



NEW MEXICO PERFORMING ARTS SOCIETY

Franz Vote, Artistic Director & Conductor

2022-2023 Season

ANNUAL BACH SOCIETY CONCERTS



BACH CANTATA BWV 8

World Premiere

EARTH CANTATA in the style of Bach
by Aaron Alter

Friday, March 3, 2023 ~ 7:00 pm
Immaculate Heart of Mary Chapel in Santa Fe

Sunday, March 5, 2023 ~ 5:30 pm
Las Placitas Presbyterian Church in Placitas

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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



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—Ralph T. Coe

NEW MEXICO PERFORMING ARTS SOCIETY
Annual Bach Society Concerts

Friday, March 3, 2023 ~ 7:00 pm ~ Santa Fe
Sunday, March 5, 2022 ~ 5:30 pm ~ Albuquerque

Cantata Liebster Gott, wenn werd ich sterben? BWV 8

Johann Sebastian BACH
(1685-1750)

Chorus: Liebster Gott, wenn werd ich sterben?
Aria. (tenor): Was willst du dich, mein Geist, entsetzen
Recit. (alto): Zwar fühlt mein schwaches Herz
Aria (bass): Doch weichet, ihr tollen, vergeblichen Sorgen!
Recit. (soprano): Behalte nur, o Welt, das Meine!
Chorale: Herrscher über Tod und Leben

Intermission

World Premiere

Earth Cantata for Chorus & Chamber Orchestra

Aaron ALTER
(born 1955)

NEW MEXICO BACH SOCIETY
Franz Vote, *Artistic Director & Conductor*

NEW MEXICO BACH CHORALE
Sopranos: Jennifer Perez, Camille Tierney
Altos: Esther Moses, Jacqueline Zander-Wall
Tenors: André García-Nuthmann, Jordan Jones
Basses: Andrew Paulson, Tim Willson

NEW MEXICO BACH SOCIETY ORCHESTRA
Violins: Elizabeth Baker, Carla Kountoupes
Viola: Gail Robertson
Cello: Sally Guenther
Double Bass: Deborah Dunham
Flutes: Linda Marianiello, Valerie Potter
Oboe d'amore: Rebecca Ray
Oboe & English horn: Amamda Talley
Clarinet: Mike Gruetzner
Bassoon: Stefanie Przybylska
French horn: Michael Walker
Piano: Jeremy Reger



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



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 & 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.

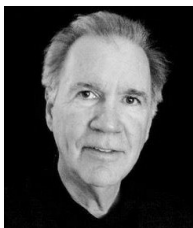
Terry loved and established a fund to support the Santa Fe Opera apprentice programs. He also greatly enjoyed the wonderful New Mexico singers who perform with NMPAS, including many who had their first professional opportunities in our ensembles. We are so grateful for Terry's support of New Mexico professionals, 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 & 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



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.

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AARON ALTER



The musical background Aaron Alter, a native of Chicago, was a product of the rich musical life that he found growing up in the Windy City. Aaron received his Bachelor of Music degree from Northwestern University, where he studied piano with Frances Larimer and Gui Mombaerts, and composition with Lynden DeYoung and David Noon. He received his Master of Fine Arts Degree from Princeton University, where he studied with Milton Babbitt and Jim Randall. While at Princeton, he received a fellowship from the Boston Symphony's Tanglewood Festival as well as a grant from the New York State Council for the Arts' "Meet the Composer" program. His composition Rhapsody III for soprano voice and various instruments was performed at Tanglewood and in New York.

Aaron's new music, which he calls his "New Beginning" is an exploration of a style & energy that defies categorization. Works such as "Solar Rays" and "Vanilla, Chocolate and Strawberry" exist in Classical ensemble and Jazz Big Band versions. Aaron's music has won numerous awards, among them, the Global Music Awards and the American Prize. He is a regular contributor to the repertoire of the New Mexico Performing Arts Society; flutist Iwona Glinka; Steinway artist Susan Merdinger; Cracow Duo; ÉxQuartet; pianist Vania Pimentel; and Composers Concordance in New York. His discography can be found on the Sarton, Phasma Music and Composers Concordance labels.

He has served as Chair of the Carlsbad (California) Arts Commission, and he is currently on the Executive Board of the Carlsbad Friends of the Arts.

Recent Compositions:

Earth Cantata (inspired by the cantatas of J. S. Bach) (2022)

Who, if not You for Chamber Ensemble with Percussion (2022)

Vival-departures (inspired by the music of Vivaldi) for String Orchestra (2022)

Fire & Sleet & C&light for Soprano and Chamber Ensemble (2022)

Lament, Prayer & Renewal for Tenor Saxophone and Electric Guitar (2021)

For more information, please visit his website <https://aaronalter.com>

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.

Deborah Dunham has served as principal with Ars Lyrica Houston, Bach Society Houston, and Mercury Chamber Orchestra, and Boston Baroque, and as a regular player with Houston Grand Opera, Boston Symphony Orchestra, Emmanuel Music, and Handel Haydn Society. She was also a tenured member of the Rochester Philharmonic from 1986-1996. In 2006 she became Adjunct Professor of Double Bass and Chamber Music at Sam Houston State 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 Haydn's *Die sieben letzten Worte* in Eisenstadt as part of the Haydn 275th birthday celebration. Currently chair of the Visual and Performing Arts program at Highlands University in Las Vegas, New Mexico, he received a DMA in vocal performance at Arizona State University.

Sally Guenther 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 and blending her love for classical music with improvisation.



Over the past ten years, **Mike Gruetzner** has taught a number of junior high and high schools, as well as undergraduate and graduate students at the University of New Mexico and the University of Southern Mississippi. He has served as Visiting Instructor of Clarinet at the University of Wisconsin-Eau Claire. Along with his work in local schools, he maintains a clarinet studio. He holds a DMA from the University of Southern Mississippi, and a BM and MM from the University of New Mexico.

Originally from Dallas, **Jordan Jones** currently lives in Las Vegas, NM. He has served as 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 pursuing a degree in Vocal Performance under Dr. André Garcia-Nuthmann at New Mexico Highlands University.



Carla Kountoupes is a member of several orchestras including the Santa Fe Symphony, Arizona Opera, Santa Fe Pro Musica Chamber Orchestra, and Piazzolla da Camera Piano Trio, as well as the Nacha Mendez Latin World Trio. She has toured Central America, Taiwan, Germany, and the United States. A graduate of Oberlin Conservatory (Violin Performance), she is currently on the faculty of the New Mexico School for the Arts. Her 1740s violin was inherited from her grandfather. www.ckviolin.com

Linda Marianiello has performed at European festivals in Bayreuth, Salzburg, Potsdam-Sanssouci, Oberammergau, Deya-Mallorca, Elba and Graz. In addition to 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 ORB-Berlin, Spanish National Television, Austrian National Television, Bavarian Television, and numerous PBS stations. She is a Verne Q. Powell Artist. YouTube channel: https://www.youtube.com/channel/UCU1N0k9J-Uw4gn8OsJVe_YA.



Esther Moses holds performance and 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 Albuquerque Philharmonic, Tanglewood Music Center Orchestra, and Opera Theatre of Lucca, Italy, and has sung at the Cincinnati Conservatory of Music, Choral Arts Ensemble of Portland and more recently Opera Southwest and New Mexico Performing Arts

Andrew Paulson has sung with Virginia Opera, Anchorage Opera, Opera Maine, Opera Southwest and Richmond Orchestra. Operatic repertoire: *La Fanciulla del West*, *A Midsummer Night's Dream*, *The (R)evolution of Steve Jobs*, *Il Barbiere di Siviglia*, *Der Freischütz*, *Turandot*, and *Die Zauberflöte*. In addition to opera, he has performed with Utah, Virginia, Jacksonville, and Tallahassee symphonies in *Messiah*, *Carmina Burana*, Dvořák's *Te Deum*, and Beethoven's *Ninth*.



Jennifer Perez holds an MM in vocal performance from the University of New Mexico. Operatic roles: Queen of the Night (*The Magic Flute*), title role (*Lucia di Lammermoor*), and *Fioriligi (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, New Mexico Philharmonic, New Mexico Bach Society, Chatter, and Polyphony: Voices of New Mexico.

Valerie Potter has been principal flute of New Mexico Symphony and piccolo position with Santa Fe Opera Orchestra. She has performed with Cincinnati Symphony, Detroit Symphony, San Antonio Symphony, San Francisco Symphony, and Houston Symphony. She received a Bachelor of Music from Indiana University and a Master of Music from Yale University. She has taught at the Cincinnati College-Conservatory of Music and is currently an assistant professor at the University of New Mexico. She teaches privately in Albuquerque and is frequently featured as a solo performer and chamber musician in the area.



Stefanie Przybylska, principal bassoonist of Santa Fe Symphony and New Mexico Philharmonic, has performed with Santa Fe Chamber Music Festival, Santa Fe Opera, Serenata of Santa Fe, and New Mexico Performing Arts Society. She has been a soloist with Chicago Chamber Orchestra and New Mexico, Santa Fe, and San Juan symphonies. She has also played with Bergen (Norway), Chicago, Seattle, and Oregon symphonies, Brooklyn Philharmonic, and Orpheus Chamber Orchestra. She holds a doctoral degree in bassoon performance from Texas Tech

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 Reeds.





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.

Jeremy Reger is an active performer, teacher, and coach. He has served on the staff of Virginia Opera, Eugene Opera, Hawaii Opera Theater, Mill City Opera, Central City Opera, Minnesota Opera, Skylark Opera, and Aspen Opera Theater. Currently associate professor of vocal coaching at Colorado University Boulder and head coach of Eklund Opera Program, he has also taught at Music Academy of the West, the Opera Studio of Pernambuco (Recife, Brazil), and at Indiana University. He has a DMA from the University of Michigan under Martin Katz.



Amanda Talley is the second oboist and associate English horn of the New Mexico Philharmonic. In addition, she performs with Opera Southwest as principal oboe, Santa Fe Symphony, Pro Musica, and Santa Fe Opera. She also held the English horn positions with the Boise Philharmonic and Yakima Symphony, while teaching at Gonzaga University in Spokane, Washington. She received a master's degree at Southern Methodist University, and her bachelor's degree at Florida State University.

Camille Tierney is a member of the Lubbock Symphony Orchestra and has performed with the Lubbock Ballet Orchestra, Santa Fe Pro Musica, New Mexico Symphony Orchestra, Roswell Symphony, Midland-Odessa Symphony, Abilene Opera, and Plainview Symphony, among others. He has presented and performed at numerous conferences including the International Society for Music Education in Bologna, Italy; Texas Music Educators Association; Texas Bandmasters Association; College Band Directors National Association, and American Choral Directors Association. He holds the BM, MM and DMA degrees from Texas Tech University.



Michael Walker is currently assistant professor of horn at University of New Mexico, and hornist with New Mexico Winds, Enchantment Brass Quintet, Fiati Five, and Amity Trio. As a chamber musician, he has performed in Mexico, Italy, Belgium, and across the United States. He has also performed with New Mexico Philharmonic, Santa Fe Symphony, Opera Southwest, Utah Festival Opera, Bel Canto Institute, Palo Alto Chamber Orchestra, Chatter Albuquerque, New Mexico Performing Arts Society, and as a featured soloist with Musica Nova at the Eastman School of Music.

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 Santa 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 and a buffalo hunter.



Jacqueline Zander-Wall has performed with Boston Lyric Opera, Chicago Opera Theater, Arizona Opera, Opera Southwest, and Hamburg Oper. Her festival performances include the Skaneateles Music Festival, Aspen Music Festival, Music in the Mountains, the Warebrook Contemporary Music Festival, Taos Chamber Music, and L'Art pour L'art in Frankfurt. She is the Founding Director of the Vocal Artistry Art Song Festival, which provides aid for students of singing in New Mexico.

EXECUTIVE DIRECTOR & FLUTIST

A native of Delaware, **LINDA MARIANIELLO** pursued her music education at Northwestern University and Yale University, where she received her BA. She holds an MA from the City University of New York–Brooklyn College. Her solo career includes concerto appearances with the Bavarian Radio Orchestra, the Orchester Concerto Armonico in Oberammergau, the New American Chamber Orchestra, and the Mercury Ensemble, among others. She has played recitals in Bayreuth, Salzburg, Potsdam-Sans Souci, Elba, and Graz. She has appeared in live broadcasts in Berlin, Spanish National Television, Austrian National Television, & on radio 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.

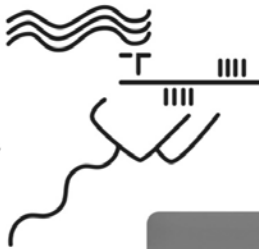
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A cantata, essentially a work for one or more voices with instrumental accompaniment, was one of the most important forms of vocal music in the Baroque period, along with opera and oratorio. The term was first used in the title of a work written for the wedding in 1586 of Cesare d'Este and Virginia de Medici. It was first applied to Bach's works in the 19th century by the editors of the Bach-Gesellschaft (Bach Society) formed in 1850 for the express purpose of publishing the complete works of Johann Sebastian Bach.

Up to the late 17th century the cantata was predominantly a secular form. But in early 18th-century Germany, the church cantata, which included choral movements ranging from simple chorale harmonizations to complex structures, was a major feature of Lutheran music. The German cantata differs from that of other countries; it was cultivated primarily as a sacred genre and its origins and development were largely independent of Italian models. The history of the genre reached its culmination in the cantatas of Bach, which are unique in their structure and variety of formal combinations.

Bach's earliest known cantatas date from 1707, although they may have been composed earlier. Most of his church cantatas were written during his first years as director of church music in Leipzig, a position which he assumed in 1723. Part of his duties at Leipzig's Thomaskirche and Nikolaikirche was to perform a church cantata every Sunday and holyday. Starting with Trinity Sunday in 1723, Bach regularly composed a new cantata every week (some of these cantatas were adapted from work he had composed before his Leipzig era). The last known cantata was composed in 1745. Bach's obituary states that he wrote five cycles, but the actual number of lost cantatas remains uncertain. There are over 200 extant cantatas, both sacred and secular. In addition to church cantatas composed for occasions of the liturgical year, Bach wrote sacred cantatas for functions like weddings or civic inaugurations (e.g., the installation of a new town council). There are around 50 known secular cantatas, less than half of which have survived with both text and music. Written for academic functions at the University of Leipzig, or anniversaries and entertainment among the nobility and in society, they comprise congratulatory and homage cantatas.

The church cantata was the principal music of the Lutheran service. In the Lutheran tradition the biblical text is the only basis for the words, and as such it required interpretation and elucidation. The cantata functioned as a musical sermon: all of Bach's Leipzig cantata texts follow a standard pattern firmly grounded in the structure of a Lutheran sermon: *explicatio* and *applicatio* (interpretation and application)—biblical and theological instruction followed by practical and moral advice. The libretto ordinarily opens with a biblical dictum, usually a passage from the prescribed Gospel lesson that serves as a point of departure (opening chorus). It is followed by scriptural, doctrinal, and contextual explanations (recitative-aria pair), leading to considerations of the consequences to be drawn from the lesson and the admonition to conduct a true Christian life (another recitative-aria pair). The text concludes with a congregational prayer in the form of a hymn stanza (chorale).

Cantata BWV 8 is one of four cantatas for Trinity (the others are BWV 161, 27, and 95), all of which express the Lutheran yearning for death and the release from worldly struggles and afflictions. Unlike the majority of Bach cantatas based on hymns and chorale melodies that were at least half a century old, BWV 8 is based

on more recent musical and textual material. Written for the 16th Sunday after Trinity, it was first performed on September 24, 1724, in St. Nicholas Church in Leipzig. The anonymous libretto (believed to have been written by Picander, Bach's frequent collaborator) is an expanded paraphrase of the second to fourth stanzas of the hymn, "Liebster Gott, wann werd ich sterben," one of more than thirty hymns by Caspar Neumann (1648-1715), who was a professor of Protestant theology and a pastor from Breslau.

In the past five years, Aaron Alter has received three commissions from the New Mexico Performing Arts Society for choral works with an instrumental ensemble. The first commission was *Together We Create & Sing!* (inspired by the music of Haydn); the second, *Lo Lanu Ha-Shem* (a setting of Psalm 115); and the third, *Earth Cantata*, is receiving its premiere performance in this concert. It uses the form of Bach's sacred cantatas as a starting point while fusing influences of Jazz, Rock and Pop music. The text is a poetic interpretation of Psalm 66 by the Elizabethan poet Mary Sidney Herbert (1561-1621) from around 1599.

Earth Cantata is in five movements. According to the composer, "the first is a Fantasy on an original chorale, followed with pause by a Fantasy on Bach's *Art of Fugue* theme. The third and fourth movements feature individual voices with a wind instrument serving as counterpoint, similar to the way that Bach orchestrated the arias in many of his cantatas. The third is an aria for soprano and oboe; the fourth, subtitled "Find Bach!" is a duet for tenor and bass with the flute. In the fourth movement, Bach's last name is heard in German traditional musical nomenclature: B represents B-flat and H represents B-natural, so "Bach" is played as B-flat, A, C, and B-natural. The fifth movement is a repeat of the first with a slightly different ending, just as Bach often repeated the first movement of his cantatas to balance out the work and ended his sacred cantatas with a chorale.

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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 the New Mexico Highlands 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 / Sun, Nov. 27, 2022 at 5:30 pm ~ Albuquerque
(Sponsored by Bernie Holzapfel in Memory of Barbara Holzapfel)

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 the New Mexico Highlands 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 (Las Placitas Presbyterian Church)
(Major Artist Underwriting from Michael Middleton and Patrick Ryan)

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 ~ Santa Fe (Sponsored by Stuart Brown)

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 & William Smith - Vila Fund, and Charlie & Leah Wilkins)

SANTA FE WOODWIND IMMERSION (see page 11)

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 Mount Carmel Road

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

Please watch the NMPAS website for updates: nmpas.org



The New Mexico Bach Chorale with Maestro Franz Vote Photo by John Sadd

The New Mexico Performing Arts Society

7038 Camino Rojo, Santa Fe, NM 87507

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

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A poster for the VAASF Vocal Artistry Art Song Festival of New Mexico. The background is a painting of three people in a room with floral wallpaper. A man in a dark suit is in the center, looking towards a woman on the right who is seated at a piano. A woman on the left is looking towards the man. The text 'VAASF VOCAL ARTISTRY ART SONG FESTIVAL of New Mexico' is in the top right. The title 'Canzonette Italiane' is in large black font on the left. At the bottom, it says 'University of New Mexico | November 17-19, 2023' and 'For more information visit vocalartistryartsong.com'. There is an AMTA logo in the bottom right corner.

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