



NEW MEXICO PERFORMING ARTS SOCIETY

Franz Vote, Artistic Director and Conductor

Twelfth Season 2023-2024

WINTER SOLSTICE CONCERT



MUSIC OF BACH, CHERUBINI, HOLST, GIBBONS,
HAYDN, AND LISZT

Friday, November 24, 2023 ~ 7:00 pm
Immaculate Heart of Mary Chapel, Santa Fe

Sunday, November 26, 2023 ~ 5:30 pm
St. Michael & All Angels Episcopal Church, Albuquerque

Sponsored by Bernhard Holzapfel in Memory of Barbara Holzapfel
Additional support from the Santa Fe Community Foundation and New Mexico Arts
Tim Willson's performances sponsored by Peter Merrill & Ruth Wallack

NM PERFORMING ARTS SOCIETY

Winter Solstice Concert

Friday, November 24, 2023 ~ 7:00 pm ~ Santa Fe

Sunday, November 26, 2023 ~ 5:30 pm ~ Albuquerque

Program

Brandenburg Concerto no. 4 in G Major, BWV 1049 J. S. BACH (1685-1750)

Allegro ~ Andante ~ Presto

Seven Seasonal Motets and Choral Settings

Veni Jesu Luigi CHERUBINI (1760-1842)

Magnificat Orlando GIBBONS 1583-1625)

Ave Maria Joseph HAYDN (1732-1809)

In the bleak Midwinter Gustav HOLST (1874-1934)

Ave Verum Corpus Franz LISZT (1811-1886)

Heilige Nacht Johann Friedrich REICHARDT (1752-1814)

O Magnum Mysterium Tomás Luís de la VICTORIA (1548-1611)

~ Intermission ~

Mass in A Major, BWV 234

J. S. BACH

Kyrie eleison

Gloria in excelsis

Domine Deus

Qui tollis

Quoniam

Cum sancto Spiritu

Franz Vote, *Artistic Director & Conductor*

Sopranos: Jennifer Perez, Camille Tierney

Altos: Carla Bond, Alyssa Mayer Anaya

Tenors: Greg Gallagher, Jonah Mendelsohn

Basses: Andrew Paulson, Tim Willson

Violins: Elizabeth Baker (*concertmaster*), Megan Holland, Lidya Peno Kelly

Viola: Joyce Huang *Cello:* Joel Beckett

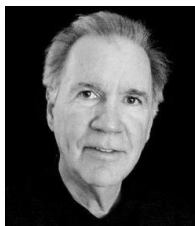
Flutes: Linda Marianiello, Valerie Potter

Continuo/Piano: Aimee Fincher

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.



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 AND FLUTIST



A native of Delaware, **LINDA MARIANELLO** 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 NMP performing Arts Society, the umbrella organization of Santa Fe Flute Immersion, the New Mexico Bach Society, and the Chapel Series at Immaculate Heart. She received her BA from Yale University, and an MA from the City University of New York–Brooklyn College.

Keith K. Anderson

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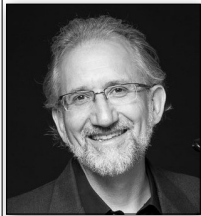


THE ARTISTS



Alyssa Mayer Anaya has performed with Polyphony, Las Cantantes and Coro Lux. Her repertoire includes operas, zarzuelas, and choral masterworks. She has been a soloist for St. Thomas Aquinas Parish since 2003, and prior to that for Immanuel Presbyterian Church in Albuquerque. She earned her Bachelor's in Music in Vocal Performance from the University of New Mexico and her Master's Degree in Educational Leadership from New Mexico Highlands University.

NMPAS Concertmaster **Elizabeth Baker** moved to Taos in 2017 after a 40-year career with the San Francisco Symphony and the LA Philharmonic. She has appeared at chamber music festivals in California and Oregon, as well as Taos Chamber Music, Montage Society, Santa Fe Symphony and Santa Fe Pro Musica. She plays on a Sanctus Seraphin violin (1733), which belonged to her late mother Virginia Voigtländer Baker.



Joel Beckett performs regularly with NMPAS. Currently assistant principal cellist of the Santa Fe Symphony and a member of the ProMusica Chamber Orchestra of Columbus, he previously served as principal cellist of the Austin Symphony and Santa Fe Pro Musica, and as a member of the Buffalo Philharmonic. He is a founding member of REVEL, Movable Sol, and the baroque ensemble BWV.

Carla Bond has performed with Early Music New York, Parthenia, and the New York Choral Artists. She has also sung professionally at various churches in New York City, including St. Joseph's Church in Greenwich Village, Grace Church, The Church of St. Mary the Virgin, Church of St. Vincent Ferrer, St. Luke in the Fields, and St. Ignatius of Antioch. She has recorded with Vox, CRI, and Prospect Classics. She holds a Bachelor's Degree in Vocal Performance from Georgia State University and a Master's Degree in Musicology from Rutgers University.



Chamber musician, collaborator, and large ensemble pianist, **Aimee Fincher** is Assistant Professor of Practice in collaborative piano at Northern Arizona University. Orchestral performances have included premieres of works by John Adams, John Cage, William Price, and Amir Zeheri. She earned her doctorate in collaborative piano at Arizona State University, and degrees in performance and pedagogy from the University of Alabama and the University of South Carolina.

Gregory Gallagher has appeared in twenty different roles in over forty different productions of opera and musical theater worldwide. His awards include the Polyphony: Voices of New Mexico Award and an Encouragement Award from the Metropolitan Opera. He holds degrees in vocal performance from Cedarville University (BM) and Louisiana State University (MM, DMA). He currently serves as the Director of Worship and Music at St. Stephen's United Methodist Church in Albuquerque.





Principal second violin of the Santa Fe Pro Musica Orchestra, Albuquerque-native **Megan Holland** has performed throughout the United States, Mexico, Canada, Germany and the Netherlands. She performs regularly with Chatter, the Albuquerque Chamber Soloists and NMPAS. She received a Bachelor of Music from the Cleveland Institute of Music, and a Master of Music and Advanced Studies diploma at the University of Southern California. Currently, she is the Suzuki violin teacher at Montessori Elementary School.

Joyce Huang lives in Albuquerque and performs regularly with NMPAS. She has also performed with the Phoenix Symphony, Apollo Ensemble, and Philharmonia Boston, among others, and at several major venues including Boston Symphony Hall, Jordan Hall, and Metropolitan Museum of Art. A top prizewinner at the Duxbury Music Festival competitions and first prizewinner at the American Protégé International Competition, 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.



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

Actor, singer, and writer **Jonah Scott Mendelsohn** was raised in Albuquerque. He received professional musical theater training at the Manhattan School of Music, and appeared in several musicals. Recent New Mexico appearances include "Love Alone: elegies for Rog," a theatrical work honoring victims of AIDS epidemic and based on the poetry of Paul Monette with performances at Teatro Paraguas in Santa Fe on October 1, 2023.



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

Andrew Paulson has sung with Virginia Opera, Anchorage Opera, Opera Maine, Opera Southwest and Richmond Orchestra. His operatic repertoire includes *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, he has performed with the Utah, Virginia, Jacksonville symphonies, and Tallahassee Symphony in *Carmina Burana*, Dvořák's *Te Deum*, *Messiah*, and Beethoven's *Ninth*.



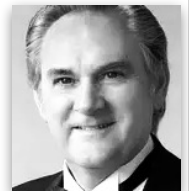
Lidija Peno-Kelly has performed as soloist with the Belgrade Radio Symphony Orchestra, Dubrovnik Philharmonic, La Piccola Sinfonia di Venezia, and the Gärtnerplatz Theater Orchestra. Currently she plays with the New Mexico Philharmonic, Santa Fe Symphony, and the New Hampshire Music Festival Orchestra. She received a BM and an MM from the Academy of Music in Novi Sad, a Performance Diploma from the Accademia Internazionale di Musica a Portogruaro in Venice, and took further studies at the Richard Strauss Konservatorium in Munich and the Boston Conservatory.

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 an MM 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.



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

TIM WILLSON, a native of Greeley, Colorado, has sung operatic roles all over the country—at the Metropolitan Opera, Tulsa Opera, Santa Fe Opera, Opera Grand Rapids, Sacramento Opera, Opera North Carolina, and Amato Opera (New York). Now a Santa Fe resident, he has sung with the Santa Fe Symphony, the a Fe Pro Musica, and the NMPAS. As a docent at Las Golondrinas Living History Spanish Colonial Museum, he appears as a hide tanner and a buffalo hunter.



In late 1718 Johann Sebastian Bach visited Berlin to buy a new harpsichord for the court of Prince Leopold where he was appointed that year as *Kapellmeister*. During this visit, he conceivably received a commission from the Margrave Christian Ludwig of Brandenburg, who employed a small orchestra in Berlin. On March 24, 1721, six works were sent to the Margrave to whom they were dedicated. The dedicatory score was titled "Six Concerts with several instruments." The name "Brandenburg" was given by the Bach scholar Philipp Spitta in his 1873 biography.

Bach's employer at Cöthen, Prince Leopold, had studied in Berlin where he became acquainted with Berlin musicians. Upon assuming his position, the Prince enlarged the court orchestra with some highly accomplished chamber musicians who had lost their job when the King William Frederick William I of Prussia disbanded the court orchestra for economical reasons. The known personnel of the Cöthen orchestra corresponds closely to the requirements of the Brandenburg Concertos.

These concertos were not composed as a group, but assembled from the various orchestral works that Bach composed between 1718 and 1720. They do not display any of the "learned" styles that were transmitted from specialist to specialist over a long time span. Rather, they have been described as "courtly entertainment music on the highest level." Albert Schweitzer sees the Brandenburg Concertos as "the purest products of Bach's polyphonic style. Neither on the organ nor on the clavier could he have worked out the architecture of a movement with such vitality; the orchestra alone permits him absolute freedom in the leading and grouping of the obbligato voices." Bach later adapted the Fourth Brandenburg Concerto as a harpsichord concerto, BWV 1057.

The season of Advent comprising the four Sundays before Christmas in current liturgical practice in Western Christianity has inspired a long line of composers. The word "advent" comes from the Latin term *adventus* meaning "arrival" or "coming," particularly the coming of something having great importance, such as the birth of Jesus Christ. The text of "Veni Jesu Amor Mi" (Come to me, Jesus, my love) consists solely of these four words and is self-evident as an Advent piece. Music and text are attributed to Luigi Cherubini, written in 1816 after moving from Florence, Italy to Paris, France, where he became a dominant musical figure, highly regarded by Beethoven, among others. The song was not well known in his lifetime but has become one of the most performed and recorded sacred works in the 20th and 21st centuries.

After the Angel Gabriel appears to Mary informing her that she would give birth to Jesus. Subsequently, Mary carrying the unborn Jesus, visits her cousin Elizabeth, at the time pregnant with John the Baptist. "Blessed are you among women, and blessed is the child you will bear!" This and Gabriel's visit form the prayer Ave Maria. In response, Mary speaks the words of the Magnificat.

"In the Bleak Midwinter" is a poem by the English poet Christina Rossetti, published under the title "A Christmas Carol" in the January 1872 issue of *Scribner's Monthly*, and was first collected in book form in *Goblin Market, The Prince's Progress and Other Poems* (1875). In 1906, the composer Gustav Holst wrote a setting of Rossetti's text (titled "Cranham") in *The English Hymnal*. Best known for his orchestral suite *The Planets*, he composed many other works across a range of genres, although none achieved comparable success.

Like the Rosetti poem, *Heilige Nacht* speaks of the night of Christ's birth. Johann Friedrich Reichardt composed the motet, first published circa 1805. He served as Kapellmeister at the Royal Prussian Court, and his reputation as a composer rests on his *lieder* numbering more than 1,500 with texts by some 125 poets, notably Goethe.

Ave verum corpus is a setting of a 14th-century hymn by St. Thomas Aquinas, which speaks of the birth and suffering of Christ. Liszt composed his setting of the text in 1871, published that same year. He wrote more than sixty sacred works, some with multiple versions. The text of *O magnum mysterium* exalting the mystery of the Nativity, a Gregorian chant for Christmas. The setting is by the most famous Spanish composer, Tomás Luís de Victoria, among the principal composers of the late Renaissance along with Italian Giovanni Palestrina and Flemish Orlande de Lassus. Victoria's surviving *oeuvre*, unlike that of his colleagues, is almost exclusively sacred and polyphonic vocal music, set to Latin texts. An ordained Catholic priest, he was also an accomplished organist and singer, whose career spanned both Spain and Italy.

In Bach's time, "missa" referred to the first two parts of the Ordinary of the mass---the Kyrie and Gloria. Later usage for this abbreviated form consisted of *missa brevis*, *Kurzmesse*, *Kleine Messe*, *Lutheran mass*. The Ordinary is the generally invariable set of texts of the Mass, as distinguished from the Proper which are parts that change with the feast or with the liturgical season. In addition to the so-called Mass for the Dresden Court composed in 1733 and later revised and incorporated in the Mass in B-minor, Bach wrote four other short masses written between 1737 and 1738 in Leipzig. For these Masses Bach drew upon his own compositions, in fact almost exclusively upon movements from his Church cantatas. Not a mere mechanical transposition, this process involved a meticulous reworking of the original material with its own inner organic unity. These four masses were probably intended for Count Franz Anton von Sporck of Lissa, Bohemia.

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TEXT TRANSLATIONS
Seven Seasonal Motets

VENI JESU AMOR MI

Come Jesus my love

MAGNIFICAT

My soul doth magnify the Lord,
and my spirit hath rejoiced in God my
Savior.

For he hath regarded the lowliness of his
handmaiden.
For behold, from henceforth all generations
shall call me blessed.
And his mercy is on them that fear him
throughout all generations.

He hath shewed strength with his arm.
He hath scattered the proud in the
imagination of their hearts.
He hath put down the mighty from their
seat
and hath exalted the humble and meek.

He hath filled the hungry with good
things.
And the rich he hath sent empty away.
He remembering his mercy hath holpen his
servant Israel
as he promised to our forefathers Abra-
ham, and his seed forever. Amen.

Glory be to the Father, and to the Son, and
to the Holy Ghost;
As it was in the beginning, is now, and
ever shall be
world without end. Amen

AVE MARIA

Hail Mary, full of grace, the Lord is with
thee.
Blessed art thou among women,
and blessed is the fruit of thy womb, Jesus.
Holy Mary, Mother of God,
pray for us sinners,
now and at the hour of our death. Amen

IN THE BLEAK MID-WINTER

In the bleak midwinter
frosty wind made moan,
earth stood hard as iron,
water like a stone:
snow had fallen,
snow on snow, snow on snow,
in the bleak midwinter,
long ago.

Our God, heaven cannot hold him,
nor earth sustain;
heaven and earth shall flee away
when he comes to reign:
in the bleak midwinter
a stable place sufficed
the Lord God Almighty,
Jesus Christ.

Enough for him whom cherubim
worship night and day,
a breastful of milk
and a mangerful of hay:
enough for him
whom angels fall down before,
the ox and ass and camel
which adore.

Angels and archangels
may have gathered there,
cherubim and seraphim
thronged the air,
but only his mother,
in her maiden bliss,
worshiped the Beloved
with a kiss.

AVE VERUM CORPUS

Hail, true Body, born of the Virgin Mary,
having truly suffered, sacrificed
on the cross for mankind,
from whose pierced side
water and blood flowed:
Be for us a sweet foretaste
in the trial of death!

HEILIGE NACHT

Holy night, holy night!
Night of endless love!
So that your blessing remains with us,
you are brought back to us.
Holy night, holy night.

Holy night, holy night,
And to our earthly crowd
let the angels sing,
until Christmas Day awakens,
Holy night, holy night.

O MAGNUM MYSTERIUM

O great mystery,
and wonderful sacrament,
that animals should see the newborn Lord,
lying in a manger!
O blessed virgin, whose womb
was worthy to bear
the Lord Jesus Christ.
Alleluia!

MASS IN A MAJOR, BWV 234

Kyrie

Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

Gloria in excelsis

Glory to God in the highest,
And peace on earth to men of good will.
We praise You, we bless You,
We worship You, we glorify You.
We give You thanks for Your great glory.

Domine Deus

Lord God, King of Heaven,
God the Father Almighty.
Lord, only-begotten Son, Jesus Christ.
Lord God, Lamb of God, Son of the Father.

Qui tollis

You who take away the sins of the world,
Have mercy on us.
You who take away the sins of the world,
Hear our prayer.
You who sit at the right hand of the Father,
have mercy on us.

Quoniam

For You alone are holy, You alone are Lord,
You alone are the Most High, Jesus Christ.

Cum sancto spiritu

With the Holy Spirit in the glory of God
the Father. Amen.

NMPAS TWELFTH SEASON 2023-2024

ZARZUELA AT THE PLAZA BALLROOM

Sunday, October 15, 2023 at 4 pm

The Historic Plaza Hotel, Las Vegas, NM

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Music of J.S. Bach, Cherubini, Holst, Gibbons, Haydn, Liszt and Reichardt

Friday, Nov. 24, 2023 at 7:00 pm ~ Santa Fe

Sunday, Nov. 26, 2022 at 5:30 pm ~ Albuquerque

(Sponsored by Bernhard Holzapfel in Memory of Barbara Holzapfel. Additional support from the Santa Fe Community Foundation and New Mexico Arts. Tim Willson's performances sponsored by Peter Merrill & Ruth Wallack)

CANTATA SERIES I

BWV 23 Du wahrer Gott und Davids Sohn

BWV 114 Ach, lieben Christen, seid getrost

Sunday, Jan. 28, 2024 at 5:30 pm ~ Santa Fe

CHAMBER CONCERT I with period instruments

Music of Blavet, Geminiani, Handel, and Quantz

Saturday, Mar. 2, 2024 at 7:30 pm ~ Albuquerque

Sunday, Mar. 3, 2024 at 5:30 pm ~ Santa Fe

DOOX OF YALE SPRING TOUR TO NEW MEXICO

Monday, March 11, through Friday, March 15, 2024 in Taos, Santa Fe, Clovis and Albuquerque

CHAMBER CONCERT I

Music of J.S. Bach, Brahms, and Mozart for flute, clarinet, and strings

Sunday, Apr. 7, 2024 at 5:30 pm ~ Santa Fe

CANTATA SERIES II

BWV 21 Ich hatte viel Bekümmernis

Highlights ~ St. John Passion, BWV 245

Sunday, Apr 28, 2024 at 5:30 pm ~ Santa Fe

ANNUAL NEW MEXICO BACH SOCIETY CONCERTS

St. John Passion, BWV 245

Friday, May 10, 2024 at 6:00 pm ~ Santa Fe

Saturday, May 11, 2024 at 6:00 pm ~ Albuquerque

SEASON FINALE OPERETTA

Music of Spain and the Art of Zarzuela

Friday, June 7, 2024 at 7:00 pm ~ Santa Fe

Sunday, June 9, 2024 at 5:30 pm ~ Albuquerque

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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 singing, a woman in a yellow dress is playing a piano, and another woman in a white dress is looking on. 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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