



NEW MEXICO PERFORMING ARTS SOCIETY

Franz Vote, Artistic Director and Conductor

2022-2023 Season

CHAMBER CONCERT I



Chamber Music
for Flute, Violin, Cello & Piano

SATURDAY, October 22, 2022 ~ 8:00 pm

Immaculate Heart of Mary Chapel in Santa Fe

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FIRST FRIDAYS **First Friday** of each month **1-4PM Free**

Masks required.

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Artist Unknown, *Untitled*, c. 16th C. Germany.
Boxwood, 2.5 x 3 x 2 in. EU0004



Artist Unknown, *Pair of Huron Moccasins*, c. 1845.
Quebec, Canada. Velvet, beads, ribbon, and leather,
2.5 x 3 x 9.25 in. NA0313



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“Art can bring people
together and should be
accessible by all...”

—Ralph T. Coe

NEW MEXICO PERFORMING ARTS SOCIETY
Recital Series Concert I

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

PROGRAM

Trio Sonata, BWV 1079, no. 8 Johann Sebastian BACH (1685-1750)
from *The Musical Offering*
Largo ~ Allegro ~ Andante ~ Allegro

Trois Aquarelles for Flute, Cello and Piano Philippe GAUBERT (1879-1941)
On a Clear Morning
Autumn Evening
Serenade

Intermission

Madrigal Sonata for Flute, Violin and Piano Bohuslav MARTINŮ (1890-1959)
Poco allegro
Moderato - Allegro - Tempo I - Allegro

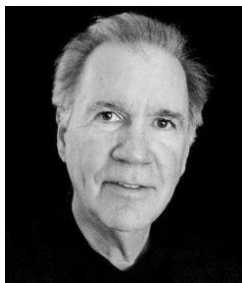
Trio élégiaque no. 1 in G minor Sergei RACHMANINOFF (1873-1943)
Lento lugubre - Più vivo - Con anima - Appassionato -
Tempo rubato - Risoluto - Tempo I - Più vivo - Con anima -
Appassionato - Alla marcia funebre

Tracy Doyle, *flute*
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.





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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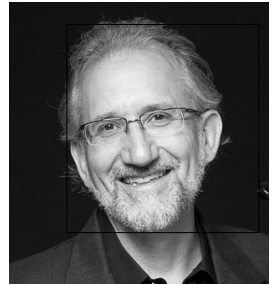
Please watch the NMPAS website (nmpas.org)
for updates and workshop information
as it becomes available.

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 Beckettell 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, Volume I*, was released in 2014.



Tracy Kane Doyle is Director of the School of Music at the University of Puget Sound and piccoloist with the San Juan Symphony in Durango, CO. Performances ranging from solo, chamber, and orchestral to Irish traditional music have taken her throughout the United States, Australia, and Japan. She is a member of thevApricity Trio with clarinetist Chiho Sugo and percussionist James Doyle, that recently released a CD, *Sandhill Crane* featuring newly commissioned works as well as standard repertoire. Winner of the National Flute Association Convention Performers Competition, she earned her DMA in flute performance from Louisiana State and her MM and BM degrees in music education from the University of Massachusetts at Amherst.

Winner of the Artists international Piano Competition, **Jacquelyn Helin** 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. For the past 17 years, she served as Music Director of the United Church of Santa Fe. A Steinway Artist, 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.

ABOUT THE PROGRAM

Originating in the early 17th century, the trio sonata was a major chamber music genre in the Baroque era (c. 1600–c. 1750). It was written in three parts: two top parts played by violins or other high melody instruments (flute or oboe), accompanied by a basso continuo part played by a cello (or a bassoon or viola da gamba), supported by a keyboard instrument.

Bach wrote a number of trio sonatas, notably six for the organ. He also wrote one as a movement of *The Musical Offering*, BWV 1079, a collection of pieces all based on a single musical theme given to him by Frederick the Great (King Frederick II of Prussia), an amateur flutist. On May 7, 1747, Bach and the king met at the court residence in Potsdam, where Bach's son, Carl Philipp Emanuel, was the court harpsichordist. Frederick wanted to show the elder Bach a novelty, the fortepiano, which had been invented some years earlier. Frederick had sent Bach a long and complex musical theme—the *Thema Regium* ("theme of the king")—on which to improvise a three-voice fugue, and having done so, the king then challenged the composer to improvise a six-voice fugue on the same theme. Bach asked for more time to work on the theme and completed it after returning to Leipzig. The collection was published in September 1747 with a dedication to Frederick.

In the preface to the printed edition, Bach declared that the work was intended to "treat the royal theme with total perfection and to make it known to the world." In the work, Bach exhausted all the contrapuntal possibilities of the royal theme. The work comprises two Ricercars, one in 3 voices and the other in 6; ten Canons; and a trio sonata featuring the flute, ostensibly to be played by Frederick. Apart from the trio sonata, the pieces have few indications of which instruments are meant

to play them, although there is now significant support for the idea that they are for solo keyboard. We don't know if Bach intended a specific order for the pieces to be played, although it is customary to open the collection with the *Ricercar a 3*, and to end it with the trio sonata. The sonata is very contrapuntal and harmonically finely detailed but, in an effort both to please and to instruct, the sonata is also characterized by the melodic, gallant style that Frederick II appreciated above all.

The son of a shoemaker and amateur clarinetist, Philippe Gaubert was among the most prominent French musicians of the period between the two World Wars. After a distinguished career as flutist with the Paris Opéra, he was appointed in 1919, at the age of forty, to three positions that placed him in the highest échelons of French musical life: professor of flute at the Paris Conservatoire, principal conductor of the Paris Opéra, and principal conductor of the Société des Concerts. As a composer, Gaubert was not an innovator, but he assimilated many of the innovations of Franck, Ravel and Debussy.

Composed in 1915, *Trois Aquarelles* (*Three Watercolors*) is one of Gaubert's best-known flute composition. His intention was to translate into sound the visual impact of the watercolor technique in French impressionist painting. Although it was written while he was serving in the French army, it reveals nothing of the horrors of trench warfare. One commentator writes, "Just as paint colors can be perceived alone and blended with other colors, simultaneously obscuring and revealing the texture of the paper underneath, the distinct tonal colors of the flute, cello, and piano sound alone and in combination, with melody and rhythm providing basic textures."

As a child, the Czech composer Bohuslav Martinů studied violin with a local tailor and made his first public concert in his home town of Policka in 1905. The following year he became a violin student at the Prague Conservatory, and in 1918 he joined the Czech Philharmonic Orchestra. He briefly studied composition with Josef Suk at the Conservatory and with a scholarship, moved to Paris in 1923, to study with Albert Roussel. In the following years, his music was heard in the former Czechoslovakia, Switzerland, England, France and the United States. Before the German armies occupied Paris in 1940, Martinů and his wife fled to New York, arriving in 1941 via Portugal and Bermuda. After the war he was offered the professorship of composition at the Czech Conservatory, but the Communist takeover prevented him from going. In 1948 he became professor of composition at Princeton University, and later at the Curtis Institute in Philadelphia and at the American Academy in Rome. He spent his final years in Switzerland, where he died of cancer in 1959.

Martinů wrote four instrumental works to which the term “madrigal” was attached, starting with *Four Madrigals* for oboe, clarinet and bassoon, composed in Nice during the summer of 1937 for the Trio d’Anches. His interest in the genre spanned almost the whole of his working life. It began specifically on January 5, 1922, when he heard in Prague a recital by The English Singers, founded during WWI, which included music by Byrd, Weelkes, Gibbons and others. Martinů’s madrigal works bear little formal resemblance to the vocal models of either the English variety or the Italian. It was the contrapuntal nature and clarity of line of the classic madrigal that attracted him, and it is likely to have been the experimental work of composers like Gesualdo, Marenzio and Monteverdi that provided the true stimulus for his own madrigal compositions.

Martinů did not return to the madrigal idea again until 1942, while he was exiled in America. Between his First Symphony and a Concerto for two pianos, he wrote two pieces of chamber music, a set of Variations on a theme of Rossini for cello and piano, and the *Madrigal Sonata* for flute, violin and piano. The latter approximates the sonata form but, as in the earlier *Four Madrigals*, he was interested in the interplay of the three voices rather than considerations of structure. The *Madrigal Sonata* was completed in November 1942 and first performed in New York on December 9 on the occasion of the 20th anniversary of the American League of Composers.

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 a piece for cello and piano and solo pieces by Liszt and Tchaikovsky. The first edition of the *Trio*, without an opus number, did not appear until 1947. Rachmaninoff apparently intended the work as a 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 in a minor key 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

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, The New Mexico Bach Society, Season Finale Opera, and Santa Fe Woodwind Immersion, an international flute, clarinet, oboe and performance skills masterclass with outstanding teachers and innovative workshops. NMPAS performs in the relaxed setting of Modern Elder Academy, located at the former Immaculate Heart of Mary Retreat Center in Santa Fe. The three major series concerts also include performances in Albuquerque. NMPAS guests regularly in Las Vegas, NM and many other cities, towns & rural areas of New Mexico.

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 Woodwind Immersion, an annual educational program for ages fourteen and older that includes master classes and performance skills for flute, clarinet, oboe, voice, piano, and other instruments. Our professional training program gives aspiring 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 ELEVENTH SEASON 2022-2023

NEW MEXICO BACH SOCIETY ON TOUR

Sunday, August 28, 2022 at 4 pm

First United Presbyterian Church in Las Vegas, NM

NMPAS CHAMBER CONCERT I

Music of J. S. Bach, Philippe Gaubert, Bohuslav Martinů and Rachmaninoff

Saturday, October 22, 2022 at 8 pm in Santa Fe

NMPAS WINTER SOLSTICE CONCERTS

Parts V and VI of Johann Sebastian Bach's *Christmas Oratorio*

Friday, November 25, 2022 at 5:30 pm in Santa Fe

Sunday, November 27, 2022 at 5:30 pm in Albuquerque

NMPAS CHAMBER CONCERT II

Music of Richard Strauss and Robert Schumann for soprano, tenor & piano

Sunday, January 22, 2022 at 4 pm

Kennedy Alumni Center, New Mexico Highlands University, Las Vegas, NM

NMPAS ANNUAL NEW MEXICO BACH SOCIETY CONCERTS

Bach Cantata BWV 8 and the World Premiere of *Earth Cantata* in the style of Bach by composer Aaron Alter

Friday, March 3, 2023 at 8 pm in Santa Fe

Sunday, March 5, 2023 at 5:30 pm in Albuquerque – location tba

NMPAS CHAMBER CONCERT III

Music of Jean-Michel Damase, F. Mendelssohn, Mozart and Astor Piazzola

Saturday, March 25, 2023 at 8 pm in Santa Fe

NMPAS CHAMBER CONCERT IV

Music of Johannes Brahms and Franz Schubert for vocal quartet and piano

Sunday, April 16, 2023 at 5:30 pm in Santa Fe

STEINWAY ARTIST JACQUELYN HELIN IN RECITAL

Johann Sebastian Bach's *Well-Tempered Clavier*, Book II

Saturday, May 6, 2023 at 7:30 pm in Santa Fe

SANTA FE WOODWIND IMMERSION

May 29 to June 3, 2023 in Santa Fe: Opening faculty concert on May 29 at 7 pm and Closing Concert featuring participants on June 3 at 6 pm.

SEASON FINALE OPERA CONCERTS

Friday, June 9, 2023 at 8 pm in Santa Fe

Sunday, June 11, 2023 at 5:30 pm in Albuquerque

* 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 Choral with Maestro Franz Vote.

Photo by John Sadd

The New Mexico Performing Arts Society

7038 Camino Rojo, Santa Fe, NM 87507

Phone: 505-474-4513 Email: info@nmpas.org Website: www.nmpas.org

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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.