



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

TENTH ANNIVERSARY SEASON

RECITAL SERIES CONCERT III



Gregory Gallagher, tenor
Kayla Liechy, piano

SATURDAY, May 7, 2022 ~ 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 & 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

Recital Series Concert III

Saturday, May 7, 2022 ~ 8:00 pm ~ Santa Fe

Gregory Gallagher, *tenor*

Kayla Liechy, *piano*

PROGRAM

A vuchella
Ideale

Francesco Paolo TOSTI
(1846-1916)

Tu lo sai

Giuseppe TORELLI
(1658-1709)

Chanson triste
Extase
L'invitation au voyage
Phidylé

Henri DUPARC
(1848-1933)

Intermission

Nichts, op. 10, no. 2
Allerseelen, op. 10, no. 8
Morgen, op. 27, no. 4
Ich trage meine Minne, op. 32, no. 1
Zueignung, op. 10, no. 1

Richard STRAUSS
(1864-1949)

Dear Theo
The Red Vineyard
I Found a Woman
Little One
The Man I Have to Paint
When I'm At Work
Already Broken
Souvenir

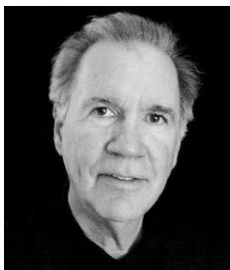
Ben MOORE
(b. 1960)



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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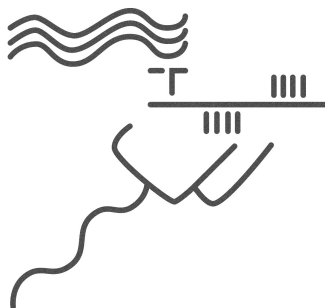
THE WELL-ROUNDED FLUTIST!

- Melissa Colgin-Abeln, former Professor of Flute, UT-EI Paso
- 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

2022 WORKSHOPS

- Opening Concert with Faculty
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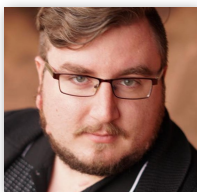
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THE ARTISTS



Tenor GREGORY GALLAGHER has appeared on the operatic stage as the Podesta in Mozart's *La finta giardiniera*, Rinuccio in Puccini's *Gianni Schicchi*, Don Ottavio in Mozart's *Don Giovanni*, Lysander in Britten's *A Midsummer Night's Dream*, Fenton in Verdi's *Falstaff*, Ferrando in Mozart's *Così fan tutte*, Beadle Bamford in Sondheim's *Sweeney Todd*, and Lindoro in Rossini's *L'italiana in Algeri*.

In addition to his operatic performances, Gallagher has frequently appeared as a concert soloist in Mozart's *Requiem*, Mendelssohn's *Elijah*, Handel's *Messiah*, and Beethoven's *Choral Fantasy*. In Spring 2016, he performed the tenor solo in Howell's *Hymnus Paradisi* at the Southern ACDA Convention with the Chattanooga Symphony, under the direction of esteemed conductor David Hill, director of the BBC Singers. In Fall 2016, he performed the world premiere of *Touching the Infinite Sky* by the renowned American composer Gwyneth Walker. After hearing his performance of her song cycle *Songs from the High Sierra*, his recordings are featured on Walker's official website. In 2017, Gallagher was awarded first place in the Vocal Artistry Art Song Festival competition in Albuquerque and received the Mary Lou Wall Award of the Virginia Council of Administrators of Special Education. He completed his Master's and Doctoral degrees in Vocal Performance at Louisiana State University with tenor, Robert Grayson; and his BM in Vocal Performance from Cedarville University. He is an Assistant Professor of Music at Eastern New Mexico University.

KAYLA LIECHTY's work with operatic singers and stage directors includes master classes with Marilyn Horne, Sherrill Milnes, Tito Capobianco, Fabrizio Melano, Jennifer Larmore, Martina Arroyo, Marquita Lister, Leona Mitchell and Maria Spacagna. She has collaborated with oboist Wayne Rapier, tuba player John Griffiths, bass trombonist Jonathan Warburton, pianist Charles Wadsworth, and trumpeters Fred Mills, Bob Birch, and Moffatt Williams.



As a choral accompanist, she has participated in five concerts in Carnegie Hall and has toured China, Newfoundland, Norway and Europe. She spent two seasons as accompanist for the Santa Fe Desert Chorale, a decade as a vocal coach and accompanist for Sherrill Milnes' summer opera workshop, VOICEexperience!, and was National and Open-Call Auditions Pianist for Walt Disney World Entertainment for many years. Liechty's most recent scholarly and artistic endeavors include *Bach to Bix*, a CD collaboration with tuba player Ted Cox; *The French Connection*, a CD collaboration with hornist Eldon Matlick; an 80-accompaniment CD companion to Roberto Mancusi's recently published textbook, *Voice for Non-Majors*; and Easter New Mexico University Choirs' Fall 2016 CD release, *What Sweeter Music*. Liechty received her MM/MMEd., Accompanying and Piano Pedagogy, from the Florida State University, and her BMEd. in Piano from Stetson University. She is on the faculty of Eastern New Mexico University in Vocal Coaching and Collaborative Piano.

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.

ABOUT THE PROGRAM

Italian composer FRANCESCO PAULO TOSTI wrote more than 350 songs in Italian, the Neapolitan dialect, French and English, many of them favorites of famous singers, including Caruso, Tetrizzini, Pavarotti and Domingo, among others. His contemporaries and friends included composers Verdi, Puccini, Mascagni, Leoncavallo, and Boito. Tosti's songs have been described as displaying "intense emotionalism" and the definitive "Italian Song sound." Born in the coastal town of Ortona in the Abruzzo region of Italy, he was a court singing teacher in Rome before moving to England in 1875, where he became the singing teacher to the royal family in London under Queen Victoria, King Edward VII and King George V. In London he gave lectures to nobles, bourgeois and singing students, taught in the Royal College of Music and became a professor of the Royal Academy of Music in 1894. He became a British subject in 1906 and was knighted in 1908, retiring to Rome in 1912.

"A vucchella" is a Neapolitan song, a traditional form of music sung in the Neapolitan dialect—any of the varieties spoken in Naples. The text was by century lyric poet, Gabriele D'Annunzio, who respected Tosti as a composer who "was able to improvise with singular passion and inspiration [and whose] compositions revealed a limpid melodic vein rich in native freshness." The text of "Ideale" is taken from a collection of lyrics called *Convolvoli* by Carmelo Errico, which was extremely popular among the social and cultural middle-class for the "delicate lyricism" of the texts. One of Tosti's most famous songs, it was published in 1882.

Born in Verona, GIUSEPPE TORELLI was an Italian violist, violinist, teacher, and composer of the late Baroque era. By 1698 he was *maestro di concerto* at the court of Georg Friedrich II, Margrave of Brandenburg-Ansbach. He left for Vienna in 1699 and returned to Bologna in 1701, when he is listed as a violinist in the newly re-formed *cappella musicale* at San Petronio. He died at age 50 on February 8, 1709, in Bologna, where his manuscripts are conserved in the San Petronio archives. He is remembered for his contributions to the development of the instrumental concerto, especially concerti grossi and the solo concerto for strings and continuo, as well as being the most prolific Baroque composer for trumpets. "Tu lo sai" is the sad cry of one who has been abandoned by a lover. This aria is the final movement of *Come potesti mai lasciarmi, infida?* (How could you ever leave me, unfaithful woman?), a solo cantata.

EUGÈNE MARIE HENRI FOUQUES DUPARC was a Paris-born composer of the late Romantic period. He and Fauré both studied with César Franck, and are considered part of the first generation of *mélodie* composers. Duparc was the son of an old and noble family; their wealthy social status allowed him to complete his musical education by traveling often to Germany, where he met Liszt and Wagner, acquaintances who greatly influenced his music. Following military service in the Franco-Prussian War, in 1871 he joined Saint-Saëns and Romain Bussine to found the Société Nationale de Musique. Duparc is best known for his 17 *mélodies* (art songs). In 1885, a mental illness, diagnosed at the time as neurasthenia, caused him abruptly to cease composing at age 37. He devoted himself to his family and his other passions, drawing and painting. But increasing vision loss after the turn of the century eventually led to total blindness. He destroyed

most of his music, leaving fewer than 40 works to posterity. The only songs that Duparc left was a book of twelve Romantic art songs that he composed between 1868 and 1884.

Chanson triste (*Sad Song*) is one of the cornerstones of the French art song. One of the first *mélodies* written by Duparc, it was published in 1868 as a part of *Cinq melodies*, op. 2. These five songs were inspired by Ellie Mac Swiney, a young Scottish woman whom he eventually married. The words are by the symbolist poet Jean Lahor (pseudonym of the doctor Henri Cazalis), a poet that we find in other songs by Duparc, Chausson and Hahn. Written in 1874, “Extase” is a short poem by Jean Lahor set to a simple melody with a very involved accompaniment. The piece is as much about the piano as it is the voice, with three interludes of just piano in the beginning, middle, and end. In this poem, Lahor equates the feeling of ecstasy with a sleep like death which is mirrored in Duparc’s music.

“L’invitation au voyage” is set to a poem by Baudelaire contained in his most famous work, *Les fleurs du mal* (1857). The song speaks of future life, filled with order, beauty, and calm. The poet invites his mistress to dream of another, exotic world, where they could live together. Duparc’s setting is one of several including those by Rorem, Corigliano, and Turnage. Charles Marie René Leconte de Lisle, a French poet of the Parnassian movement wrote “Phidylé.” Duparc dedicated his setting to his friend Ernest Chausson. It has been suggested that “Phidylé” was inspired by Fauré’s 1870 *mélodie* *Lydia*, also a setting of a poem by Leconte de Lisle. The title refers to a shepherdess described in Horace’s *Odes*, Book III.

The lied runs right through Richard Strauss’s entire oeuvre: from the grammar-school student’s first attempts in the 1870s to the numerous lieder groups compiled as opus numbers, some of which very rapidly appeared in print from the mid-1880s, right up to the famous *Vier letzte Lieder* of 1948. The first published set of Strauss lieder was his setting of eight poems, written when he was 18, mainly drawn from the *Letzte Blätter* (Last Pages) of the Innsbruck poet Hermann von Gilm zu Rosenegg, and dedicated to the Munich tenor Heinrich Vogl. The first of the set, “Zueignung” (Dedication), sets a verse not included in the *Letzte Blätter*, with the original title “Habe Dank.” It remains rightly among the best known Strauss lieder. The second song in the set is “Nichts” (Nothing), and ends with “Allerseelen” (All Souls), a song that rivals “Zueignung” in popularity.

Completed in 1894, Four Songs, op. 27, were composed as a wedding present for his wife, the eminent soprano Pauline de Ahna. The fourth song, “Morgen!” (“Tomorrow!”), is set to a text by John Henry Mackay, who was of partly Scottish descent but brought up in Germany. Strauss had met Mackay in Berlin, and set “Morgen!” to music on May 21, 1894. This rapturous love song paints the inner elation of a lover staring into the eyes of his beloved. While he was conducting and living in Munich with his new bride and composing *Also Sprach Zarathustra*, Strauss also wrote Five Songs published as op. 32. Three of the songs were by his Berlin friend, Karl Henckell, including the best-known song of the set, “Ich trage meine Minne.”

Dear Theo is a cycle of seven songs for tenor and piano composed by the American composer, Ben Moore. It is a setting of selected passages from the English translation (mostly by Van Gogh's sister-in-law, Johanna van Gogh-Bonger) of letters written by the painter to his brother Theo entitled *The Letters of Vincent van Gogh* (Constable, 1927). The composer writes, "Little appreciated during his lifetime, Vincent van Gogh is widely regarded as one of history's greatest painters and a vital contributor to the development of modern art. His brother Theo ran a successful art gallery in Paris and provided unfailing financial support to Vincent throughout his career, allowing him to devote himself entirely to painting. Their lifelong friendship is recorded in the hundreds of letters they exchanged from August 1872 until July 1890 and is the source for most of what is known about the thoughts and beliefs of the artist. *Dear Theo* holds a special meaning for me since, as a painter myself, I have been moved and inspired by van Gogh's work since early childhood. I also believe that whether one is an artist, a musician, or an appreciator of art, one cannot help but feel a connection to this man who, through great financial and personal hardship, maintained a passion for his work and for life in general."

Born on January 2, 1960, in Syracuse, New York, Moore grew up in Clinton, New York and graduated from Hamilton College. With an MFA from the Parsons School of Design, he is also a painter and teaches at New York's Guggenheim Museum and Morgan Library. His works includes art song, opera, musical theatre, cabaret, chamber music, choral music and comedy material. His songs have been performed by Deborah Voigt, Susan Graham, Frederica von Stade, Isabel Leonard, Lawrence Brownlee, and Audra McDonald, among others.

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Rochester, New York



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The Red Vineyard

But if only you had been with us on Sunday, when we saw a red vineyard, all red like red wine. In the distance it turned to yellow, and then a green sky with the sun, the earth after the rain violet, sparkling yellow here and there where it caught the reflection of the setting sun. Oh Theo, brother...I must also have a starry night with cypresses, or surmounting a field of ripe corn; there are such wonderful nights here. I am in a continual fever of work...I hope the weather is as fine in Paris as it is here...write as soon as you can. Ever yours, Vincent.

I Found a Woman

I found a woman, not young, not beautiful. But oh this woman, she had a charm for me. It's not the first time I was unable to resist that feeling of affection. Yes, affection and love for these women who are so damned and condemned. I do not condemn them. I do not condemn them. Would you think that I have never felt the need for love? Would you think that I have never felt the need for love? We talked about her life, about her cares, about her misery. We talked about everything, brother. Everything.

Little One

Often I think of your little one, The-o, and what he means to you now in your life. Surely it's better to have a child than to expend all one's vigor as I have. Often I think of him there in his cradle. But for myself, I'm too old, too old to desire something else. Yet often I think of your baby, your baby. Oh Theo, I'm hard at work and still I say it's better by far to have a child. But, for myself, that desire was gone long ago. Long ago. Gone.

The Man I Have to Paint

I think of the man I have to paint. Terrible in the furnace of the full ardors of the harvest at the heart of the south. Hence the orange shades like storm flashes vivid as red hot iron and hence the luminous tones of the old gold in the shadows. Oh my dear boy, and the nice people will only see the exaggeration as caricature! The only choice I have is between being a good painter and a bad one. I choose the first. But the needs of painting are like those of a ruinous mistress: you can do nothing without money. And you never have enough of it. If you should happen to send a little extra this month I would be most grateful.

When I'm at Work

But when I'm at work I feel an unlimited faith in art and that I shall succeed. And when doubt overwhelms me I try to defeat it by setting to work once again. Poverty is at my back but I'm still at work. I'm still at work. Gauguin and I, our arguments are electric! Our arguments are electric! And when that delirium of mine shakes all I dearly love, I do not accept it as reality. I do not accept it! I do not accept it! I'm still at work. I'm still at work.

Already Broken

At times I feel already broken. And what will come of it I do not know. My deepest hope remains the same as you well know, brother: that I might be a lighter burden in your life. But I can see a time that's just on the horizon, a time when you might show my pictures with no shame. It's true I'm often sick and troubled. But there is harmony inside of me. For in the poorest little hut I see a picture. And I believe that very soon, yes very soon dear brother you will be proud to show my work. You will be satisfied, I'm sure. You will have something for your sacrifices, brother. Soon. At times I feel already broken.

Souvenir

I must leave a souvenir, a souvenir that I might offer in the shape of some-thing true, the shape of drawings and of pictures. I must leave a souvenir, a souvenir that might remain to say to those who care to see, to those with eyes who care to see that this man felt deeply, that this man felt deeply. I know I'll never do what I intended. Success requires a nature unlike mine. My strength has been depleted far too quickly, far too quickly, but for others, Theo, yes for others, Theo, there is a chance. There is a chance for something more. There is a chance for something more. If only you had been there when I saw the red vineyard, all red like red wine. There is a chance, there is a chance, there is a chance for something more. A souvenir that might remain to say to those who care to see that here was someone who felt deeply, brother, dear brother, dear Theo.

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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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 Kayla Liechty

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

Sponsored by Norman and Suzanne George; NMPAS artists André García-Nuthmann and

Tim Willson sponsored by Peter Merrill and Ruth Wallack

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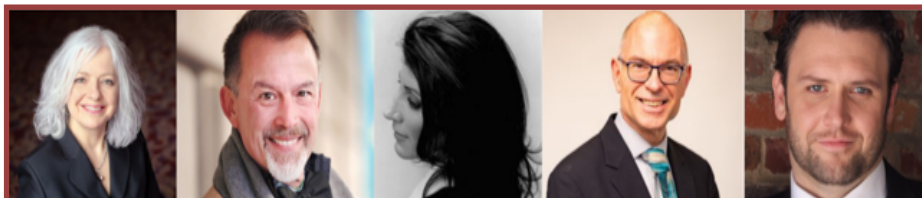
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Vocal Artistry Division, age 23-30
Advanced Vocal Artists pursuing a classical singing career.

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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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

Affiliated with **AMTA: ALBUQUERQUE**
Open to all singers and collaborative pianists living in the Albuquerque area.

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Sunday, April 24: Over \$10,000 in scholarship awards



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