



NEW MEXICO PERFORMING ARTS SOCIETY

Franz Vote, Artistic Director & Conductor

TENTH ANNIVERSARY SEASON

2022 SEASON FINALE OPERA CONCERT



Music of Beethoven, Bizet, Donizetti, Mascagni,
Puccini, Verdi, Wagner & zarzuela gems

SATURDAY, June 25, 2022 ~ 8:00 pm
Immaculate Heart of Mary Chapel, Santa Fe

SATURDAY, June 26, 2022 ~ 5:30 pm
St. Michael & All Angels Episcopal Church, Albuquerque

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December 31, 2021

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March 31 & April 2, 2022

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

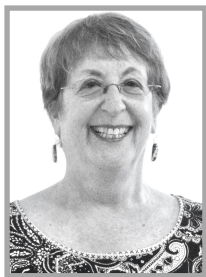
The Creation, F.J. Haydn

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Cover image: Portrait of Geraldine Farrar (1882-1967) by Friedrich August Von Kaulbach
She created the role of Suor Angelica at the Met premiere in 1918.

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

Season Finale Opera Concert

Saturday, June 25, 2022 ~ 8:00 pm ~ Santa Fe
Saturday, June 26, 2022 ~ 5:30 pm ~ Albuquerque

PROGRAM

Ha! welch' ein Augenblick! (from Act I, <i>Fidelio</i>) ¹	Ludwig van BEETHOVEN (1770-1827)
Ma mère, je la vois ! (from Act I, <i>Carmen</i>) ²	Georges BIZET (1838-1875)
Duet: Voglie dire (from Act I, <i>L'elisir d'amore</i>) ³	Gaetano DONIZETTI (1797-1848)
Senza mamma (from <i>Suor Angelica</i>) ⁴	Giacomo PUCCINI (1858-1924)
Habanera (from Act I, <i>Carmen</i>) ⁵	Georges BIZET
Una macchia è qui tuttora (from Act IV, <i>Macbeth</i>) ⁶	Giuseppe VERDI (1813-1901)

Pause

Duet: Winterstürme wichen (from Act I, <i>Die Walküre</i>) ⁷	Richard WAGNER (1813-1883)
Ah, un foco insolito (from Act I, <i>Don Pasquale</i>) ⁸	Gaetano DONIZETTI
Voi lo sapete (from <i>Cavalleria Rusticana</i>) ⁹	Pietro MASCAGNI (1863-1945)
Condotta ell'era in ceppi (from Act II, <i>Il trovatore</i>) ¹⁰	Giuseppe VERDI
Sul fil d'un soffio etesio (from Act II, <i>Falstaff</i>) ¹¹	
No puede ser! (from <i>La Taberna del Puerto</i>) ¹²	Pablo SOROZÁBAL (1863-1945)
Luche la fe por el triunfo (from <i>Luisa Fernanda</i>) ¹³	Federico Moreno TORROBA (1891-1982)
Sí, yo soy Cecilia Valdés (from <i>Cecilia Valdés</i>) ¹⁴	Gonzalo Lobo ROIG (1890-1970)
Va pensiero (from <i>Nabucco</i>)	Giuseppe VERDI

FRANZ VOTE, *Artistic Director/Conductor/Piano*

Sopranos: Esther Moses Bergh, ^{6,7,10} Cammy Cook, ⁴ Jennifer Perez, ^{6,14} Camille Tierney ^{2,11}

Mezzo sopranos Patricia Henning, Jacqueline Zander-Wall ^{5,9}

Tenors: ^{6,10} Gregory Gallagher, ^{2,7} André García-Nuthmann, ^{3,12}

Basses: Paul Bower, ³ Javier Ortiz, ^{1,13} Tim Willson ^{6,8}

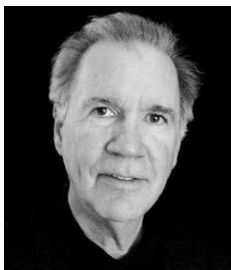
Linda Marianiello, *flute & organ*



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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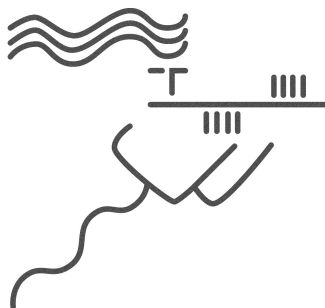
THE WELL-ROUNDED FLUTIST!

- 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

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THE ARTISTS

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



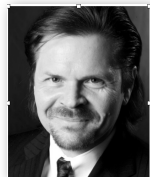
PAUL BOWER has worked as a professional singer, director, and teacher for over two decades. As a singer, he has appeared in opera, musical theater, recitals and concerts throughout the United States. In summers 2012 and 2015, he taught master classes at Jilin University and Jilin College of the Arts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

Albuquerque native **CAMMY COOK** is a regular performer with Opera Southwest. Operatic roles include Nella (*Gianni Schicchi*), Madeline/Isabelle (*Face on the Barroom Floor*), the Page (*Rigoletto*), Lady Billows in Britten's *Albert Herring*, and Marisol in the world premiere of Ethan Frederick Greene's children's opera, *A Way Home*. With the New Life Symphony Orchestra Southwest, she was the soprano soloist in Mozart's *Requiem* and Haydn's *Lord Nelson Mass*. She holds an MM from the University of Colorado at Boulder, and a BM from the University of New Mexico.



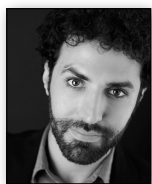
GREGORY GALLAGHER's operatic roles include the Podestà in Mozart's *La finta giardiniera*, Rinuccio (*Gianni Schicchi*), Don Ottavio (*Don Giovanni*), Lysander (*A Midsummer Night's Dream*), Fenton (*Falstaff*), Ferrando (*Così fan tutte*), and Lindoro (*L'italiana in Algeri*). He has appeared as a soloist in Mozart's *Requiem*, Beethoven's *Choral Fantasy*, *Elijah*, and *Messiah*. He completed his Master's and Doctoral degrees at Louisiana State University and a BM from Cedarville University. Currently, he is an Assistant Professor of Music at Eastern New Mexico University.

ANDRÉ GARCÍA-NUTHMANN has sung with BachWorks in Manhattan, NY, and has been a featured soloist with the Santa Fe Community Orchestra, Santa Fe Symphony, Santa Fe Opera Outreach Program, the UNM Opera Studio, and New Mexico Bach Society. In 2009 he sang in *Die sieben letzten Worte* in Eisenstadt as part of the Haydn 275th birthday celebration. André received a DMA in vocal performance at Arizona State University. He is chair of the Visual and Performing Arts program at Highlands University in Las Vegas, New Mexico.



PATRICIA HENNING has sung in various choirs in the US & the Netherlands, including the Wellesley College Choir, and Sangwij. 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.

LINDA MARIANIELLO has performed at music festivals in Bayreuth, Salzburg, Potsdam-Sanssouci, Oberammergau, Deyá-Mallorca, Elba and Graz. In addition to concerts throughout the United States, she has been a frequent guest at National Flute Association conventions. She has also appeared in live TV broadcasts on ORB-Berlin, Spanish National Television, Austrian National Television, Bavarian Television, and numerous PBS stations. She is a Verne Q. Powell Artist, and her 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, and the North American premiere of Marais' *Alcyone* with the American Baroque Opera Company.

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*, H&el's *Judas Maccabeus*, Mozart's *Great Mass in C minor*, &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.



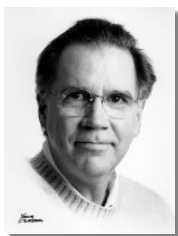
CAMILLE KOWASH TIERNEY has appeared with Santa Fe Opera, Lyric Opera of Chicago, NY City Opera National Company, Opera Theater of Philadelphia, Sarasota Opera, and Central City Opera. Operatic roles include Gretel (*Hansel & Gretel*), Ann Page (*The Merry Wives of Windsor*), Norina (*Don Pasquale*), Cherubino (*The Marriage of Figaro*), and the title role in *The Ballad of Baby Doe*. She has appeared with AZ 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 all over the country—at the Metropolitan Opera, Tulsa Opera, Santa Fe Opera, Opera Grand Rapids, Sacramento Opera, Opera North Carolina, and Amato Opera (New York). Now a Santa Fe resident, he has sung with the Santa Fe Symphony, the a Fe Pro Musica, and the New Mexico Performing Arts Society. As a docent at Las Golondrinas Living History Spanish Colonial Museum, he appears as a hide tanner & a buffalo hunter.



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

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 New American Chamber Orchestra, the Orchester Concerto Armonico in Oberammergau, 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

Fidelio, op. 72 is Beethoven's only opera. The libretto by Joseph Sonnleithner and Georg Friedrich Treitschke was based on a play by Jean Nicolas Bouilly, *Léonore, ou l'Amour conjugal* (*Leonora, or married Love*). By the summer of 1805 the opera with dialogue, in its original 3-act version, was complete but censorship issues delayed the first performance to November 20th, conducted by the composer himself. Napoleon's army had just entered Vienna, and some French officers attended the performance. Beethoven's usual audience comprising Austrian nobility and moneyed classes, as well as his supporters and admirers, had mostly fled from the capital. After the third performance the opera was dropped and underwent serious revision. Cut down to two acts, the final form was performed at the Kärthnerthor Theatre in Vienna in 1814.

Fidelio was created in the period that included the "Eroica" Symphony, the Razumovsky Quartets, op. 59, and the "Waldstein" and "Appassionata" Sonatas—all works embodying the theme of heroism. The action, set in 18th-century Seville, involves the rescue of a political prisoner (Florestan) by his wife (Leonora) disguised as a man (Fidelio). It had always been Beethoven's intention to call the opera "Leonore," but the title was changed to "Fidelio" in 1805. (The title "Leonore" is nowadays used to refer to the original 1805 version.) Midway through Act I, the prison governor, Pizarro, enters accompanied by his guards. He is informed that the Minister, Don Fernando, was on his way to inspect the prison and, concerned that his unlawful imprisonment of Florestan would be discovered, Pizarro decides it is time to kill the prisoner (*Ha! welch' ein Augenblick! — Ah, what a moment this is*).

Bizet's *Carmen* is based on the novella of the same title by Prosper Mérimée. The work is an *opéra comique*, a genre with musical numbers separated by dialogue. After the composer's death, the score underwent significant changes, including the introduction of recitatives in place of the original dialogue. Today there is no standard edition of the opera, and the opera is performed with either dialogue or recitative. Carmen makes her initial entrance in the first act, and in the provocative "Habañera" she describes the untameable nature of love (*L'amour est un oiseau rebelle — Love is a rebellious bird*). After she leaves, Micaëla, a young girl from Don José's village, delivers his mother's letter with money and a kiss. In a tender duet, José recalls sweet memories of home, echoed by Micaëla. (*Ma mère, je la vois! — I see my mother!*)

Premiered on May 12, 1832, at the Teatro della Canobbiana in Milan, *L'elisir d'amore* (*The Elixir of Love*) is one of Donizetti's most frequently performed comic operas. The libretto by Felice Romani is based on the French libretto by Eugene Scribe for Daniel Auber's *Le philtre* (1831). In Act I, the quack Dr. Dulcamara arrives offering his famous elixir. The gullible Nemorino inquires if the doctor has the love potion of Isolde, the "stupendous elixir that awakens love." In the duet that follows the two characters discuss how his potion works (*Voglie dire — I am trying to say*).

Suor Angelica (*Sister Angelica*), the second work of *Il trittico* (between *Il tabarro* and *Gianni Schicchi*), with a libretto by Giovacchino Forzano, is one of the lesser known and infrequently performed operas of Puccini. The trilogy received its world premiere at the Metropolitan Opera on December 14, 1918, with Geraldine Farrar as *Suor Angelica*. After giving birth to an illegitimate child, Angelica was banished to a convent. Seven years later, she is visited by her aunt, the Princess, to demand that she sign over her share of the inheritance to her sister, who is to be married. When she asks about her son, her aunt informs her that he has been dead for two years. Left alone, Angelica grieves (*Senza mamma, binbo, tu sei morto! — Without your mother, my baby, you died!*). She drinks a lethal potion, and in her dying breath, sees her son being led to her by the Blessed Virgin Mary.

Macbeth is Verdi's tenth opera, written for the Teatro della Pergola in Florence and premiered on March 14, 1847. It was his first opera based on a Shakespeare play, adapted for the operatic stage by Francesco Maria Piave (who also wrote the librettos for *Rigoletto* and *La Traviata*). Almost twenty years later, *Macbeth* was revised and expanded in a French version premiered in Paris on April 19, 1865. The Italian translation of this remains the preferred version for modern productions, at times with the death scene of Macbeth from the original version replacing the revised final act. In Act IV, scene 3 of the opera (Act V, scene 1 of the play), a doctor and a gentlewoman are awaiting the appearance of Lady Macbeth, who had been observed sleepwalking for several nights. She enters in a trance and rubs her hands, trying to remove an imagined spot of blood (*Una macchia è qui tuttora — A stain is still here today*), as she reveals the murderous acts she and her husband had committed.

Die Walküre is the second of the four music dramas that comprise Wagner's *Der Ring des Nibelungen*. It was performed, as a single opera, at the National Theatre in Munich on June 26, 1870, and as part of the Ring cycle at the Bayreuth Festspielhaus on August 14, 1876. More than the other Ring dramas, *Die Walküre* has achieved popularity as a stand-alone work and continues to be performed independently from the tetralogy. During a storm that opens Act I, Siegmund seeks refuge from his pursuers in the forest dwelling of Hunding, whose wife, Sieglinde, bemoans her loveless marriage. Neither is aware that they are twins separated in childhood. Siegmund promises to free her from her forced marriage to Hunding, and in a rapturous duet, they declare their love for each other. (*Winterstürme wichen dem Wonnemond, in mildem Lichte leuchtet der Lenz — The storms of winter give way to glorious moon, as Spring glows in its mild light*). Sieglinde responds *Du bist der Lenz, nach dem ich verlangte in frostigen Winters Frist* (You are the Spring I have so longed for during winter's frosty season).

Don Pasquale's Italian libretto, co-written by Giovanni Ruffini and Donizetti, is based on a libretto by Angelo Anelli for Stefano Pavesi's opera *Ser Marcantonio* (1810). The opera was first performed on January 3, 1843 by the Théâtre-Italien at the Salle Ventadour in Paris with great success. The title character is an elderly bachelor who decides in his old age to marry in order to produce an heir. His physician, Dr. Malatesta, describes a potential bride who is honest, modest, and sweet. Don Pasquale demands to see her at once, and sings, *Ah, un foco insolito mi sento addosso....Mi sento giovine come a vent'anni* (Ah, an unusual fire I feel in me....I feel as young as at twenty).

Pietro Mascagni's *Cavalleria rusticana* (*Rustic Chivalry*) is the best known of his 15 operas, with a libretto by Giovanni Targioni-Tozzetti and Guido Menasci, adapted from an 1880 short story and play of the same title by Giovanni Verga. Considered one of the classic "verismo" operas, it premiered on May 17, 1890 at the Teatro Costanzi in Rome. "Verismo" (Italian for "realism"; from "vero," meaning "true") was an operatic genre which had its origins in an Italian literary movement of the same name. This was in turn related to the international literary movement of naturalism as practiced by Émile Zola and others. Italian verismo authors wrote about subject matter that had not generally been seen as a fitting for literature. In Mascagni's one-act opera, Santuzza, a peasant girl, tells Mamma Lucia how she was seduced by Lucia's son, Turiddu, and of his affair with Lola. (*Voi lo sapete, o mamma — You know, mama*).

Il trovatore's Italian libretto was largely written by Salvatore Cammarano, based on the play *El trovador* (1836) by the Spanish author Antonio García Gutiérrez. Premiered at the Teatro Apollo in Rome on January 19, 1853, it has been described by Verdi scholar Julian Budden as "a high flown, sprawling melodrama flamboyantly defiant of the Aristotelian unities, packed with all manner of fantastic and bizarre incident." In Act II, scene one, Azucena, a gypsy, confesses to Manrico how she threw her own son into the pyre where her mother was executed. (*Condotta ell'era in ceppi al suo destin tremendo; col figlio sulle braccia, io la seguiva piangendo — She was led in irons to her terrible fate; with my baby in my arms I followed her, weeping*). She later reveals that Manrico, not the baby that burned, is her real son.

Boito adapted his Italian libretto for *Falstaff* from Shakespeare's *The Merry Wives of Windsor* and scenes from *Henry IV, Part 1* and *Part 2*. The last of Verdi's 28 operas, completed as the composer approached his 80th year, it premiered on February 9, 1893, at La Scala in Milan. After the initial performances in Italy, other European countries and the United States, the work was neglected until the conductor Toscanini insisted on its revival at La Scala and the Metropolitan Opera in the late 1890s. Verdi made numerous changes to the music after the first performance, resulting in the absence of a definitive score. In the final scene of the opera set in Windsor Park, Nanetta, dressed as the Fairy Queen, sings about spring: breezes, flowers, Fairies, love and dancing in the moonlight (*Sul dil d'un soffio etesio* — On the breath of an etesian breeze).

La Taberna del Puerto (*The Port Tavern*), also known as *Romance Marinero*, is a zarzuela by Pablo Sorozábal set on the Atlantic Coast, with a [libretto](#) by Federico Romero and Guillermo Fernández-Shaw. The work premiered at the Teatro Tivoli in Barcelona on April 6, 1936. The young tavern keeper, Marola, is being used as a bait to get Leandro, a young sailor, to smuggle cocaine. Could she be so bad, he wonders. No, he sings, it cannot be so (*"No puede ser"*).

"Luche la fe por el triunfo" (*Faith fights for the victory*) is from *Luisa Fernanda* by Federico Moreno Torroba, one of the foremost composers of zarzuelas and guitar music, with a [libretto](#) by Federico Romero and Guillermo Fernández-Shaw. The first performance took place at Teatro Calderón in Madrid on March 26, 1932. The action is set in Madrid in 1868, when Isabella II's reign is threatened by the revolutionary republican movement. In Act II, scene 3, in the Courtyard of Bizco's Tavern, one of the fighters, Vidal, is praised as a hero. He responds that he merely fought for the love of Luisa Fernanda.

Set in colonial Cuba around 1830, *Cecilia Valdés* is the most popular zarzuela by Gonzalo Roig Lobo, who founded the Symphony Orchestra in Havana. Composed in 1931, it is based on the novel by Cirilo Villaverde, widely regarded as the best Cuban novel of the 19th century. The zarzuela was performed in Carnegie Hall in 1962 and by the Metropolitan Opera at New York's Lewisohn Stadium four years later. The young and beautiful light skinned mulatta, Cecilia Valdés, is the illegitimate daughter of the powerful land magnate and slave trader, Cándido de Gamboa. His son Leonardo falls in love with Cecilia, unaware that she is his half-sister. They become lovers and he fathers a son. When he leaves her for another woman, Cecilia hatches a scheme to have him killed. At her initial entrance, she declares, "Yes, I am Cecilia Valdés!"

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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).

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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.

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

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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

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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

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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

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Santa Fe Flute Immersion & Performance Skills Workshops

Opening Concert featuring faculty and pianist Kayla Leichy - 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

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Saturday, June 25, 2022 at 8 pm in Santa Fe / Sunday, June 26, 2022 at 5:30 pm in Albuquerque

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* 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

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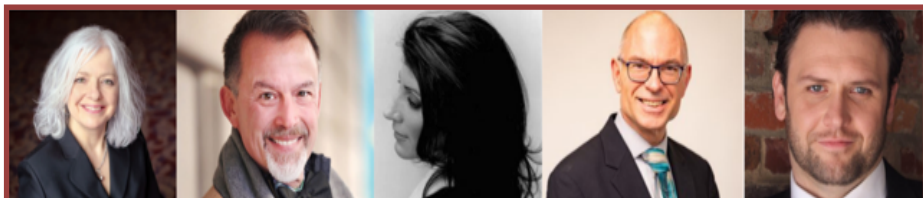
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Saturday, April 23

8:00 am | Collaborative Piano Division
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7:00 pm | Jonathan Reitzel & Russell Miller Concert

Sunday, April 24

2:00 pm Final Awards Concert & Reception

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