

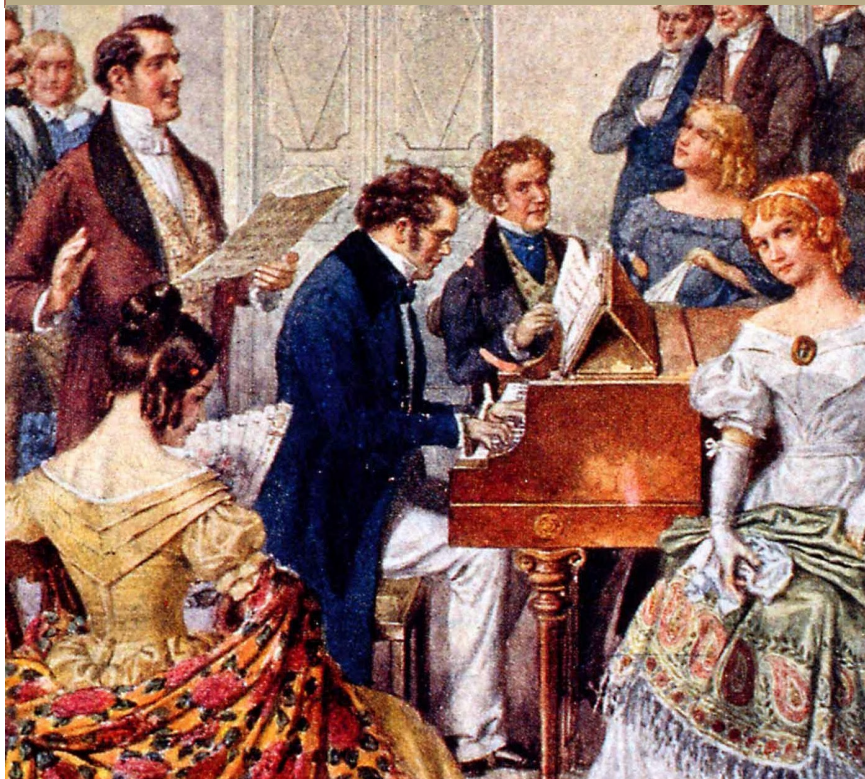


NEW MEXICO PERFORMING ARTS SOCIETY

Franz Vote, Artistic Director and Conductor

2022-2023 Season

## CHAMBER CONCERT IV



## An Evening of Lieder

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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 IV  
Sunday, April 16, 2023 ~ 5:30 pm ~ Albuquerque

PROGRAM

Program

O schöne Nacht!, op. 92/1  
Spätherbst, op. 92/2  
Abendlied, op. 92/3  
An die Heimat, op. 64/1  
Sehnsucht, op. 112/1  
Neckerein, op. 31/2

Johannes BRAHMS (1833-1897)

*Pause*

Sehnsucht nach dem Frühlinge, K. 596  
Der Musensohn, D. 764  
Die Mainacht, op. 43/2  
Der Nussbaum, op. 25/3

W.A. MOZART (1756-1791)  
Franz SCHUBERT (1797-1828)  
Johannes BRAHMS  
Robert SCHUMANN (1810-1856)

*Pause*

Der Herr ist mein Hirt (Psalm 23), D. 706  
La Pastorella al prato, D. 528  
Der Tanz, D. 826  
Wiegenlied, D. 498  
Ständchen, D. 920

Franz SCHUBERT

Franz Vote, *conductor*  
Jennifer Perez, *soprano*  
Esther Moses, *mezzo soprano*  
André García-Nuthmann, *tenor*  
Javier Ortiz, *bass*  
Martha Dalager, *piano*



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



*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.

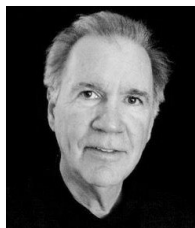
With his wife Gracia, who predeceased him in 2011, Terry was a founding member of the Los Angeles Opera. He also served as president of the Palm Springs Opera and had a home in Rancho Mirage, CA.

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 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





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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## THE ARTISTS



**Martha Dalager** has performed with New Mexico Symphony, Chamber Magic at Kimo Theatre, Pro Musica Santa Fe, Santa Fe Opera Mosaics and on the Roswell Chamber Series. She is an accompanist for the New Mexico Symphonic Chorus, University Chorus at UNM, New Mexico Symphonic Youth Chorus, De Profundis and the New Mexico Peace Choir. A founding board member and staff pianist for the Vocal Artistry Art Song Festival, she is on the piano faculty of UNM.

**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 & Performing Arts program at Highland University in Las Vegas, NM.



**Esther Moses** 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, & the Opera Theatre of Lucca, Italy, & has sung at the Cincinnati Conservatory of Music, the Choral Arts Ensemble of Portland and more recently Opera Southwest and NMPAS.

**Jennifer Perez** holds an MM in vocal performance from the University of New Mexico. Operatic roles: Queen of the Night (*The Magic Flute*), Lucia (*Lucia di Lammermoor*), and *Fiordiligi* (*Così fan tutte*). Choral highlights: soloist in Bach's *Easter Oratorio* and *Magnificat*, 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 NM Philharmonic. She is also a member of NM Bach Society, Chatter, and Polyphony: Voices of New Mexico.



**Javier Ortiz** has performed with the Amsterdam Concertgebouw, Netherlands Opera, 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*, the American Baroque Opera Company's *Dido & Aeneas* and Opera on Tap/Playground Opera's *La Cenerentola*. Other 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.

## EXECUTIVE DIRECTOR



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.

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During the 19th century, vocal music for several voices played a leading role in Hausmusik, literally "house music"-- music intended for performance in the home by family and friends for their own entertainment. The term is peculiar to Germany, associated particularly with the middle class rather than the aristocracy. More than a stimulating pastime in private circles, it created a cultural identity for an increasingly powerful middle class, which replaced the aristocratic nobility as music patrons. One writer has observed that "at no other time in the history of Western music was the dividing line between musical dilettantism and professional musicianship been so fluid." Brahms is a good example; his intensive work with various choirs was an early asset in his artistic career whose origins lay in the Hamburg lower middle classes, that "with such doggedly determined industry" led to his success in upper class Viennese society. His experience with the amateur choral movement that flourished in German middle class society at the time later manifested itself in sixty vocal quartets that were composed throughout his creative life. A distinct stylistic development is perceptible in this group of works: what began in 1859 with opus 31 as a set of charming, folk song-like domestic party-pieces ended in 1891 with the technically more refined and expressively sophisticated works that inhabit op. 112, departing almost entirely from the domestic roots of the genre.

Brahms approached his vocal quartets as chamber music; the variety and freedom of his vocal lines were analogous to those of his string quartets. Unlike other composers of the late 19th century, he viewed vocal ensemble with piano accompaniment as a genre with its own history, rather than a musical by-product. The Four Quartets, op. 92, speak of the romantic night atmosphere, melancholy reflections on autumn, and secret nocturnal amorous adventures. "O schöne Nacht!" (O Lovely Night!), op. 92/1, composed around 1877, is a setting of a poem by Georg Friedrich Daumer (1800–1875), the poet whose words he used more often than any other, notably in the *Liebeslieder* and *Neue Liebeslieder* waltzes. The next two songs were composed around 1884: "Spätherbst" (Late Autumn), op. 92/2, from a poem by Hermann Allmers (1821–1902), speaks of sadness and regret; and "Abendlied" (Evening Song), op. 92/3, a setting of a poem by Friedrich Hebbel (1813–1863), speaks of the advent of night which brings peace to the troubled heart.

"An die Heimat" (To my homeland), op. 64/1, text by C. O. Sternau (pseudonym of Otto Julius Inkermann, 1823-1862) was composed in the summer of 1864. The deeply felt setting is among the most richly detailed and complex pieces of Brahms's vocal chamber music. "Sehnsucht" (Longing), op. 112/1, text by Franz Theodor Kugler (1808-1858), was composed in 1888 in Bad Ischl, a spa town in Austria. The music is suffused with yearning, its chromatic language filled with aching dissonances. "Neckereien" (Teasing), op. 31/2, is set to the text of the Bohemian writer, Josef Wenzig (1807-1876). The quartet divides itself into male-plus-female or male-versus-female pairs, as needed, to become an expanded duet, at the same time enriching the dramatic possibilities inherent in the dialogue format.

Mozart's work in the field of song composition spans almost the whole of his short life from age 12 to his death just short of age 36 in December 5, 1791. But this aspect of his output has received scant consideration, perhaps because he himself

considered his 30-odd lieder of not much value, compared to the rest of his oeuvre. "Sehnsucht nach dem Frühlinge" (Longing for Spring) is one of his two last songs, written on January 14, 1791, both of which pine for the arrival of spring, the month of May in particular. The melody, borrowed from Telemann's *The Seasons* cantata, bears an unmistakable resemblance to the finale of Mozart's last Piano Concerto no. 27 in B-flat, K. 595, completed nine days earlier, on January 5, 1791.

In the pantheon of Vienna's celebrated composers, Schubert was the only Viennese native. He began writing vocal quartets when they were in their infancy and still associated with domestic music-making. He produced over 150 part songs (about 30% of his lieder output) that have never been accorded the canonical status of his lieder for solo voices. Some of these songs represent the unique sociability of Vienna's middle class at the time; they were written for festive occasions such as the "Schubertiade," an evening gathering in the cozy parlor of some bourgeois Viennese home involving Schubert's friends and acquaintances. (See the cover illustration.) The composer would be at the piano performing a piano solo, accompanying singers in some of his new songs, or improvising accompaniment for dancing. There is no other category in Schubert's oeuvre that offers such a motley mixture in terms of subject matter and literary and musical ambitions and intentions than the vocal ensembles.

"Der Musensohn" (The Son of the Muse) is the first of five Goethe songs which Schubert composed within a month in 1822. These songs mark the end of a partnership that had been such a decisive and inspiring influence in Schubert's career. Graham Johnson, the eminent Schubert accompanist, considers "Der Musensohn" as the "quintessential" Schubert song, evoking a tenderness and gentleness tinged with regret and longing--earmarks of a "true Schubertian flavor." He shares what the conclusion of the song conjures for him: "images of the young people at the Schubertiades dancing in happy enjoyment, while the composer, their only source of music, labors at the piano to provide them with endlessly beautiful improvisations."

"Die Mainacht," a poem by Ludwig Heinrich Christoph Hölty (1748-1776), is about a man who, as he wanders between bushes at night, is reminded of his loneliness when a pair of joyful doves coo their delight, and so he turns away, preferring to cry in the shadows. The poem had been used by Schubert in 1815 (D. 196); Fanny Mendelssohn composed her version in 1938 (op. 9, no. 6); and Brahms wrote setting in 1866 (op. 43, no. 2). The song evokes a common theme in Brahms lieder--the expression of loneliness that often reflects his unrequited love for Clara Schumann.

Like Schubert, Robert Schumann was a prolific composer of art songs. Both died tragically young, although Schumann enjoyed a good deal more success and recognition. Among the 138 or so lieder written in 1840, Schumann's famous "Year of Song," are the six songs of *Myrthen*, op. 25, his most extensive song cycle. "Myrthen" (myrtles) are European evergreen shrubs with white or rosy flowers often used to make bridal wreaths. Dedicated "to his dear bride," the songs were presented to Clara on their wedding day. "Der Nussbaum" is a setting of a poem by Julius Mosen (1803-1867), which speaks of the whispers and caresses shared by two nut tree blossoms, revealing a certain maiden's dreams of a bridegroom; nearby a girl listens, drifting gently into reverie.

Psalm 23, "Der Herr ist mein Hirt" (The Lord is my Shepherd), D. 706, was originally composed in October 1820 for two sopranos, two altos and piano, and published posthumously as op. 132 in 1832. Despite the Biblical text, it was not intended for liturgical use; rather, it was requested as an examination piece for her pupils by his friend Anna Frolich, a vocal instructor at the new Vienna Conservatory. The text is the German version of the Psalm by Moses Mendelssohn (1729-1786), the grandfather of Felix and Fanny. First sung at the Conservatory on August 30, 1821, it received its first public performance in 1828 at an *Abendunterhaltung* (Evening Entertainment) of the *Gesellschaft der Musikfreunde* (Society of Friends of Music).

Composed in January 1817, "La Pastorella al prato" (The Shepherdess in the Meadow), D. 528, for solo soprano, is Schubert's second setting of the Italian text from the libretto of Carlo Goldoni's opera, *Il filosofo di campagna* (The Country Philosopher). The first, D. 513, presumably written the same year or earlier, is a setting for male voices. The text is the final strophe of an aria sung by the character Lena in Act II, scene 6. "Der Tanz" (The Dance), D. 826, text by Karl Kolumban Schnitzer von Meerau (1795-1854), was written for Irene von Kiesewetter, daughter of the vice president of the Vienna Philharmonic. Here, Schubert, a great lover and composer of popular dance music, plays to the gallery and gives the Viennese public what he knew they loved best. His carousing waltz tune with its infectious energy is strictly merriment, all over in a flash, like a dizzy, breathless night on the dance floor.

"Wiegenlied" (Cradle Song), D. 498/op. 98, no. 2, was composed in November 1816 and first published in 1895, on text by an anonymous author. This is a lullaby to a dead child, "not the comfortable babysitting of happy parenthood, but music of the greatest consolation and tenderness, a feeling of almost holy gratitude for life, however short." It seems to have been written at almost exactly the same time as the death of Schubert's youngest half-brother, Theodor, who was only a few months old. In those days, more than half of all the children born in Europe died in infancy, and several of Schubert's own brothers and sisters died before they could walk. The song is perhaps an epitaph for all his dead siblings. Schubert wrote three songs titled "Ständchen": D. 889, from July 1826; D 920, composed in July 1827; and D. 957/4 of the collection, *Schwanengesang*, from 1828. The text of D. 920 by Franz Grillparzer (1791-1872) is a simple celebration of friendship and affection.

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## Text Translations

### O SCHÖNE NACHT (Oh Beautiful Night)

*Text by Georg Friedrich Daumer (1800–1875)*

Oh beautiful night,  
the moon glows in all its glory  
like a fairytale in the heavens,  
surrounded by its brotherhood of little stars.  
Oh beautiful night,  
the dew shimmers brightly on green blades.  
A nightingale intones forcefully  
in the lilac bushes.  
A lad slips softly to his beloved.  
Oh beautiful night!

### ABENDLIED (Evening Song)

*Text by Friedrich Hebbel (1813–1863)*

Night and day struggle peacefully together:  
How to mute them, how to separate them.  
Pain that oppresses me, are you asleep?  
What made me happy, what was that,  
My heart?  
I feel that joys and worries melted away,  
Yet slumber brought them softly forth.  
And in wafting always upward,  
Life appears to me like a lullaby.

### AN DIE HEIMAT (To My Homeland)

*Text by C.O. Sternau (1823–1862)*

Homeland!  
Wondrous sounding word!  
As on feathered wings  
you draw my heart to you,  
cheering, as if in greeting,  
bringing each soul to you,  
carried on my own feet to you,  
friendly homeland!  
Homeland!  
In soft-sounding tones  
old songs waken me,  
fleeing far from me.  
They call to me, full of joy,  
sounds that lure me homeward:  
you alone are peace,  
safeguarding homeland!  
Homeland!  
Give me back peace,  
which I lost in the vastness.  
Give me your blossoming happiness!  
Beneath the trees by the brook,  
where I was born long ago,  
give me shelter overhead,  
loving homeland!

### SPÄTHERBST (Late Fall)

*Text by Hermann Allmers (1821–1902)*

Grey fog drips quietly down  
upon the fields, forest and hedges,  
as if the sky were weeping  
with overwhelming sorrow.  
Flowers no longer wish to bloom,  
birds are silent in the meadows,  
the last green growth is dying  
and may well wish to cry, too.

### SEHNSUCHT (Longing)

*Text by Hermann Allmers*

Water runs day and night, your longing keeps watch.  
You think of time gone by, so very distant.  
You look at the morning light and are alone.  
Water runs day and night, your longing keeps watch.

### NECKEREIEN (Teasing)

*Text by Josef Wenzig (1807–1876)*

In truth, my dear, I want to marry.  
I choose you to be my wife.  
You'll be mine, o dearest, you will indeed be mine,  
even if you do not wish it so.  
"Then I'll be a little dove dressed in white.  
I will escape, I'll fly into the forest,  
will not be yours, will not be yours,  
not for a single hour."  
But I've got a flint, will strike it soon.  
I'll shoot down the little dove in the forest.  
You'll be mine, o dearest, you will indeed be mine,  
even if you do not wish it so.  
"Then I'll be a little fish, a golden one.  
I'll spring into the fresh water,  
will not be yours, will not be yours,  
not for a single hour."  
I've got a net that catches fish so well.  
I'll catch me a golden fish in the torrent.  
You'll be mine, o dearest, you will indeed be mine,  
even if you do not wish it so.  
"Then I'll be a speedy hare  
and run into fields, wide fields,  
will not be yours, will not be yours,  
not for a single hour."  
Well I have a little hound, clever and fine.  
He has caught rabbits in the field for me.  
You'll be mine, o dearest, you will indeed be mine,  
even if you do not wish it so.

SEHNSUCHT NACH DEM FRÜHLINGE  
(Longing for Spring)

*Text by Christoph Adolf Overbeck (1755-1821)*

Come, dearest May, and make  
the trees green again.

And along the brook  
let little violets bloom!  
Oh, how I would love  
to see the violets again.

Ah, sweet May, how gladly  
I would stroll about!

Winter days indeed  
bring many pleasures:  
one can trot in the snow  
and play games in the evening,  
build houses of cards,  
play blind man's buff and pawns.  
And there's skating  
in the sweet open air.

But if only it were milder  
and greener outside again!  
Come, dearest May, we children beg you so!  
Oh come and above all  
bring us lots of violets,  
and lots of nightingales,  
and lovely cuckoos, as well!

DER MUSENSOHN (The Son of the Muses)

*Text by Johann Wolfgang von Goethe (1749-1832)*

Through field and forest roaming,  
whistling my song as I make my way  
from place to place!

And staying with the beat,  
and moving with the measure  
of all that comes before me.

I can hardly wait for  
the first blossom in the garden,  
the first flower on the tree.

They greet my songs,  
and if winter should return,  
I'll still sing my dream song.

I'll sing it in the distance,  
upon the length and breadth of ice,  
where winter blossoms in beauty!  
Yet these blossoms also disappear,  
and new joys appear  
on the cultivated hills.

For when I, by linden trees,  
find the young folks,  
I excite them straight away.  
A dull fellow puffs himself up,  
a stiff girl turns in circles  
to my melody.

It gives wings to the soles,  
and through valleys and hills  
drives your sweetheart far from home.  
You dear, sweet muses,  
when will I finally rest  
upon your bosom?

DIE MAINACHT (May Night)

*Text by Ludwig Christoph Heinrich Hölty (1748-1776)*

When the silvery moon peeks  
through the shrubbery,  
and spreads its sleepy light over the grass,  
and the nightingale flutes,  
I wander sadly from bush to bush.  
Under a canopy of leaves, a pair of doves coo  
enchantly to me; yet I turn  
and seek the dark shadows.  
A lonely tear streams down.  
When, oh smiling image, so like the dawn  
shining through my soul, will I find you on earth?  
And a solitary tear runs  
trembling and hot down my cheek.

DER NUSSBAUM (The Walnut Tree)

*Text by Julius Mosen (1803-1867)*

The walnut tree in front of the house  
is turning green,  
fragrant,  
breezy,  
spreading out its branches.

There are lots of lovely flowers,  
balmy  
winds  
arrive to sweetly encircle them.

It whispers in pairs of two,  
leaning,  
bowing  
their little heads, dainty enough to kiss.

They're whispering about a girl, who  
would think  
day and night  
of what even she had no idea.

They whisper - who can understand something  
so soft?  
Who knows?

Whispering about a bridegroom and next year.

The girl listens to the rustling of the tree;  
longing,  
imagining,  
she falls asleep, smiling, and dreams.

### DER HERR IST MEIN HIRT

(The Lord Is My Shepherd)

*Psalms 23*

The Lord is my shepherd, I lack for nothing.  
He lays me down upon green pastures,  
and leads me to quiet streams.

He refreshes my languishing spirit  
and leads me onto the path of righteousness  
for his name's glory.

And I, a pilgrim in the valley of death's  
shadow,

do so without fear. For you protect me,  
your rod and staff are always there to  
comfort me.

You prepare a joyous feast in the presence  
of my enemies, you anoint my head with oils  
and give me a full goblet.

Health and happiness shall follow  
me throughout my life;  
and one day I will rest forever  
there, in the house of eternity.

### LA PASTORELLA (The Shepherdess)

*Text by Carlo Goldoni (1707-1793)*

The shepherdess in the meadow  
goes contently on her way,  
with little lambs at her side,  
singing freely.

If innocent love  
pleases her shepherd,  
the beautiful shepherdess  
will always be content.

### DER TANZ (The Dance)

*Poem by Karl Kolumban Schnitzer von Meeran  
(1795-1854)*

Youth are always talking and dreaming  
about dancing, galloping, binging;  
suddenly they reach a deceptive goal,  
and one hears them sighing and lamenting.

Now a sore throat, now a sick heart,  
all of the heavenly bliss is gone.  
"But this time may good health return to me!"  
Begging the heavens to look favorably on me.

Recently, a young girl imagined in sadness  
that her hour had come.  
But the wheel of fortune did not stand still,  
even though her days are more beautiful.

Therefore, friends, raise a glad song,  
long live dear Irene!  
She often thinks of the wrong fate,  
yet it never clouds her cheerful glance.

### WIEGENLIED (Cradle Song)

*Text by Matthias Claudius (1740-1815)*

Sleep, sleep, dear sweet boy,  
softly rocked by your mother's hand.  
Gentle rest, mild refreshment,  
this cradle strap hovering above you.

Sleep, sleep, in your sweet grave,  
still protected by your mother's arm.  
Every desire, every possession  
she holds lovingly, all warm.

Sleep, sleep in your lap of down,  
still surrounded by the sound of love.  
A lily, a rose,  
when you awake shall be your reward.

### STÄNDCHEN (Serenade)

*Text by Franz Seraphim Grillparzer*

Hesitating quietly  
in the nocturnal shell of darkness,  
here we are.  
With fingers gently curled,  
softly, softly  
we knock  
at our sweetheart's chamber door.

But now rising,  
swelling, swelling, lifting,  
with one voice, aloud,  
we call out intimately,  
"Do not sleep  
when the voice of fondness speaks!"

If a wise man once searched near and far  
for people, using a lantern,  
how much rarer than gold,  
are those to us inclined and fair?  
Therefore, if friendship or love speaks,  
sweet girl, do not sleep!

Yet what in any realm  
can be compared with sleep?  
Therefore, instead of words or gifts,  
you, too, shall now have rest.  
Yet another hello, another word,  
it silences the merry tune,  
softly, softly,  
let's sneak, yes, sneak away again!

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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 Brahms, Mozart, Schumann and Schubert for vocal quartet and piano**

Sun, Apr 16, 2023 at 5:30 pm ~ Albuquerque, (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 Montañito Rd NW.

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



*The New Mexico Bach Chorale with Maestro Franz Vote.*

*Photo by John Sadd*

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

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