



NEW MEXICO PERFORMING ARTS SOCIETY

Franz Vote, Artistic Director & Conductor

2022-2023 Season

## CHAMBER CONCERT III



Music of Mozart, Mendelssohn  
Damase, Ginastera & Piazzola

Saturday, March 25, 2023 ~ 7:00 pm

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

—Ralph T. Coe

# NEW MEXICO PERFORMING ARTS SOCIETY

## Chamber Concert III

Saturday, March 25, 2023 ~ 7:00 pm ~ Santa Fe

### PROGRAM

Flute Quartet in G major, K 285a

Wolfgang Amadeus MOZART  
(1756-1791)

*Andante ~ Tempo di Menuetto*

Trio in D minor for Flute, Cello and Piano, op. 49

Felix MENDELSSOHN  
(1809-1847)

*Molto Allegro agitato*

*Andante con molto tranquillo*

*Scherzo. Leggiero e vivace*

*Finale. Allegro assai appassionato*

### *Intermission*

Danzas Argentinas, op. 2

Alberto GINASTERA  
(1916-1983)

I. Danza del viejo boyero

II. Danza de la moza donosa

III. Danza del gaucho matrero

15 Minutes for Flute, Violin, Viola and Cello

Jean-Michel DAMASE  
(1928-2013)

Cuatro Estaciones Porteñas

Astor PIAZZOLA  
(1921-1992)

arranged for piano trio by José Bragato

Primavera Porteña (Buenos Aires Spring)

Verano Porteño (Buenos Aires Summer)

Otoño Porteño (Buenos Aires Autumn)

Invierno Porteño (Buenos Aires Winter)

Jennifer Lau, *flute*      Elizabeth Baker, *violin*  
Joyce Huang, *viola*      Sally Guenther, *cello*  
Jessie Wenchieh Lo, *piano*



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.

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## THE ARTISTS



**Elizabeth Baker** moved to Taos in 2017 after a 40-year career with the San Francisco Symphony 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 has taught at the New Mexico School for the Arts. She plays on a Sanctus Seraphin violin (1733) owned by her late mother Virginia Voigtländer Baker.

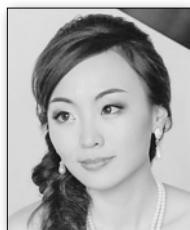
**Sally Guenther** grew up in Albuquerque and obtained an undergraduate degree in violin performance at the University of New Mexico. She plays in the New Mexico Philharmonic, Santa Fe Symphony, Opera Southwest, New Mexico Performing Arts Society, and Chatter Albuquerque, among others. She was an associate 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 & blending her love for classical music with improvisation.



Taiwanese violist **Joyce Huang** moved to Albuquerque in Fall 2022. She has performed with the Phoenix Symphony, Apollo Ensemble, Dartmouth Symphony, and Philharmonia Boston, among others, and at several major venues including Boston Symphony Hall, Jordon Hall, Metropolitan Museum of Art, and the National Concert Hall in Taiwan. A top prizewinner at the Duxbury Music Festival competitions (2017), first prizewinner at the American Protégé International Competition (2021), she made her debut at Carnegie's Weill Recital Hall in December 2022. She holds an MM and a DMA in Viola Performance from Boston University.

**Jennifer Lau** is on the faculty of the University of New Mexico. She performs with Opera Southwest, Santa Fe Pro Musica Orchestra, and the Lensic Festival Orchestra, as well as other orchestras in the Albuquerque and Santa Fe areas. As a soloist and chamber musician, she has performed throughout the United States and in France, Brazil, Canada, Scotland, and Croatia. An active member of the National Flute Association, she has performed at numerous annual conventions. She has commissioned and premiered chamber works for flute and saxophone. She completed her DMA at Michigan State University.





**Jessie Wenchieh Lo** has performed all over Europe, Brazil, China, Hong Kong, Taiwan, and in the United States. She garnered First Prize and “Chopin Prize” at “3rd European Piano Competition Citta del Vasto” (Vasto, Italy), and prizes in other international piano competitions. She earned her Bachelor’s and Master of Arts degrees in Piano Performance at the University of Music and Performing Arts in Vienna, Austria; and her Doctor of Musical Arts degree in Piano Performance from Boston University. She and her family now reside in Santa Fe. [www.jessiewenchioehlo.com](http://www.jessiewenchioehlo.com)

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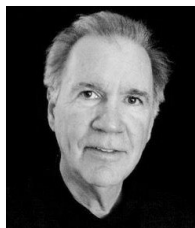


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During my long conducting career, including a decade in Germany and another at the Metropolitan Opera, I often dreamed that one day both Bach and New Mexico would be part of my life again. My DNA goes all the way back to my grandfather who was a forest 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. 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.

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



## EXECUTIVE DIRECTOR

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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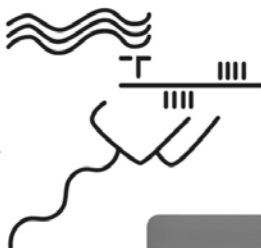
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## ABOUT THE PROGRAM

Having resigned from his post in Salzburg, Mozart, accompanied by his mother, embarked on an extended tour of several European cities in search of a position as a composer, teacher, or instrumentalist. They started in Munich, then Augsburg, Mannheim, Paris, and Strasbourg. In Mannheim, at the time the instrumental capital of Europe, Mozart composed keyboard sonatas K. 309 and 311, Flute Quartets K. 285, and 285A, five accompanied sonatas (K. 296, K. 301–3, K. 305) and two concert arias, K. 294 and K. 295. Here he also forged a friendship with Johann Baptist Wendling (1723-1797), flutist at the Court Chapel of Elector Palatine Karl Theodor (1724-1799).

In a letter to his father dated December 19, 1777, Mozart reported a dinner hosted by Wendling, who informed him that a Dutchman, Ferdinand Dejean (1731-1799), an amateur flutist, was interested in commissioning three short flute concertos and four flute quartets. Born in Bonn, Dejean was a Dutch amateur flute player who served for ten years as a surgeon in the service of the Dutch East-India Company, where he acquired considerable wealth. He offered a fee of 200 florins, more than Mozart's annual salary in Salzburg.

The composer completed two of the three concertos in early 1778 (the second is an arrangement of his oboe concerto from Salzburg, 1777), and two of the four quartets: K. 285, on December 25, 1777; the second, K. 285a, in January-February, 1778. After these, Mozart's enthusiasm for the project seems to have fizzled out, causing him to abandon the commission. Dejean left Mannheim on February 14, 1778 with four works, and paid Mozart 96 florins---perhaps a bit less than what the composer should have been paid (he completed 4 out of 7 contracted, which is roughly 57%; 57% of 200 florins = 113). Mozart's chagrin prompted a letter to his father, dated on the same day, in which he wrote,

It is not surprising that I have not been able to finish them [the remainder of the commission], for I never have a single quiet hour here. I can only compose at night so I can't get up early as well; besides, one is not always in the mood for work. I could, to be sure, scribble off things for the whole day long, but a composition of this kind goes out into the world, and naturally, I do not want to have cause to be

ashamed of my name on the the title page.  
Moreover, you know that I become quite powerless  
whenever I am obliged to write for *an instrument*  
*that I cannot bear* [italics mine].

The last statement about Mozart's regard for the flute has been cited in virtually everything written about his works for the instrument. However, as one flutist contends, "Why must the peevish excuses of a undutiful son written in self-defense to an irate father be taken as golden truths?" But if Mozart really felt this way about the flute, the writer continues, "than I can only regret that so few other composers expressed a hatred for the flute as stylishly, as mischievously, as ravishingly as Mozart."

Mendelssohn's Trio in D minor for Flute, Cello, and Piano, op. 49, was originally composed in 1839 for violin, cello, and piano. The first version (unpublished) was first performed at the Mendelssohn home in Berlin. Upon the advice of a friend, he wrote a more virtuosic piano part for publication. It was premiered on February 1, 1840, at the Leipzig Gewandhaus with violinist Ferdinand David, cellist Franz Karl Witmann, and Mendelssohn at the piano. This was the work that led Schumann to declare Mendelssohn as "the Mozart of the nineteenth century." The flute version was requested by the composer's London publisher, Edward Buxton. Mendelssohn rewrote the violin part to make it more idiomatic to the flute, with its higher register.

Born in Buenos Aires to a Spanish father and an Italian mother, Alberto Ginastera studied at the National Conservatory of Buenos Aires and graduated in 1938. From his earliest works he showed a remarkable ability to forge new symbols expressive of Argentine musical identity. In doing so he drew his inspiration from the *gauchesco* tradition that upheld the *gaucho* (native horseman) as an idealized national emblem.

Composed in 1937, *Danzas Argentinas*, a set of three dances for solo piano, was modeled on a lively type of South American folk song and folk dance. It belonged to his first period, "Objective Nationalism" (1934–1948), when he often integrated Argentine folk themes in a straightforward fashion. The first piece, *Danza del viejo boyero* ("Dance of the Old Herdsman"), is bitonal; the right hand, playing only the white keys, is in C Major, while the left on the black keys, is in

D-flat Major. The piece ends with the chord comprising the tuning notes of a guitar: (E-A-D-G-B), one of Ginastera's favorite chords.

The second piece, *Danza de la moza donosa* ("Dance of the Graceful Girl"), is in two sections. The harmonization of the second section is based on the intervals of the fourth and fifth, reflecting the vastness of the Argentine *pampas* (grasslands), frequently used by Ginastera. Tempo indications for the third dance, *Danza del gaucho matrero* ("Dance of the Outlaw Cowboy"), reveal the composer's intended effects: *furiosamente* ("furiously"), *violente* ("violent"), *mordento* ("biting"), and *salvaggio* ("wild").

Born in Bordeaux, Jean-Michel Damase, at age thirteen, studied piano with the famed Swiss pianist Alfred Cortot at the École Normale de Musique in Paris. At fifteen, he won the 1943 Premier Prix in piano at the Paris Conservatoire, where he studied composition with Henri Paul Busser and counterpoint and harmony with organist Marcel Dupré. He subsequently won the Premier Prix in composition for his Quintet for Flute, Harp, Violin, Viola, and Cello, and the highly coveted Prix de Rome for his cantata, *Et La Belle se réveille*.

Damase maintained an illustrious career as a pianist, winning the Grand Prix du Disque for the first complete recording of Gabriel Fauré's nocturnes and barcarolles. He performed as a concert soloist and with various orchestras throughout France, and in 1954 he made his New York debut as a pianist and composer. Damase composed for various instrumental combinations in almost every possible genre. He was most fond of wind chamber music, though, and wrote numerous works for a variety of wind instruments.

Often compared to Fauré, Poulenc, Ravel, Prokofiev, Roussel, and Stravinsky, Damase remained a traditionalist throughout his career. In his own words, "I prefer sincerity to forced innovation." Although his music is melodic and tonal, it is also "harmonically complex, rhythmically surprising, playful, respectful of tradition and form, and always superbly crafted." He wrote some twenty chamber music pieces. Bruno Serrou, in his biography of the composer, describes the music of Damase as "cheerful and singing, but also enriched with a certain nostalgia and a little depth."

*Cuatro Estaciones Porteñas* is Vivaldi's *The Four Seasons* expressed in the language of Nuevo Tango (New Tango)—fusion of Jazz and Bach—developed by Astor Piazzolla, a prolific composer of over 3,000 pieces, and a virtuoso player of bandoneón, a type concertina (a

3,000 pieces, and a virtuoso player of bandoneón, a type of *concertina* (a free-reed musical instrument, like the accordion and the harmonica). Born of Italian parents in Mar del Plata, Argentina, he spent most of his childhood in New York City, listening to performers from the back doors of Jazz clubs. Returning to his native country at the age of 16, Piazzolla performed with many popular ensembles before forming his own tango orchestra in 1946, the Orquesta del 46. That same year that he wrote his first tango, the genre in which he would make an important mark as a composer. A year later, with a grant from the French Government, he studied with Nadia Boulanger in Paris. She urged him to develop his language as a composer based on a distinctly Argentine sound rather than on European models.

Originally written for violin/viola, piano, electric guitar, double bass, and bandoneón, *Cuatro Estaciones Porteñas* was conceived and treated as independent compositions. Unlike Vivaldi's *Seasons*, the order of the movements is variable. The composer himself performed the four pieces as a suite, which was premiered by his quintet on May 19, 1970, at the Teatro Regina in Buenos Aires. "Porteña" refers to a person born in Buenos Aires, thus the work is also known as *Cuatro Estaciones de Buenos Aires*. "Verano Porteño" (Buenos Aires Summer) was written in 1965 as incidental music for the play *Melenita de oro* by Alberto Rodríguez Muñoz. The remaining three pieces were all composed at various times in 1969: "Invierno Porteño" (Buenos Aires Winter), "Primavera Porteña" (Buenos Aires Spring), and "Otoño Porteño" (Buenos Aires Autumn).

The piano trio version was written by José Bragato, an arranger and popularizer of Piazzolla's compositions (which have been arranged for various instruments by multiple composers). He was the cellist in many of *Nuevo tango* ensembles, where he pioneered the use of cello solos in a tango ensemble, a distinction previously reserved for the violin. He became a close friend and associate of Piazzolla, who dedicated a composition to him called *Bragatissimo*.

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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)

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### 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 Montañó Rd NW.

Please watch the NMPAS website for updates: [nmpas.org](http://nmpas.org)



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

## **The New Mexico Performing Arts Society**

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