



NEW MEXICO PERFORMING ARTS SOCIETY

Franz Vote, Artistic Director and Conductor

2022-2023 Season

WINTER SOLSTICE CONCERT



BACH CHRISTMAS ORATORIO  
PARTS V & VI

Friday, November 25, 2022 ~ 5:30 pm

Immaculate Heart of Mary Chapel in Santa Fe

SPONSORED BY BERNHARD HOLZAPFEL IN MEMORY OF BARBARA HOLZAPFEL

Sunday, November 27, 2022 ~ 5:30 pm

St. Michael & All Angels Episcopal Church, Albuquerque

ANDRÉ GARCÍA-NUTHMANN AND TIM WILLSON SPONSORED BY PETER MERRILL & RUTH WALLACK  
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Artist Unknown, *Untitled*, c. 16th C. Germany.  
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Artist Unknown, *Pair of Huron Moccasins*, c. 1845.  
Quebec, Canada. Velvet, beads, ribbon, and leather.  
2.5 x 3 x 9.25 in. NA0313



## COE CENTER

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

—Ralph T. Coe

**In Memory of Barbara Holzapfel**  
(July 16, 1940 ~ December 9, 2017)

Barbara Holzapfel died at her home in Santa Fe after a long battle with metastatic breast cancer. Barbara was born to Tessie and Edward Dudas of Wallington, New Jersey. She married Frank Kroll, also of Wallington in 1961. Following the birth of her children David Kroll and Sandi Kroll O'Reilly, she pursued studies in nursing. Upon her graduation from Felician College of Nursing in New Jersey she became a Registered Nurse working in various hospitals and medical practices in New Jersey. Barbara was preceded in death by Frank Kroll, (her former husband and father of her children) in 1997; her mother Tessie in 2003, and her stepfather Andrew Dabeck in 1992.

In 1996 Barbara married Bernhard (Bernie) Holzapfel of Oradell, New Jersey. They split their time between Bethel, Connecticut, and Santa Fe, finally settling down permanently in Santa Fe in 2006. When not traveling the world, Barbara and Bernie were supporters of the Santa Fe Opera and Opera Southwest, as well as a number of other cultural organizations in New Mexico. They volunteered their time at organizations such as Girls Inc. and the Santa Fe Capital City Lions Club, where Barbara used her nursing experience in vision screenings of the indigent and the KidSight program. In addition to her love of music Barbara was an avid mahjong player.

She is survived by her beloved husband Bernie Holzapfel of Santa Fe; her two children and their spouses: David Kroll and wife, Dr. Heather Shaw of Durham, North Carolina; and Sandi Kroll O'Reilly and husband Brien of West Redding, Connecticut; and her three grandchildren, Owen James Francis O'Reilly and Ian Brien O'Reilly of West Redding; and Phoebe Talbot Kroll of Durham.

*In Memoriam*  
CHARLES TERRANCE "TERRY" HENDRIX



New Mexico Performing Arts Society (NMPAS) would like to express our condolences to the family and friends of Charles Terrance "Terry" Hendrix, including many NMPAS artists and audience members who knew and loved Terry. He will be greatly missed in the Santa Fe community and at NMPAS events.

For the past three seasons, Terry was a sponsor of the NMPAS Season Finale Opera concerts. He had been coming to NMPAS events for several years and generously offered to sponsor our opera programs for several years in a row.

When we learned that Terry was struggling with health issues, everyone hoped that he would fully recover and be able to rejoin us at NMPAS concerts and the Santa Fe Opera, where Terry had attended performances for more than 20 years and served as President of the Opera Club. It was with great sadness that we learned of his passing at his Santa Fe home on August 19, 2022.

Terry loved and established a fund to support the Santa Fe Opera apprentice programs. He also greatly enjoyed the wonderful New Mexico singers who perform with NMPAS, including many who had their first professional opportunities in our ensembles. We are so grateful for Terry's support of New Mexico professionals, as well as his long-term engagement with Santa Fe's internationally recognized opera company.

With his wife Gracia, who predeceased him in 2011, Terry was a founding member of the Los Angeles Opera. He also served as president of the Palm Springs Opera and had a home in Rancho Mirage, CA.

Professionally, Terry worked as an editor in academic publishing and specialized in the social sciences at Wadsworth and Sage Publishers.

Gifts in memory of Terry Hendrix may be made to Berea College or University of Puget Sound. If you remember Terry and would like to honor him with a gift to NMPAS, please reach out to us at 505-474-4513.

Linda Marianiello, *Executive Director*  
Franz Vote, *Artistic Director*  
The NMPAS Board of Directors



# NEW MEXICO PERFORMING ARTS SOCIETY

## Winter Solstice Concert

Friday, November 25, 2022 ~ 5:30 pm ~ Santa Fe  
Sunday, November 27, 2022 ~ 5:30 pm ~ Albuquerque

JOHANN SEBASTIAN BACH (1685-1750)

Christmas Oratorio, BWV 248

### Part V: Cantata for the First Sunday in the New Year

*(Three Wise Men arrive from the East and speak to King Herod, inquiring about the Child)*

Chorus: Ehre sei dir, Gott, gesungen

Recit. (T): Da Jesus geboren war zu Bethlehem <sup>1</sup>

Chorus: Wo ist der neugeborne König der Juden

Recit. (A): Sucht ihn in meiner Brust <sup>2</sup>

Chorus: Wir haben seinen Stern gesehen

Chorale: Dein Glanz all' Finsternis verzehrt

Aria (B): Erleucht' auch meine finstre Sinnen <sup>3</sup>

Recit. (T): Da das der König Herodes hörte <sup>4</sup>

Recit. (A): Warum wollt ihr erschrecken <sup>5</sup>

Recit. (T): Und ließ versammeln alle Hohenpriester <sup>6</sup>

Trio (SAT): Ach! wann wird die Zeit erscheinen? <sup>7</sup>

Recit. (A): Mein Liebster herrschet schon <sup>8</sup>

Chorale: Zwar ist solche Herzensstube

~ Intermission ~

### Part VI: Cantata for the Feast of Epiphany

*(Herod bids the Wise Men to return with information so he, too, could worship the Child; Wise Men follow the star to Bethlehem; they offer gifts of gold, frankincense, and myrrh; God warns them in a dream not to return to Herod.)*

Chorus: Herr, wenn die stolzen Feinde schnauben

Recit. Evangelist (T)/Herod (B): Da berief Herodes die Weisen heimlich <sup>9</sup>

Recit. (S): Du Falscher, suche nur den Herrn zu fällen <sup>10</sup>

Aria (S): Nur ein Wink von seinen Händen <sup>11</sup>

Recit. Evangelist (T): Als sie nun den König gehöret hatten <sup>12</sup>

Chorale: Ich steh an deiner Krippen hier

Recit. Evangelist (T): Und Gott befahl ihnen im Traum' <sup>13</sup>

Recit. (T): So geht! Genug, mein Schatz geht nicht von hier <sup>14</sup>

Aria (T): Nun mögt ihr stolzen Feinde schrecken <sup>15</sup>

Recit. (SATB): Was will der Höllen Schrecken nun <sup>16</sup>

Chorale: Nun seid ihr wohl gerochen

NEW MEXICO BACH SOCIETY

Franz Vote, Artistic Director & Conductor

NEW MEXICO BACH CHORALE

Sopranos: Jennifer Perez,<sup>7</sup> Camille Tierney<sup>10,11,16</sup> Altos: Esther Moses,<sup>2,5,7,8,16</sup> Patricia Henning

Tenors: André García-Nuthmann,<sup>6,7,13,14,15</sup> Jordan Jones<sup>1,4,9,12,16</sup>

Basses: Javier Ortiz,<sup>3</sup> Tim Willson<sup>9,16</sup>

NEW MEXICO BACH SOCIETY ORCHESTRA

Violins: Elizabeth Baker (*concertmistress*), Natalie Frantz Viola: Gail Robertson

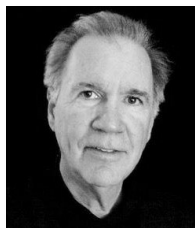
Cello: Joel Becktell Flute: Linda Marianiello Oboe: Rebecca Ray

Trumpets: Peter Bond, Gary Hudson Timpani: Ken Dean Keyboards: Jacquelyn Helin



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 & 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. Placido 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.

*We make great music for New Mexicans by New Mexicans*

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Opening faculty concert ~ May 29 at 7 pm

Closing Concert featuring participants ~ June 3 at 6 pm

Please watch the NMPAS website ([nmpas.org](http://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 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, Volume I, was released in 2014.



**Esther Moses Bergh** holds performance & music education degrees from the University of New Mexico and an MM from the College-Conservatory of Music in Cincinnati. As concert soloist with the Portland Opera for more than a decade, she sang many operatic roles and oratorios. She has been a featured soloist with the Albuquerque Philharmonic, the Tanglewood Music Center Orchestra, and the Opera Theatre of Lucca, Italy, and has sung at the Cincinnati Conservatory of Music, the Choral Arts Ensemble of Portland and more recently Opera Southwest and the New Mexico Performing Arts Society.

**Peter Bond** was a section trumpeter at the Metropolitan Opera for 28 years. Prior to the Met, he was Principal Trumpet of the New Mexico Symphony and a busy freelance musician in Atlanta. The focus of his early years were drum and bugle corps and big band jazz, but in his 20's he began serious study of orchestral trumpet. He received a degree in Music Education from Western Illinois University and an MM degree from Georgia State University. His method book, *The Singing Trumpet* was published by Carl Fischer.



**Kenneth Dean** plays timpani in the Santa Fe Symphony and percussion in the New Mexico Philharmonic. Ken is a graduate of UNM, where he studied with Robyn Shulkowsky. He likes hiking, camping, and the occasional foray into 18th Century Jaw Harp music.

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





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

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.



**Patricia Henning** has sung in various choirs in the US & the Netherlands, including the Wellesley College Choir, and Sangwijn. In Albuquerque, she has sung with Quodlibet, UNM's Las Cantantes and Concert Choir, Polyphony, and Quintessence. She serves on the board of the Vocal Artistry Art Song Festival. On the UNM physics and astronomy department, she conducts astronomical research and teaches astronomy and musical acoustics.

**Gary Hudson** is professor of music at South Plains College and second trumpet in the Lubbock Symphony Orchestra. He became the Director of the Symphonic Band in 2014 after serving as Co-Director since 2009. An active freelance artist, he has performed with Houston Grand Opera, Santa Fe Opera, New Mexico Symphony Orchestra, and Santa Fe Pro Musica. He earned the DMA and MM degrees in Performance from Texas Tech University, and the BM (summa cum laude) with Teacher Certification from the University of Houston's Moores School of Music. He has also performed in masterclasses with Philip Smith, Raymond Mase, and Mauro Maur.



Originally from Dallas, TX, **Jordan Jones** currently lives in Las Vegas, NM. He has served as a music director, choir director, and pianist at churches in Wyoming, California, Texas, and New Mexico. He has been featured as a soloist at the Dallas chapter of Opera on Tap and the Dallas Classical Singers. He is currently earning his degree in Vocal Performance under Dr. André García-Nuthmann at New Mexico Highlands University.

**Linda Marianiello** has performed at European festivals in Bayreuth, Salzburg, Potsdam-Sanssouci, Oberammergau, Deya-Mallorca, Elba and Graz. In addition to many well-known concert series throughout the United States, she has been a frequent guest at National Flute Association conventions. She has also appeared in live television broadcasts on ORF-Berlin, Spanish National Television, Austrian National Television, Bavarian Television, and numerous PBS stations. She is a Verne Q. Powell Artist, and her Powell Artist YouTube channel is found at: [https://www.youtube.com/channel/UCU1N0k9J-Uw4gn8OsJVe\\_YA](https://www.youtube.com/channel/UCU1N0k9J-Uw4gn8OsJVe_YA).





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

**Jennifer Perez** holds an MM in vocal performance from the University of New Mexico. Operatic roles: Queen of the Night (*The Magic Flute*), Lucia (*Lucia di Lammermoor*), and *Fiordiligi (Cosi fan tutte)*. Choral highlights: soloist in Bach's *Easter Oratorio* and *Magnificat*, Handel's *Judas Maccabeus*, Mozart's *Great Mass in C minor*, and MacMillan's *Seven Last Words from the Cross*. She has performed with the Oregon Bach Festival, Santa Fe Desert Chorale, and New Mexico Philharmonic, and is a member of New Mexico Bach Society, Chatter, and Polyphony: Voices of New Mexico.



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

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



**Camille Kowash Tierney** has appeared with Santa Fe Opera, Lyric Opera of Chicago, NY City Opera National Company, Opera Theater of Philadelphia, Sarasota Opera, and Central City Opera. Her operatic roles include Gretel (*Hansel & Gretel*), Ann Page (*The Merry Wives of Windsor*), Norina (*Don Pasquale*), Cherubino (*The Marriage of Figaro*), and the title role in *The Ballad of Baby Doe*. She has appeared with Arizona Masterworks Chorale, Phoenix Symphony, and Tanglewood Music Center. She holds vocal performance degrees from Carnegie Mellon (BFA) and New England Conservatory (MM).

**TIM WILLSON**, a native of Greeley, Colorado, has sung operatic roles 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.



## 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.

### **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](mailto:info@nmpas.org).



On Dec. 17, 1857, the *Berlin Sing-Akademie* gave what is considered the first public performance of Bach's *Christmas Oratorio* in its entirety. Prior to this, it had only been heard in parts, on six separate occasions, in the two major churches of Leipzig—the St. Thomas and the St. Nicholas. The performance, conducted by Eduard Grell, involved 194 singers and 45 instrumentalists, who rehearsed for 16 hours over 5 days. The anonymous reviewer in the *Berliner Musik-Zeitung Echo* wrote that “its essentially cheerful and naive character is a sharp contrast to the invariably serious and transcendental purport of the *Passion of St. Matthew*.... The brightest and most festive feeling is apparent in the work, and the musical language is, from the beginning to the end, as joyous as it is simple and true-hearted.”

The *Passion of St. Matthew* referred to was the performance conducted by Felix Mendelssohn on March 11, 1829—the event that established the *Sing-Akademie* as a leader of authentic Bach performance, and led to more public offerings of Handel oratorios, works of contemporary composers, *St. John Passion* and excerpts from the *B-minor Mass*. Why did it take nearly 30 years for the *Christmas Oratorio* to be performed, given that the original score and performing parts from the estate of C.P.E. Bach had been in the possession of the *Sing-Akademie's* director Carl Friedrich Zelter since 1814?

The answer, according to one scholar, may be found in 19th-century critical reception of the work. Bach was viewed as a serious composer of profound works exemplified by the *Passions*, imbued with great spiritual import, as expressed in Bach's complicated harmonic language. In contrast, the lighter, harmonically simpler and celebratory compositional style of the *Christmas Oratorio* was seen as “childlike, naive or popular.” How could one reconcile the profound opening double chorus of the *St. Matthew Passion* with the buoyancy of the *Oratorio's* initial chorus? There was also the so-called “parody problem”—the fact that the *Christmas Oratorio* was a reworking of previous secular works, and therefore not truly sacred. This view overlooks the fact that in Bach's time, Lutheranism, unlike Roman Catholicism, had no strict dualism of sacred and secular music. Martin Luther himself based many of his hymns on popular, non-sectarian songs. For Bach there was no such thing as purely secular music; although music written for the court or the Collegium Musicum was not church music per se, in Bach's conception, all music glorified God: *Soli Deo Gloria* (Glory to God Alone) was the motto written on his scores.

Bach designated three sacred works of his Leipzig period as “oratorios,” all intended for high church holydays. The earliest is the *Easter Oratorio*, BWV 219, first performed on April 1, 1725; the second is the *Christmas Oratorio*, BWV 248; and the third is the *Ascension Oratorio*, BWV 11, first performed on May 19, 1735. Together these oratorios form a coherent interrelated group of works for the three jubilant ecclesiastical feasts of Christmas, Easter, and Ascension. As one author writes, the Latin titles—*Oratorium Tempore Nativitatis Christi*; *Oratorium Festo Paschatos*; *Oratorium Festo Ascensionis Christi*—“emphasize their close connections and their conceptual coherence as a complementary liturgical addendum” to the *St. Matthew* and *St. John Passions* for Good Friday. All three were grounded in the principle of musical parody, defined by Heinrich Christoph Koch in his *Musiklexicon* (1802) thus: “When a new text—be it in the same language or another—is made for an extant piece of vocal music, and is underlaid in it, the text newly underlaid is called a parody.”

The *Christmas Oratorio* owes its origin to plans most likely formed in 1733, during the time when Bach and his frequent collaborator Christian Friedrich Henrici (1700-1764), writing under the pen name, Picander, were jointly devising the first congratulatory cantata, BWV 213. Unlike the *Easter* and *Ascension* oratorios, the *Christmas Oratorio* is a set of six cantatas, each with its own vocal and instrumental requirements. Each cantata was originally performed over six separate religious occasions, encompassing the Christmas narrative as told in the Gospels according to Luke and Matthew, and enhanced by secular poetry and liturgical hymns: Christmas Day (Part One); December 26 and 27 (Parts Two and Three); January 1 (Part Four); the Sunday after January 1 (Part Five); and Epiphany, January 6 (Part Six). The author of the text is unknown, but Picander is the most likely candidate.

The use of musical parody was directly related to Bach's activities as director of the Leipzig Collegium Musicum, founded and previously directed by Telemann. From 1729, and lasting more than a decade with only brief interruptions, the position was a significant commitment for Bach apart from his principal duties as Thomascantor. In the autumn of 1733, motivated by a desire to be appointed Court Composer, Bach began a series of performances as a tribute to the Saxon Elector Friedrich August II (King Augustus III of Poland), whose spouse Maria Josepha (a former Hapsburg princess) was especially devoted to music.

The series of festive congratulatory compositions for the Dresden Court, performed at the Collegium's "extraordinary concerts," began on September 5, 1733, with *Hercules am Scheidwege*, BWV 213, a *dramma per musica* honoring the birthday of the electoral prince Friedrich Christian, son of August II. It was followed a few months later by *Tönet, ihr Pauken! Erschallet Trompeten*, BWV 214, which was presented on December 8, the birthday of the Electress Maria Josepha. For the anniversary of the election of Augustus III as King of Poland, Bach wrote *Preise dein Glücke, gesegnetes Sachsen*, BWV 215, performed on October 5, 1734. Conceivably, Bach would have been thinking from the outset about possible opportunities for repurposing his music, since any repeat performances with the original text would have been impossible. The feast days from Christmas to Epiphany in 1734-1735 offered an ideal opportunity for adapting a number of these newly composed occasional pieces. The parodies of BWV 213, 214 and 215 are found in the first five parts of the *Christmas Oratorio*; most of Part 6 is from a lost church cantata.

Transforming such compositions into the church repertory was, in the words of eminent Bach scholar Christoph Wolff, "a logical and highly workable solution." As another writer puts it, in Bach's time, "originality per se was not the major criterion of artistic judgment that it is today.... Parody did not deflate the value of a work; it was legitimate, provided only that the character of the music—its 'Affekt' as it was termed in those days—remained the same." Musically speaking, festive occasions like a royal birthday and the birthday of the Heavenly King were practically interchangeable. By parodying these secular cantatas in a work celebrating feasts within the liturgical calendar, Bach assured subsequent performances of his music.

TEXT TRANSLATION  
**Christmas Oratorio Part V**

**Chorus**

God, let us sing thy glory,  
To thee be thanks and praise.  
All the world extols thee,  
Because thou delightest in our well-being;  
Because this very day  
All our wishes have been granted,  
Because thy blessing delights us so  
magnificently.

**Recit. (T) Evangelist**

When Jesus was born in Bethlehem in the  
Kingdom of Judea at the time of King Herod,  
Lo, there came wise men from the East to  
Jerusalem and said:

**Chorus The Wise Men**

Where is the newborn King of the Jews?  
(A) Look for him in my breast;  
Here he resides, to my and his great joy!  
We have seen his star in the East and have come  
to worship him.

**Recit. (A)**

Happy are ye, who have seen this light;  
It has appeared for thy salvation!  
My Saviour, thou, thou art the Light  
That shall also shine on the Gentiles.  
And they, they do not know thee yet,  
Though they already wish to revere thee.  
How bright, how clear must thy radiance be,  
Beloved Jesus!

**Chorale**

Thy splendor eclipses all darkness,  
The gloomy night is bathed in light.  
Guide us on thy paths,  
So that we may look upon thy face  
And glorious light  
Forever!

**Aria (B)**

Illuminate my darkened mind,  
Illuminate my heart  
With rays of clear light!  
Thy Word shall be the brightest candle  
Illumining all my works;  
It will let nothing Evil take root in my soul.

**Recit. (T) Evangelist**

When King Herod heard this, he was afraid,  
and all Jerusalem with him.

**Recit. (A)**

Why are you afraid? Can the presence of my  
Jesus arouse such fear in you?  
Oh! Is this not something over which you  
should rejoice? For by this he promises  
To restore the welfare of mankind.

**Recit. (T) Evangelist**

And he gathered together all the high priests  
and scribes among the people, And inquired of  
them where Christ had been born.  
And they said to him, "In Bethlehem in the  
Kingdom of Judea." For the prophets have  
written: "And you, Bethlehem in the Kingdom  
of Judea, are not the least among the princes of  
Judah. For from you shall come the Lord,  
Who shall rule over my people, Israel."

**Aria (SAT)**

Alas, when will the time come?  
Alas, when will he come who comforts his own?  
Be silent, he is already here!  
And so, Jesus, come to me!

**Recit. (A)**

My beloved already reigns.  
A heart that cherishes his command  
And devotes itself to him completely,  
Is my Jesus' throne.

**Chorale**

Indeed, such a room in my heart  
Is no hall fit for a prince,  
But is a dark hollow.  
Yet, as soon as the radiance of your mercy,  
merely gleams within it,  
Will it seem filled with many suns.

## Christmas Oratorio Part VI

### Chorus

Lord, when our proud enemies snarl,  
Grant that we, in firm faith,  
May look to your strength and aid!  
We place our trust in you alone,  
So that we can escape the sharp claws  
Of the enemy unharmed.

### Recit. (T, B)

(Evangelist) Then Herod summoned the wise men in secret, And inquired of them diligently, when the star had appeared. And pointed them toward Bethlehem and said:

(Herod) "Go there and search diligently for the little child. And when you find him, bring me word, So that I, too, may go to worship him."

### Recit. (S)

Imposter, you only seek to kill the Lord.  
Use all manner of trickery, To hunt down the Savior; But he, whose strength no man can fathom, Is still in safe hands. It is already well known that your heart, your false heart With all its cunning, seeks to overthrow the Son of the Most High.

### Aria (S)

Just a wave of his hand  
forces impotent men from power.  
All strength will be ridiculed here!  
If the Almighty speaks but one word,  
To bring the pride of his enemies to an end,  
Then must [our] thoughts suddenly  
Turn toward mortality.

### Recit. (T) Evangelist

Now after they listened to the King, they departed. And lo, the star, which they had seen in the East Went before them, until it came and stood above the place Where the little child lay. When they saw the star, they rejoiced greatly, And went into the house and found the little child with Mary, his mother. They fell down and worshipped him, and opening their gifts, gave him gold, frankincense and myrrh.

### Chorale

I stand here by your manger,  
O little Jesus, my life.

I come, bring and bestow upon you  
The gift that you have given me.  
Take it! It is my spirit and mind,  
Heart, soul and courage; take it all,  
And may it be pleasing to you!

### Recit. (T) Evangelist

And God warned them in a dream that they ought not return to Herod. And they left for their country by another route.

### Recit. (T)

So go ye! Enough that my precious child will not leave here; He'll stay with me, And I will not let him go. Out of love, his arm will embrace me With longing full of gentleness And utmost tenderness. He shall remain my bridegroom; I will pledge my heart and motherly devotion to him. I know for certain that he loves me. My heart also loves him profoundly And will always revere him. What sort of enemy could Do me harm when I am so fortunate? You, Jesus, are and shall remain my friend. And if I fearfully implore you, "Lord, help [me]!", then may help be at hand!

### Aria (T)

Now you proud foes may wish to scare me;  
What sort of fear can you awaken in me?  
My precious treasure, my refuge,  
is here at my side.  
Though you may appear so ferocious  
And threaten to demolish me entirely,  
Yet look! My Savior lives here.

### Recit. (S, A, T, B)

What will the fear of hell do now,  
What will the world and sin do to us  
Since we rest in Jesus' care?

### Chorale

You are now, indeed, avenged  
Against your swarming enemies;  
Christ has shattered  
Those who were abhorrent to you.  
Death, Devil, Sin and hell  
are utterly weakened;  
With God, the human race  
Has found its place.

## NMPAS ELEVENTH SEASON 2022-2023

### NEW MEXICO BACH SOCIETY ON TOUR

Sun, Aug. 28, 2022 at 4 pm ~ First United Presbyterian Church, Las Vegas, NM  
(Sponsored by New Mexico Highland University Foundation)

### NMPAS CHAMBER CONCERT I

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

Sat, Oct. 22, 2022 at 8 pm in Santa Fe (Sponsored by David & Megan Van Winkle)

### NMPAS WINTER SOLSTICE CONCERTS

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

Fri, Nov. 25, 2022 at 5:30 pm ~ Santa Fe

(Sponsored by Bernhard Holzapfel In Memory of Barbara Holzapfel)

Sun, Nov. 27, 2022 at 5:30 pm ~ Albuquerque

(André García-Nuthmann and Tim Willson sponsored by Peter Merrill & Ruth Wallack;  
Additional support from New Mexico Arts and the National Endowment for the Arts)

### NMPAS CHAMBER CONCERT II

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

Sun, Jan. 22, 2022 at 4 pm ~ Kennedy Alumni Ctr, NM Highlands Univ, Las Vegas

(Sponsored by New Mexico Highland University Foundation)

### NMPAS ANNUAL NEW MEXICO BACH SOCIETY CONCERTS

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

Fri, Mar. 3, 2023 at 7 pm ~ Santa Fe (Sponsored by Norm & Sue George)

Sun, Mar. 5, 2023 at 5:30 pm ~ Albuquerque (tba)

### NMPAS CHAMBER CONCERT III

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

Sat, Mar. 25, 2023 at 7 pm ~ Santa Fe (Sponsored by Richard & Sophia Skolnik)

### NMPAS CHAMBER CONCERT IV

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

Sun, Apr 16, 2023 at 5:30 pm ~ Albuquerque

### NMPAS CHAMBER CONCERT V

**Steinway Artist Jacquelin Helin in J. S. Bach's Well-Tempered Clavier, Book II**

Sat, May 6, 2023 at 5:30 pm ~ Santa Fe (Sponsored by Joyce & Whitney Smith, Charlies  
& Leah Wilkins)

### SANTA FE WOODWIND IMMERSION (see page 7)

### SEASON FINALE OPERA CONCERTS

Fri, June 9, 2023 at 7 pm ~ Santa Fe (Sponsored by Norm & Sue George)

Sun, June 11, 2023 at 5:30 pm ~ Albuquerque

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

\* Albuquerque concerts at St. Michael & All Angels Episcopal Church, 601 Montaña Rd, NW

Please watch the NMPAS website for updates: [nmpas.org](http://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, 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 11th 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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*The New Mexico Bach Chorale with Maestro Franz Vote.*

*Photo by John Sadd*

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