



NEW MEXICO PERFORMING ARTS SOCIETY

Franz Vote, Artistic Director and Conductor

Twelfth Season 2023-2024

CANTATA SERIES I



CANTATA BWV 23

Du wahrer Gott und Davids Sohn

CANTATA BWV 114

Ach, lieben Christen, seid getrost

Sunday, January 28, 2024 ~ 5:30 pm
Immaculate Heart of Mary Chapel, Santa Fe

Sponsored by Norman & Suzanne George and New Mexico Arts

NEW MEXICO PERFORMING ARTS SOCIETY
Cantata Series I

Sunday, January 28, 2024 ~ 5:30 pm
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Program

JOHANN SEBASTIAN BACH (1685-1750)

Cantata "Du wahrer Gott und Davids Sohn," BWV 23

Aria-Duetto (soprano, alto): Du wahrer Gott und Davids Sohn

Recitativo (tenor): Ach! gehe nicht vorüber

Chorus: Aller Augen warten, Herr

Chorale: Christe, du Lamm Gottes

~ Intermission ~

Cantata "Ach, lieben Christen, seid getrost," BWV 114

Chorus: Ach, lieben Christen, seid getrost

Aria (tenor): Wo wird in diesem Jammertale

Recitativo (bass): O Sünder, trage mit Geduld

Choral (soprano): Kein Frucht das Weizenkörnlein bringt

Aria (alto): Du machst, o Tod, mir nun nicht ferner bange

Recitativo (tenor): Indes bedenke deine Seele

Chorale: Wir wachen oder schlafen ein

Franz Vote, *Artistic Director & Conductor*

Esther Moses, *soprano*

Alyssa Anaya, *alto*

André García-Nuthmann, *tenor*

Andrew Paulson, *bass*

Vicki Bell Shaevitz, *flute*

Elaine Heltman, *oboe*

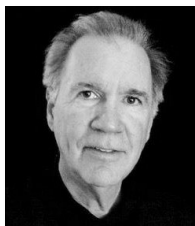
Sally Guenther, *cello*

Margaret-Mary Sauppé, *continuo*

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 1997 Operalia Vocal Competition.

Maestro Vote's international prominence, especially in German music, led to his appointment as musical director of Wagner's *Ring der Nibelungen* in Seattle in 2001, which performances were lauded by the New York Times and many other important media outlets. He has guest conducted at Opera Memphis, Orlando Opera, Sarasota Opera, and Opera Naples. Franz Vote now lives in Santa Fe, where he is Artistic Director and Conductor of the New Mexico Performing Arts Society.

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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 recordings 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. She received her BA from Yale University, and an MA from the City University of New York-Brooklyn College.

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THE ARTISTS



Alyssa 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.

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



Sally Guenther grew up in Albuquerque and obtained an undergraduate degree in violin performance at the University of New Mexico. She plays in the New Mexico Philharmonic, Santa Fe Symphony, Opera Southwest, New Mexico Performing Arts Society, and Chatter Albuquerque, among others. She was an associate member of the Civic Orchestra of Chicago for the 2017-2018 season and has performed in music festivals throughout the United States, Brazil, and South Africa. She enjoys playing music across many genres and blending her love for classical music with improvisation.

Elaine Heltman has been the principal oboe of the Santa Fe Symphony Orchestra and Chorus since its inception in 1983, and with the Musica Camerata Ensemble (Santa Fe Concert Association) for twenty seasons. She has also been principal oboe with the Chamber Orchestra of Albuquerque and Southwest Opera, among others. Abroad she has played with the Filarmónica de Caracas, Jerusalem Radio Symphony, and Israel Chamber Orchestra. In addition, she has appeared with the New Mexico Woodwind Quintet and the Santa Fe Opera.



Esther Moses holds performance and music education degrees from the University of New Mexico and an MM from the College-Conservatory of Music in Cincinnati. As concert soloist with the Portland Opera for more than a decade, she sang many operatic roles and oratorios. She has been a featured soloist with the Albuquerque Philharmonic, the Tanglewood Music Center Orchestra, and the Opera Theatre of Lucca, Italy, and has sung at the Cincinnati Conservatory of Music, the Choral Arts Ensemble of Portland, and Opera Southwest.



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*.

In April 2023, **Margaret-Mary Sauppé** (née Owens) performed her international debut on the 1746 Hildebrandt "Bach" organ in Naumburg, Germany, which was broadcast on the Belgian internet radio. She earned her Doctor of Musical Arts and Master of Music in Organ Performance and Literature from the Eastman School of Music. She is currently Organist and Music Director at Trinity on the Hill Episcopal Church in Los Alamos.



Vicki Bell Schaevitz has performed with the Sacramento Philharmonic, Folsom Lake Symphony, and Auburn Symphony, as well as with numerous chamber groups, including the Camellia City Flute Choir and Santa Fe Flutes. A founder of the Sacramento Flute Club, she is a certified Suzuki Flute instructor and teaches flute in the Santa Fe Public Schools. She earned a BM from Boston University and an MM in Flute Performance from the University of Colorado.

ABOUT THE PROGRAM

A press report by a "special correspondent" appeared in the Hamburg *Relationscourier*: "On the past Sunday in the forenoon the prince-appointed Kapellmeister of Cöthen, Mr. Bach, gave an audition here in the Church of St. Thomas in respect of the still vacant post of the Cantor, and the music he made on that occasion was highly praised by all those who judge such things." Peter Williams has speculated that the "special correspondent" could have been Bach himself—an early example of "spin" and self-promotion. Bach was one of two finalists for the Thomaskantor position, the other was Christoph Graupner, Kapellmeister to the court of Hesse-Darmstadt. Both were asked to present two cantatas: one to be performed before, and the other after, the sermon. Graupner was assigned the second Sunday of Epiphany (January 17, 1723); Bach was scheduled for Quinquagesima Sunday, the last Sunday before Ash Wednesday (February 7, 1723). In Cöthen, Bach prepared for his audition by setting to music two texts sent to him from Leipzig, "Jesus nahm zu sich die Zwölfe"; and "Du wahrer Gott und Davids Sohn". Graupner was offered the position but his employer, the Landgrave Ernst Ludwig of Hesse-Darmstadt, did not grant the requested dismissal, forcing Graupner to decline the offer, which landed Bach the position.

The position of Kantor at the Thomasschule and civic director of music was one of the most notable positions in German musical life both in this and in the esteem it commanded. It was more varied and demanding than those in Cöthen, and more or less corresponded to those of Telemann in Hamburg. Moreover, the Leipzig position offered greater economic and political stability of a major city governed democratically, compared to the uncertainties of the court subject to the personal whims of an absolute prince. Finally, the Leipzig University, foremost in the German-speaking world at the time, was a special attraction in the eyes of a father of growing-up sons. As the most important musician in the city, the Thomaskantor was primarily responsible for the music of the four principal Leipzig churches—the Thomaskirche, the Nikolaikirche, the Matthäikirche (or Neukirche) and the Petrikirche—and musical life of Leipzig. The available resources included the city's professional musicians and the pupils of the Thomasschule, the boarding school attached to the Thomaskirche, whose musical training was part of the job.

In 1723, the thirty-year old Bach resigned his Cöthen position and headed for his new post in Leipzig, which required cantatas every week for the chief services of Sundays and feast days, except during Lent, when instrumental music was prohibited in the church. "Du wahrer Gott und Davids Sohn" ("You true God and Son of David"), BWV 23 was brought from Cöthen largely completed except for the fourth movement. It had been composed in Cöthen between 1717 and 1723 for Quinquagesima Sunday, then revised, transposed from C minor to B minor, a fourth movement added. This additional movement was derived from his lost Weimar Passion, thought to have been performed in Cöthen on Good Friday, March 26, 1717. The second audition piece, "Jesus nahm zu sich die Zwölfe" ("Jesus took the twelve to himself"), BWV 22, was composed after Bach's arrival in Leipzig. Although prepared before his appointment as Thomaskantor, BWV 22 and 23, belong to the first cantata cycle (1723-1724).

The anonymous author of the text for BWV 23 stayed close to the prescribed Gospel for the occasion, Luke 18:31–43. For the added movement Bach used an extended version of "Christe, du Lamm Gottes," the German *Agnus Dei* of the Lutheran mass. The chorale tune assigned to "Christe, du Lamm Gottes" first appeared in print in Johannes Bugenhagen's Braunschweig church order, published in Wittenberg in 1525. (A Church order is the systematically organized set of rules drawn up by a qualified body of a local church, that is, the internal law of the church.) Bach used the last movement again to conclude the second version of his *St. John Passion* in 1725.

BWV 114 belongs to the second cycle (1724-1725), which consists mainly of newly-composed chorale cantatas, cantatas of which both text and music are based on hymns. In the late 17th century there were two main types of chorale cantatas: the "pure" chorale cantata in which all the movements are based on the strophes of a single chorale; and the "mixed" chorale cantata in which the first and last, and perhaps a central movement, are based on a chorale, while the remaining movements are settings of other texts. In Leipzig Bach introduced a third type, the chorale paraphrase cantata, in which the interior movements, set as recitatives and arias, are based on poetic paraphrases of the internal strophes of a chorale, while the outer movements retain the original text and melody of the first and last chorale strophes. The author of the texts for the chorale cantatas is not known. Pastor Christian Weiss of the Thomaskirche, who used to preach chorale sermons, is a possibility.

The oldest known chorale cantata by Bach, which may well have been the first cantata he composed, was likely composed in 1707 for a presentation in Mühlhausen. There are 52 chorale cantatas by Johann Sebastian Bach surviving in at least one complete version. Around 40 of these were composed during his second year as Thomaskantor in Leipzig. "Ach, lieben Christen, seid getrost" (Ah, dear Christians, be ye comforted), BWV 114, is an example of this third type of chorale cantata. Bach composed it in his second year as Thomaskantor for the 17th Sunday after Trinity. First performed on October 1, 1724, the work is based on the text of a hymn of penitence by Johannes Gigas (1514-1581), a verse paraphrase of Psalm 124. The melody is found in *Die Melodien der deutschen evangelischen Kirchenlieder (The Tunes of the German Evangelical hymns)* published by Johannes Zahn (1889-1893), German theologian and musicologist. He dedicated himself to the recovery and critical revision of melodies and hymns developed during and after the Reformation, which he started publishing in 1889. The classification system he developed is still used by hymnologists worldwide, in the form *Zahn #*, where the number represents the location of the melody or hymn in Zahn's anthology.

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Rochester, New York

TEXTS & TRANSLATIONS

Du wahrer Gott und Davids Sohn, BWV 23

Aria-Duet (soprano, alto)

*Du wahrer Gott und Davids Sohn,
Der du von Ewigkeit in der Entfernung schon
Mein Herzeleid und meine Leibespein
Unständig angesehen, erbarm dich mein!
Und lass durch deine Wunderhand,
Die so viel Böses abgewandt,
Mir gleichfalls Hilf und Trost geschehen*

You true God and son of David,
who already from eternity and from afar
my heartache and bodily pain
have seen intimately, have mercy on me!
And let your miraculous hand,
that has turned aside so much evil,
act for me likewise as help and consolation

Recitative (tenor)

*Ach! gehe nicht vorüber;
Du, aller Menschen Heil,
Bist ja erschienen,
Die Kranken und nicht die Gesunden zu bedienen.
Drum nehm ich ebenfalls an deiner Allmacht teil;
Ich sehe dich auf diesen Wegen,
Worauf man
Mich hat wollen legen,
Auch in der Blindheit an.
Ich fasse mich
Und lasse dich
Nicht ohne deinen Segen.*

Ah! do not pass by,
you, the salvation of all mankind,
have indeed appeared
to serve the sick and not the healthy.
Therefore I too take my share in your
omnipotence;
I see you on this road
where they
wanted to let me lie,
blind as I was.
I recollect myself
and do not let you go without your blessing.

Chorus

*Aller Augen warten, Herr,
Du allmächtger Gott, auf dich,
Und die meinen sonderlich.
Gib denselben Kraft und Licht,
Laß sie nicht
Immerdar in Finsternissen!
Künftig soll dein Wink allein
Der geliebte Mittelpunkt
Aller ihrer Werke sein,
Bis du sie einst durch den Tod
Wiederum gedenkst zu schließen.*

All eyes wait, Lord,
Almighty God, upon you,
and my eyes especially.
Give them strength and light,
do not leave them
for ever in darkness!
In future a sign from you alone shall be
the beloved focus
of all their work
until once and for all in death
you decide to close them again

Chorale

*Christe, du Lamm Gottes,
Der du trägst die Sünd der Welt,
Erbarm dich unser!
Christe, du Lamm Gottes,
Der du trägst die Sünd der Welt,
Erbarm dich unser!
Christe, du Lamm Gottes,
Der du trägst die Sünd der Welt,
Gib uns dein' Frieden. Amen.*

Christ, you lamb of God,
you who take away the sins of the world.
have mercy on us!
Christ, you lamb of God,
you who take away the sins of the world,
have mercy on us!
Christ, you lamb of God,
you who take away the sins of the world
grant us your peace. Amen.

Ach, lieben Christen, seid getrost, BWV 114

Chorus

*Ach, lieben Christen, seid getrost,
Wie tut ihr so verzagen!
Weil uns der Herr heimsuchen tut,
Laßt uns von a sagen:
Die Straf wir wohl verdienet han,
Solchs muß bekennen jedermann,
Niemand darf sich ausschließen.*

Ah, dear Christians, be consoled,
how you continue to be so disheartened !
Since the Lord afflicts us,
let us say from our hearts:
we have well deserved the punishment,
this must be confessed by everyone,
no one may exclude himself.

Aria (tenor)

*Wo wird in diesem Jammertale
Vor meinen Geist die Zuflucht sein?
Allein zu Jesu Vaterhänden
Will ich mich in der Schwachheit wenden;
Sonst weiß ich weder aus noch ein.*

Where will there be in this valley of misery
a refuge for my spirit?
Only to Jesus' fatherly hands
do I want to entrust myself in my weakness;
otherwise I do not know where to turn.

Recitative (bass)

*O Sünder, trage mit Geduld,
Was du durch deine Schuld
Dir selber zugezogen!
Das Unrecht säufst du ja
Wie Wasser in dich ein,
Und diese Sündenwassersucht
Ist zum Verderben da
Und wird dir tödlich sein.
Der Hochmut aß vorden von der verbotnen Frucht,
Gott gleich zu werden;
Wie oft erhebst du dich mit schwülstigen Gebärden,
Daß du erniedrigt werden muß.
Wohlan, bereite deine Brust,
Daß sie den Tod und Grab nicht scheut,
So kömmt du durch ein selig Sterben
Aus diesem sündlichen Verderben
Zur Unschuld und zur Herrlichkeit.*

O sinner, bear with patience
what you through your own guilt
have brought upon yourself!
Indeed you drink up injustice
just like water
and this overpowering thirst for sin
is there for your destruction
and will be fatal for you.
Arrogance in days of old ate of the forbidden
fruit to become like God.
How often you rise up in revolt with pompous
gestures, so that you must be cast down.
Come, prepare your heart
so that it does not shun in fear death and the
grave, in this way through dying in blessedness
you may come from this sinful corruption
to innocence and glory.

Chorale (soprano)

*Kein Frucht das Weizenkörnlein bringt,
Es fall denn in die Erden;
So muß auch unser irdscher Leib
Zu Staub und Aschen werden,
Eh er kömmt zu der Herrlichkeit,
Die du, Herr Christ, uns hast bereit'
Durch deinen Gang zum Vater.
Weizenkörnlein bringt,
Es fall denn in die Erden;
So muß auch unser irdscher Leib
Zu Staub und Aschen werden,
Eh er kömmt zu der Herrlichkeit,
Die du, Herr Christ, uns hast bereit'
Durch deinen Gang zum Vater.*

The tiny grain of wheat bears no fruit
unless it falls onto the ground;
in this way also must our earthly body
become dust and ashes
before it comes to the glory
that you, Lord Christ, have prepared for us
through your journey to the Father.
The tiny grain of wheat bears no fruit
unless it falls onto the ground;
in this way also must our earthly body
become dust and ashes
before it comes to the glory
that you, Lord Christ, have prepared for us
through your journey to the Father.

Aria (alto)

*Du machst, o Tod, mir nun nicht ferner bange,
Wenn ich durch dich die Freiheit nur erlange,
Es muß ja so einmal gestorben sein.
Mit Simeon will ich in Friede fahren,
Mein Heiland will mich in der Gruft bewahren
Und ruft mich einst zu sich verklärt und rein.*

You make me, O death, no longer afraid,
if it is through you that I achieve freedom,
for this reason once and for all I must die.
With Simeon I want to travel in peace,
my saviour will protect me in the grave
and one day call me to himself [when I am]
transfigured and pure.

Recitative (tenor)

*Indes bedenke deine Seele
Und stelle sie dem Heiland dar;
Gib deinen Leib und deine Glieder
Gott, der sie dir gegeben, wieder.
Er sorgt und wacht,
Und so wird seiner Liebe Macht
Im Tod und Leben offenbar.*

Meanwhile take thought for your soul
and present it to your saviour;
give back your body and limbs
to God, who gave them to you.
He cares and watches,
and so the power of his love will be
made clear in life and death.

Chorale

*Wir wachen oder schlafen ein,
So sind wir doch des Herren;
Auf Christum wir getauft sein,
Der kann dem Satan wehren.
Durch Adam auf uns kömmt der Tod,
Christus hilft uns aus aller Not.
Drum loben wir den Herren.*

Whether we wake or sleep
we belong to the Lord;
we have been baptised in Christ
who can protect us from Satan.
Through Adam death comes to us,
Christ helps us in all our troubles,
therefore we praise the Lord.



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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, January 7, 2024 at 6:00 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

(Sponsored by Norman & Suzanne George and New Mexico Arts)

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

(Sponsored by NMPAS Board of Directors)

DOOX OF YALE SPRING TOUR TO NEW MEXICO

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

Sponsored by David & Megan Van Winkle (Santa Fe) and Dean Yannias (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 an AMTA logo in the bottom right corner.

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