



NEW MEXICO PERFORMING ARTS SOCIETY
Franz Vote, Artistic Director and Conductor

2022-2023 Season

CHAMBER CONCERT V



BACH: THE WELL-TEMPERED CLAVIER II
Jacquelyn Helin, *Steinway Artist*

SATURDAY, MAY 6, 2023 ~ 5:30 PM

Immaculate Heart of Mary Chapel, Santa Fe

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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,
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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.

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NEW MEXICO PERFORMING ARTS SOCIETY

Chamber Concert V

Jacquelyn Helin, Steinway Artist

Saturday, May 6, 2023 ~ 5:30 pm ~ Santa Fe

JOHANN SEBASTIAN BACH
(1685-1750)

The Well-Tempered Clavier, Book II

1. Prelude and Fugue in C major, BWV 870
2. Prelude and Fugue in c minor, BWV 871
3. Prelude and Fugue in C-sharp major, BWV 872
4. Prelude and Fugue in c-sharp minor, BWV 873
5. Prelude and Fugue in D major, BWV 874
6. Prelude and Fugue in d minor , BWV 875
7. Prelude and Fugue in E-flat major, BWV 876
8. Prelude and Fugue in d-sharp minor, BWV 877
9. Prelude and Fugue in E major, BWV 878
10. Prelude and Fugue in e minor, BWV 879
11. Prelude and Fugue in F major, BWV 880
12. Prelude and Fugue in f minor, BWV 881

Intermission

13. Prelude and Fugue in F-sharp major, BWV 882
14. Prelude and Fugue in f-sharp minor, BWV 883
15. Prelude and Fugue in G major, BWV 884
16. Prelude and Fugue in g minor, BWV 885
17. Prelude and Fugue in A-flat major, BWV 886
18. Prelude and Fugue in g-sharp minor, BWV 887
19. Prelude and Fugue in A major, BWV 888
20. Prelude and Fugue in a minor, BWV 889
21. Prelude and Fugue in B-flat major, BWV 890
22. Prelude and Fugue in b-flat minor, BWV 891
23. Prelude and Fugue in B major, BWV 892
24. Prelude and Fugue in b minor, BWV 893



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.



THE ARTIST



Jacquelyn Helin has been presented in recital on Vladimir Horowitz' Steinway, the Gershwin commemorative piano, as well as on the pianos of Horowitz, Paderewski, and Cliburn. Locally, she has performed chamber music with such groups as Santa Fe New Music, the Santa Fe Chamber Music Festival, the Santa Fe

Opera, Chatter, the Taos Chamber Music Group, Taos Soundscapes, New Mexico Performing Arts Society, and Ballet ProMusica. In Santa Fe, she plays a very popular yearly lecture-recital for Renesan, focusing on a different composer each year.

In demand as a clinician and judge, she maintains a large private studio in Santa Fe and her students regularly win top prizes in competitions. Jacquelyn Helin was a founding faculty member at the New Mexico School for the Arts where she taught the piano majors for ten years. For the past seventeen years, she served as Music Director of the United Church of Santa Fe, a position from which she recently stepped down in order to devote more time to playing concerts. Jacquelyn Helin holds a B.M. from the University of Oregon; an M.A. from Stanford University; and a D.M.A. from the University of Texas at Austin where she studied with John Perry. Her recordings for New World and Musical Heritage have garnered critical acclaim and she was a featured artist in the PBS documentary, "Virgil Thomson at 90." For further information, please see: www.jacquelynhelin.com

ABOUT THE PROGRAM

Johann Sebastian Bach gave the title *Das Wohltemperirte Clavier* (The Well Tempered Clavier) to a book of preludes and fugues in all 24 keys, major and minor. At the time, *clavier*, meaning keyboard, referred to a variety of instruments, typically the harpsichord, clavichord, and the organ. Dated 1722 during the composer's time in Köthen, the collection was composed "for the profit and use of musical youth desirous of learning, and especially for the pastime of those already skilled in this study." In Leipzig some twenty years later, Bach compiled a second book of the same kind (24 pairs of preludes and fugues), which became known as *The Well-Tempered Clavier, Part Two*. Bach scholar Christoff Wolff (*Bach's Musical Universe: The Composer and His Work*, 2020) suggests that "Bach the teacher apparently felt a strong need--for his students' sake as well as his own--to update and modernize his premier keyboard textbook by offering new solutions to the challenging task of composing in all 24 keys."

Studied by Mozart and Beethoven, and by virtually every composer since, the two-part collection is generally regarded as one of the most important works in the history of classical music. According to Beethoven, "Whenever I got bogged down in composing, I took out the *Well-Tempered Clavier*, and immediately new ideas sprouted again." Hans von Bulow, the famous 19th-century conductor, called *The Well-Tempered Clavier* the "Old Testament" of music, and the Beethoven Sonatas the "New Testament." Bach's example inspired numerous composers of the 19th century; for instance, in 1835 Chopin started composing his 24 Preludes, Op. 28, and in the 20th century Dmitri Shostakovich wrote his 24 Preludes and Fugues, an even closer reference to Bach's model.

The "tempered" in the title refers to "temperament," which determines how the intervals between two pitches are spaced. There are several types of temperaments, including "equal" temperament, which is the modern standard for keyboard instruments. In this temperament, the intervals between pairs of notes within an octave are equally divided, making it easy to play in any key and to modulate from one key to another. It is sometimes assumed that by "well-tempered" Bach meant "equal" temperament, but modern scholars suggest instead a form of tuning, either a single specific solution for all purposes, or any number of variant tunings that Bach used, and what modifications over more than three decades he may have made. Accounts of Bach's own tuning practice are few and inexact. He may have tuned differently per occasion, or per composition, throughout his career.

It was long believed that Bach had taken the title *The Well-Tempered Clavier* from a similarly named set of twenty-four Preludes and Fugues in all the keys, a manuscript by Bernhard Christian Weber dated 1689 that was found in the library of the Brussels Conservatoire. It was later shown that Weber was not even born in 1689; he was born in 1712. The manuscript was in fact written in 1745–1750, an imitation of Bach's work.

There are two primary sources of *The Well Tempered Clavier II*. One, housed in the British Library, is the London Original manuscript, dated between 1739 and 1742, penned by Bach, his second wife Anna Magdalena, and his oldest son Wilhelm Friedeman. The other is a 1744 copy primarily written by Johann Christoph Altnickol (Bach's son-in-law), with some corrections by Bach, Altnickol, and others, published by the *Bach-Gesellschaft* (Bach Society), an organization formed in 1850 for the express purpose of publishing the complete works of Johann Sebastian Bach.

Notably, the London manuscript includes some pieces initially written out by Anna Magdalena, and taken over by her husband copying halfway through. This was not a singular instance of the husband-and-wife team producing manuscripts as master copies or for sale (as in Anna Magdalena's score of the cello suites).

Anna Magdalena Bach (née Wilcke or Wilcken) (1701–1760) was a *Sängerin*, a professional female singer at the court of Prince Leopold in Anhalt-Köthen, whose salary was second only to that of *Kapellmeister*, a position which her husband assumed in December 1717. Bach may have first heard her sing in 1713 at the ducal court in Weissenfels, where his *Hunting Cantata* was premiered. He and Anna Magdalena, who was sixteen years younger, were married on December 3, 1721, seventeen months after the death of his first wife. Some biographers claim that Bach only remarried because he wanted to have his household and children from his first marriage taken care of. But the fact that he waited eighteen months seems to suggest that the challenge of household and childcare had diminished since the children grew more independent and got used to the redistribution of tasks during that length of time.

So it has been argued that either Bach fell in love a second time or that he saw in Anna Magdalena a perfect life partner who was totally devoted to music. David Yearsley (*Sex, Death & Minuets: Anna Magdalena Bach and Her Musical Notebooks*) dismisses as a myth the popular image of Bach's second wife as "the self-effacing servant of her godlike husband and numerous children....She was no humble *Hausfrau* but part of a professional team, like other high-achieving husband-wife collaborators of the time." And as the soloist in her husband's wedding cantata, she was undoubtedly "a soprano of extraordinary virtuosity."

Anna Magdalena was an invaluable aide to Bach's duties in Leipzig, copying and transcribing the reams of music he wrote for the city's five major churches. In fact, a number of his manuscripts exist only in her hand. Bach expressed his gratitude by dedicating several keyboard and chamber pieces to her, including the two volumes of the famous *Notebook for Anna Magdalena Bach* dated 1722 and 1725. The 1722 notebook contains only works by Johann Sebastian; the 1725 compilation comprises works by Bach and other contemporary composers. Just over half of the pages of the 1725 Notebook are in Anna Magdalena's hand, interspersed with contributions from family and non-family members.

Bach died in 1750 without a will; his modest estate was split between his widow, who received a third, and the nine surviving children from both marriages, who shared the remainder. Without financial support from family members (except apparently from her stepson, Carl Philipp Emanuel Bach, whose letters show that he provided regular financial assistance), Anna Magdalena was left alone to care for herself and her two youngest daughters, plus her stepdaughter from Bach's first marriage. She was forced to sell many of her husband's manuscripts for a pittance. Apparently, some were literally used by Leipzig shopowners as wrapping paper, some for fruit trees, coated with tar to deter insects. In 1751, church officials evicted her from the Kantor's quarters, her home for nearly three decades. No documentation of her life after this period is available.

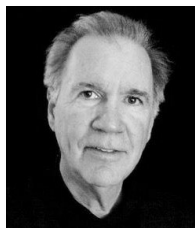
Anna Magdalena Bach died in an almshouse on February 27, 1760, and was buried in an unmarked pauper's grave at Leipzig's *Johanniskirche* (St. John's Church). Bach's forgotten grave was discovered during the renovation of the church in 1894, but hers was forever lost when the church was bombed by the Allied forces during World War II. Yeadsley endorses the prevailing view that Anna Magdalena lived "an impoverished final decade of widowhood." However, a recent, systematic examination of the economic circumstances of her last years, undertaken by Eberhard Spree (*Die verwitwete Frau Capellmeisterin Bach*, 2019) suggests that the economic situation of the enterprising widow, along with her social status, was not as desperate as once assumed.

In the 1960's historians began to re-examine the role that Anna Magdalena played in Bach's life and art, some, like Martin Jarvis of the School of Music at Charles Darwin University in Australia, who proposed that she actually composed the six cello suites (BWV 1007–1012), and that she was involved with the composition of the aria from the *Goldberg Variations* (BWV 988) and the opening prelude of *The Well-Tempered Clavier I*. Two eminent Bach scholars, Christoff Wolff and Ruth Tatlow, have refuted such claims.

C.P.E. Bach, in an obituary of his father, wrote extensively of his birth mother Maria Barbara. Anna Magdalena is mentioned in a brief paragraph, as a "widow [who] is still living" on the list of surviving Bach family members. Yeadsley suggests that the *Notebook for Anna Magdalena*, like notebooks of the time, are "emblems of feminine accomplishment and improvement, both musical and social." And that her musical contributions include those of "a professional singer, wife, mother, and widow, and embraced not just self-sacrifice but also desire, drama, virtuosity self-improvement, leisure, learning, mourning, and solace."

No original portrait of Anna Magdalena Bach has survived, but an engraving on the title page of the *Singende Muse an der Pleiße* ("Singing Muse at the Pleiße [River]), a collection of poems set as strophic songs to adaptations of the "newest and best music compositions" by Sperontes (the alias of Johann Sigismund Scholze, 1705-1750), a German poet and musical anthologist. First published in Leipzig (1736), the engraving features two sitting figures who are said to have been Bach, sitting behind a portable organ, played by Anna Magdalena. (see cover image).

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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. 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

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 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.

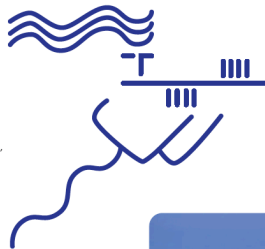
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NMPAS ELEVENTH SEASON 2022-2023

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 **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)

SANTA FE WOODWIND IMMERSION ~ May 23 - June 3 - Santa Fe

(Major sponsors: Buffet-Crampon USA, Verne Q. Powell Flutes, and Del Norte LOV Foundation)

For more information contact 505.474.4513 or info@nmpas.org

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.

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

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A poster for the VAASF Vocal Artistry Art Song Festival of New Mexico. The background is a painting of a man in a dark suit and a woman in a yellow dress with floral patterns. The man is looking at the woman, who is seated at a piano. The text 'VAASF VOCAL ARTISTRY ART SONG FESTIVAL of New Mexico' is in the top right. The title 'Canzonette Italiane' is in large black letters 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 a logo for AMTA in the bottom right corner.

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