piano Competition Citta del Vasto" (Vasto, Italy), and prizes in other international piano competitions. She earned her Bachelor's and Master of Arts degrees in Piano Performance at the University of Music and Performing Arts Vienna, Austria; and received her Doctor of Musical Arts degree in Piano Performance from Boston University. She and her family now reside in Santa Fe. www.jessiewenchiehlo.com

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 ORF-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.





Javier Ortiz has performed with the Amsterdam Concertgebouw, the Netherlands Opera, the Amsterdam Symphony Orchestra, Opera Studio Nederland, and the Chicago Arts Orchestra on tour in Mexico. Recently, he appeared in a condensed off-broadway version of *Nabucco*, headlined and in the film versions of the American Baroque Opera Company's *Dido & Aeneas* and Opera on Tap/Playground Opera's *La Cenerentola*. Upcoming performances include Opera Southwest, Opera North, the North American premiere of Marais' *Alcyone* with the American Baroque Opera Company, as well as the New Mexico Performing Arts Society.

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.



Rebecca Ray has music degrees from Ithaca College and the University of New Mexico. She is currently principal oboist with the San Juan Symphony and the Las Cruces Symphony, a tenured second chair oboe in the Santa Fe Symphony, and freelances on oboe and English horn with the New Mexico Philharmonic, Chatter, Opera Southwest, and the El Paso Symphony Orchestra, among others. Rebecca also has a teaching and instrument repair studio, Desert Double Reeds.

Gail Robertson has been a violinist and violist with Santa Fe Pro Musica's modern and Baroque orchestras, Santa Fe Symphony, and New Mexico Performing Arts Society, among others. She has performed with the Pacific Symphony, Boston Pops Esplanade Orchestra, Wolf Trap Chamber Players, American Ballet Theatre, NYC Ballet, and Paris Opera Ballet. She has toured nationwide as principal viola of the Mantovani Orchestra, and explored the Southern California club scene as half of a Flamenco Duo.



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 vocal performance degrees from Carnegie Mellon (BFA) and New England Conservatory (MM).

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



ARTISTIC DIRECTOR & 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.

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 & Conductor of the New Mexico Performing Arts Society.

EXECUTIVE DIRECTOR & 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.

A chorale is the congregational hymn in the Lutheran church service, whose text is a translation of the original Latin hymn used in the Roman Catholic liturgy into the German vernacular by Luther. Typically, it features simple language and an easily singable melody. Since the Reformation, the chorale has provided raw material for a variety of compositional forms, including the chorale prelude, chorale motet and chorale cantata. In modern English usage “chorale” can apply to the entire hymn (text and melody) or to the hymn tune alone. Following a German practice common in the 17th and 18th centuries, the term is often used to refer to simple harmonizations of the German hymn tune, as in “Bach chorales” or “four-part chorales.”

Bach wrote some 371 four-part harmonizations of chorale melodies, of which about a third can be traced to larger works such as cantatas, passions, and oratorios. The chorale “Christ ist erstanden” (“Christ is risen”), BWV 276, composed in 1750 or earlier, is based on the original Latin Easter sequence (spoken or sung before the Gospel reading) “Victimae paschali laudes” (Praise the Victim of Easter). It can be traced back to circa 1040, authored by the priest Wipo of Burgundy (c. 990 until after 1048). It was substantially rewritten by Luther, and the text and tune, as it is known today, first appeared in print in an edition by Joseph Klug, Wittenberg, 1533.

First performed in Leipzig on January 23, 1729, cantata “Ich steh mit einem Fuss im Grabe” (I am standing with one foot in the grave), BWV 156, was composed for the third Sunday after Epiphany. The cantata is well known for its opening sinfonia featuring an oboe solo. The sinfonia, likely derived from an earlier oboe concerto, was later adapted as part of Bach's Harpsichord Concerto in F minor, BWV 1056 (1738).

The *Easter Oratorio*, BWV 249, was composed in Leipzig and first performed on April 1, 1725. It was revised c.1738, c.1743/1746, and 1749. The work is based on a secular cantata, the so-called “Shepherd's Cantata,” BWV 249a, with only a surviving libretto by Picander, who is also likely the author of the oratorio's text. The 11-movement work features four characters: Mary daughter of James (Soprano), Mary Magdalene (Alto), Peter (Tenor), John (Bass). The tenor aria, “Sanfte soll mein Todeskummer” (“May the agony of my death be gentle”), is the 7th movement.

George Frideric Handel is perhaps most widely-known by the general public as the composer of *Messiah*, but he contributed to every vocal and instrumental musical genre current in his time. Born in Germany, he spent the major part of his career in London, first as a composer of opera in Italian, and later as the inventor of the English oratorio, notably *Messiah*. Handel's chamber music consists almost entirely of solo sonatas and trio sonatas, but the odd circumstances of the earliest publications have led to problems of attribution. For example, the six trio sonatas, HWV 380–385, once cited as among Handel's earliest works, are certainly spurious. Similarly, the three trio sonatas, HWV 393–395, are of uncertain authenticity. The E-minor sonata, HWV 395, is scored for 2 flutes and continuo. (In this concert, the second flute is played by the oboe, a substitution that would not have been an uncommon Baroque performance practice.)

Giovanni Pierluigi da Palestrina contributed vastly to the worship music of the Catholic Church; during his lifetime he published almost thirty books of masses, motets, and other liturgical compositions. Probably composed in the 1570s, "Adoramus te, Christe" is found in his *Second Book of Motets* (Venice, 1581), which contains a large number of his most popular works. It was a period of great professional success: he held positions both at St. Peter's Basilica and the Pope's Cappella Giulia. 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. "*We adore Thee, Christ, & we bless Thee, who by Thy Holy Cross hast redeemed the world. Thou, who hast suffered death for us, O Lord, O Lord, have mercy on us.*"

Another work found in Palestrina's *Second Book of Motets* is "Super flumina babylonis," a setting of Psalm 137: 1-2, which presents an extraordinarily somber image of the Israelites during the Babylonian captivity: "*By the rivers of Babylon, there we sat down, yea, we wept, when we remembered Zion. We hanged our harps upon the willows in the midst thereof.*"

"Christ lag in Todesbanden" ("Christ lay in death's bonds"), BWV 4, is one of Bach's earliest church cantatas, specifically his first cantata for Easter. Probably written for a performance in 1707, Bach scholar and conductor John Eliot Gardiner describes it as the composer's "first-known attempt at painting narrative in music." It is Bach's earliest surviving chorale cantata, a style in which both text and music are based on a hymn, in this instance Luther's hymn of the same name, which is the main hymn for Easter in the Lutheran church. Bach wrote it as part of his application for a post at a Lutheran church at Mühlhausen, where he was hired a month after Easter, on May 24, 1707. Much later, as *Thomaskantor* in Leipzig he performed it twice, on April 9, 1724 when he first celebrated Easter there, and on April 1, 1725 the following year. Only this second version survives. Gardiner calls Bach's setting of Luther's hymn "a bold, innovative piece of musical drama", and observes "his total identification with the spirit and letter of Luther's fiery, dramatic hymn."

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Special thanks to Abel Ochoa and Impact Printing for their attention to detail and lovely printing services. If you are in need of printing services, NMPAS can highly recommend Impact Printing for reasonable rates and great service.

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 masterclasses 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

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Cristo Rey Catholic Church*
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 Los Alamos Opera Guild of the Santa Fe Opera*
 True Kids 1 (Taos)*
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2021-2022

NMPAS Winter Solstice Concert

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

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

Sponsored by Gregory & Mary Alice Gillette

NMPAS Recital Series Concert I

International Opera Star Cecilia Violetta López, *soprano*; Luke Gullickson, *piano*

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

Sponsored by David & Megan Van Winkle

NMPAS Annual New Mexico Bach Society Concerts

Saturday, April 2, 2022 at 8 pm in Albuquerque

Sunday, April 3, 2022 at 5:30 pm in Santa Fe

Sponsored by Norman & Suzanne George

NMPAS Recital Series Concert III

Music of Duparc, Richard Strauss & Ben Moore: Gregory Gallagher, *tenor*; Kayla Liechty, *piano*

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

Sponsored by George deGarmo

NMPAS Recital Series Concert II *(rescheduled from February 6)*

Music for Flute, Violin, Cello & Piano by J. S. Bach, Gaubert, Martinů & Rachmaninoff

Sunday, May 22, 2022 at 8:00 pm in Santa Fe

Sponsored by Richard & Sophia Skolnik

Santa Fe Flute Immersion & Performance Skills Workshops

Opening Concert featuring faculty & pianist Nathan Salazar

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

Closing Concert featuring workshop participants

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

Sponsored by Century Bank, Del Norte LOV Foundation, Santa Fe Downtown Rotary Foundation & Verne Q. Powell Flutes

2022 Season Finale Opera Concerts

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

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

Sunday, June 26, 2022 at 5:30 pm ~ 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



The New Mexico Bach Chorale with Maestro Franz Vote.

Photo by John Sadd

The New Mexico Performing Arts Society

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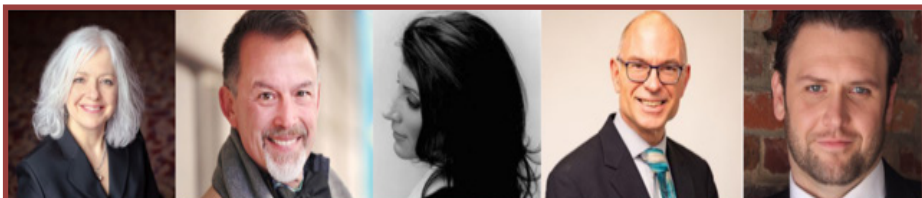
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University of New Mexico | April 22-24, 2022

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
Young Singers

Collaborative Piano
Pianists/Singers (no age limit)

Choral/Music Education Division
Singers enrolled in a University Music Education or Choral Program

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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

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

Affiliated with **AMTA: ALBUQUERQUE MUSIC TEACHERS ASSOCIATION** TO FURTHER THE STUDY OF ART SONG REPERTOIRE
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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