



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

TENTH ANNIVERSARY SEASON

RECITAL SERIES CONCERT II



Chamber Music for Violin, Cello & Piano

SUNDAY, May 22, 2022 ~ 5:30 pm*
Immaculate Heart of Mary Chapel in Santa Fe

SPONSORED BY RICHARD AND SOPHIA SKOLNIK

** program originally scheduled for May 22 has been postponed to Oct. 23*

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on the First Friday
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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

New Year's Eve at the Lensic

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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 polyphonynm.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 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 Ha-Shem*, 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 II

Sunday, May 22, 2022 ~ 5:30 pm ~ Santa Fe

PROGRAM

Cello Suite no. 1 in G Major, BWV 1007

Johann Sebastian BACH
(1685-1750)

I. Prélude ~ V. Minuet I/II ~ VI. Gigue

Violin Sonata no. 5 in F Major, op. 24 "Spring"

Ludwig van BEETHOVEN
(1770-1827)

Allegro

Adagio molto espressivo

Scherzo: Allegro molto

Rondo: Allegro ma non troppo

Intermission

Vocalise from 14 Romances, op.34

Sergei RACHMANINOFF
(1873-1943)

Eight Duets for Violin and Cello, op. 39

Reinhold GLIÈRE
(1890-1959)

1. Prelude

2. Gavotte

3. Cradle Song

7. Scherzo

Trio élégiaque no. 1 in G minor

Sergei RACHMANINOFF

Lento lugubre - Più vivo - Con anima - Appassionato -

Tempo rubato - Risoluto - Tempo I - Più vivo - Con anima -

Appassionato - Alla marcia funebre

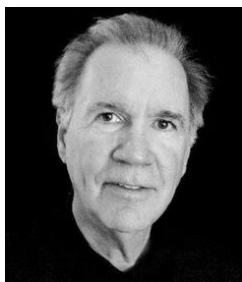
Elizabeth Baker, *violin* ~ Joel Beckett, *cello* ~ Jacquelyn Helin, *piano*



This project is supported in part by New Mexico Arts, a division of the Department of Cultural Affairs, and by the National Endowment for the Arts.

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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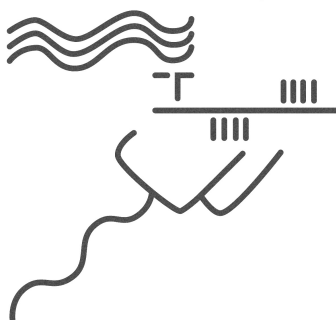
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- Linda Marianiello, International soloist and recording artist, Artistic Director, Santa Fe, NM
- Valerie Porter, Professor Flute, UNM Albuquerque and Principal Flute, New Mexico Philharmonic
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THE ARTISTS



Elizabeth Baker moved to Taos, NM in 2017 after 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 the 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.

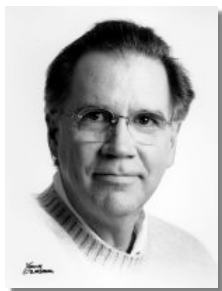


Joel Beckett has performed on period and modern cello throughout North and Central America and Europe. Currently assistant principal cellist of the Santa Fe Symphony and a member of the ProMusica Chamber Orchestra of Columbus, he previously served as principal cellist of the Austin Symphony and Santa 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, Vol. I, was released in 2014.



Steinway Artist **Jacquelyn Helin** has performed in recital and with orchestras in Europe and the United States. As winner of the Artists international Piano Competition, she made her New York debut in Carnegie Hall, and her European debut in London's Wigmore Hall. Locally, she has performed chamber music with such groups as Santa Fe New Music, the Santa Fe Chamber Music Festival, and the Santa Fe Opera, among others. Ms. Helin holds a BM from the University of Oregon; an MA from Stanford University; and a DMA from the University of Texas at Austin.

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 MARIANELLO** 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.

In 1689 composer and cellist Domenico Gabrieli published what are considered to be the first compositions specifically written for a solo cello. Up to this time, the cello was used as a continuo instrument to accompany instrumental or vocal solos. Bach's Six Suites for Solo Cello, BWV 1007-1012, were most likely composed in the 1720s, when he served as Kapellmeister in the court orchestra of Prince Leopold of Cöthen from 1717 to 1723. It is not known for whom Bach wrote the Suites, but a likely candidate is Carl Bernhard Lienecke, the court orchestra's cellist, most probably the Suites' first performer as well. Although Bach consistently wrote instrumental works throughout his entire career, in Cöthen he had the freedom to explore writing for various instruments, creating such notable works as the Cello Suites, the solo violin partitas and the six Brandenburg concertos.

The history of stringed instruments c. 1700 is complicated: they varied a lot, with new inventions replacing others in popularity. Bach had a wide range of string instruments at his disposal, hybrids of all shapes and sizes. Aside from the cello, there were five-string instruments called *violoncello piccolo* (small cello), *viola or violoncello da spalla* (played on the shoulder, rather than between the legs, usually with the help of a strap like that of a guitar), and *viola pomposa*. What these terms meant is uncertain. Some believe that Bach's 6th Cello Suite, which specifically calls for a fifth string, was written for one such instrument, as demonstrated by Sergey Malov in the Netherlands Bach Society series on YouTube featuring the complete Suites performed by different performers. Sigiswald Kuijken has recorded the complete Suites on a *violoncello da spalla* (also excerpts on YouTube) that he had specially commissioned from the violin maker Dmitry Badiarov, author of a long essay on the subject (*The Galpin Society Journal*, vol. 60, Apr. 2007, pp. 121-145).

No autograph manuscript of the Cello Suites survives. There is, however, an autograph of Bach's own lute version of Suite no. 5 (*Pieces pour la luth à Monsieur Schouster*, BWV 995). There are four extant manuscript copies from the 18th century, including a 1730s handwritten copy by Bach's second wife, Anna Magdalena. While the notes are the same in these copies, they differ in slurs, bowing and articulation. Today there are more than 90 editions, among them, the 2016 Bärenreiter two-volume edition of the Cello Suites, containing more than 300 pages of music, commentary, and facsimile reproductions of early sources. The edition offers performers enormous interpretive possibilities, allowing them to make their own decisions and even the type of instrument.

There is no record of a performance of the Cello Suites for at least 100 years after they were written. It was not until cellist Louis-Pierre Norblin published his edition in 1824 that they began to be more widely disseminated. In 1890 Pablo Casals, a 13-year-old Catalan cello prodigy in Barcelona, accompanied by his father, found in a second-hand music shop an old copy of Bach's Cello Suites (the Grützmacher edition, Leipzig 1826). It took 12 years of playing the Suites everyday before Casals felt ready to perform them in public. His first documented public performance was in a 1901 joint concert tour of Spain with English pianist Harold Bauer. The earliest review appeared on October 17 in *Diario de Barcelona*; on October 18, in another Barcelona paper; and on October 28, in a Madrid newspaper. For more than 75 years he played the Cello Suites for people all over the world, including Queen Victoria in 1899 and in 1973, at age 96, for Golda Meir.

The Suites are rooted in 18th-century court culture, with a succession of dance movements following the *Prélude* in each work. One author writes, “The courtiers in the Cöthen audience would not only have had some sort of intellectual reaction to hearing the Suites, but they would also have heard them as dances and reacted to them physically, the way we might tap our foot to rhythmic background music at a restaurant, or clap along (or even dance) at a rock ‘n’ roll concert.” In tonight’s program, three of the six movements are performed.

Beethoven wrote ten violin sonatas between 1797 and 1803 for his own performances with various violinists. In the Classical era such works were often described as “sonatas for piano with violin accompaniment,” but in Beethoven’s case, the two instruments are equal partners. Apart from being a virtuoso pianist, he was also intimately familiar with the violin, having taken lessons as a youth in Bonn, and later, at the age of 24, in Vienna. As such, he was able to explore the expressive potentialities and technical challenges of the violin as well as of the piano, and in combining two instruments of unequal sound mass, he achieved, in one author’s words, “a colloquy of reciprocal enrichment.”

Composed in 1801, the Violin Sonata no. 5 in F Major, op. 24, is nicknamed “Spring,” an appellation that did not come from the composer himself but one that one author suggests was already in use by 1860. The sonata was dedicated to Count Moritz von Fries, a patron to whom Beethoven also dedicated two other works of the same year—the Violin Sonata no. 4 in F Major, op. 23, and the String Quintet in C Major, op. 29. Beethoven initially intended to pair the two violin sonatas, which complement each other in both key and character. But for reasons unknown, the two were not published together and thus have different opus numbers. Op. 24 is the first of Beethoven’s violin sonatas to employ the expanded four-movement structure, with an additional third movement scherzo. It has been suggested that the choice of F Major, the key used to express the joys and spiritual inspiration of Nature—sentiments conveyed by the term “spring”—was Beethoven’s apparent reaction to contemporary reviews of his works, variously described as “bizarre,” “ungracious,” “dismal,” and “opaque.”

“Vocalise” is the last of Rachmaninoff’s *14 Songs* or *14 Romances*, op. 34, composed and published in 1915. Written for high voice with piano accompaniment, it contains no words, but is sung using only one vowel of the singer’s choosing. It was dedicated to the lyric coloratura soprano Antonina Nezhdanova, a leading singer of the Bolshoi Theatre. The work is performed in various instrumental arrangements far more frequently than the original vocal version.

Glière’s music owes a great deal to the Russian Romantic tradition. Born Reinhold Ernst Glier, the composer received his early violin lessons in his native Kiev, and later at the Moscow Conservatory where he also studied composition with Anton Arensky. In 1900 he graduated with a gold medal in composition and it was from about this time that he adopted the French spelling of his name usually used today. From 1901 to 1913 Glière taught at the Gnesin Institute in Moscow, where Sergei Prokofiev was his pupil. He taught at the Kiev Conservatory when it was founded in 1913 and became its director the following year. In 1920 he was appointed professor of composition at the Moscow Conservatory, where he remained until his retirement in 1941.

Glière's works include some forty compositions with no opus numbers, as well as a hundred numbered works, all written between 1898 and 1956, including the *Concerto for Coloratura Soprano and Orchestra*, op. 82 (1943), several songs, choral works, four string quartets, three string sextets, three symphonies, ballets and symphonic poems. Published in Moscow in 1909, the *Eight Duets for Violin and Cello*, op. 39, dedicated to Boris Kaliushno, was composed during Glière's time as a teacher at the Gnesin Institute. This rarely-performed assortment of miniatures range from the playful to the tender.

Rachmaninoff's *Trio élégiaque no. 1 in G minor* was written on January 18–21, 1892, in Moscow, when the 18-year old composer was still a student. The work was first performed on January 30 of the same year, when the composer made his official debut in Moscow as a pianist in a program that also included solo pieces by Liszt and Tchaikovsky, and a piece for cello and piano. The first edition of the Trio, without an opus number, did not appear until 1947. Rachmaninoff apparently intended the work as an homage to Tchaikovsky, his elder friend and mentor. The connection with Tchaikovsky is evident in its repetitive opening theme, a four-note rising motif, that dominates the 15-minute work. Played backwards it has the same rhythm as the opening descending motif of Tchaikovsky's first piano concerto (written 1874-75), although now minor in the trio's version. The allusion, as well as the closing funeral march emulating Tchaikovsky's own *Trio in A minor*—an elegy to Nikolai Rubinstein, would have been obvious to listeners and teachers at the university. In 1893, Rachmaninoff wrote a second *Elegiac piano trio*, op. 9, as his own elegy to Tchaikovsky who died that year.

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Rochester, New York

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 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.

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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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 Violetta López, *soprano*; Luke Gullickson, *piano*

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

Sponsored by David and 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 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

Sponsored by George deGarmo

NMPAS Recital Series Concert II (*original program rescheduled to October 23*)

Music for Violin, Cello and Piano by J.S. Bach, Beethoven, Glière, and Rachmaninoff

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

Sponsored by Richard and Sophia Skolnik

Santa Fe Flute Immersion & Performance Skills Workshops

Opening Concert featuring faculty and pianist Kayla Leichthy

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

Closing Concert featuring workshop participants

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

Sponsored by Century Bank, Del Norte LOV Foundation, Santa Fe Downtown

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2022 Season Finale Opera Concerts

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

Scenes from *Fidelio*, *Carmen*, *L'Elisir d'amore*, *Don Pasquale*, *Cavalleria rusticana*,
Suor Angelica, *Falstaff*, *Il trovatore*, *Otello*, *Die Walküre*, and gems of the zarzuela
repertoire by Gonzalo Roig, Pablo Sorozábal, and Federico Moreno Torroba

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

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

*Sponsored by Norman and Suzanne George; NMPAS artists André García-Nuthmann
and Tim Willson sponsored by Peter Merrill and Ruth Wallack*

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

* 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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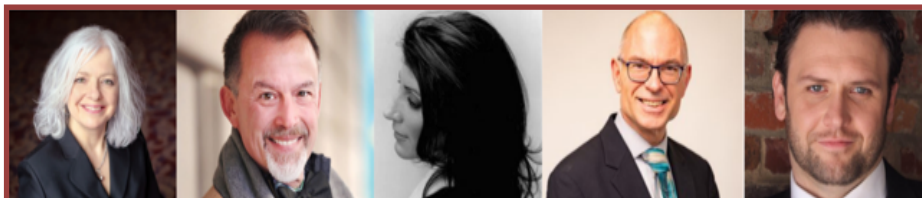
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University of New Mexico | April 22-24, 2022

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

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Vocal Artists pursuing a classical singing career

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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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