



NEW MEXICO PERFORMING ARTS SOCIETY

Franz Vote, Artistic Director and Conductor

Twelfth Season 2023-2024

CHAMBER CONCERT
with period instruments



Music by Handel, Geminiani, Blavet,
d'Anglebert, & Quantz

SATURDAY, MARCH 2, 2024 ~ 7:30 PM

Hosted by BMW Albuquerque

SUNDAY, MARCH 3, 2024 ~ 5:30 PM

Immaculate Heart of Mary Retreat Center, Santa Fe

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NEW MEXICO PERFORMING ARTS SOCIETY
Chamber Concert with Period Instruments

Saturday, March 2, 2024 ~ 7:30
Hosted by BMW Albuquerque

Sunday, March 3, 2024 ~ 5:30 pm
Immaculate Heart of Mary Retreat Center, Santa Fe

Program

Sonata no. 2, op. 5 for Violoncello and continuo
Andante ~ Presto ~ Adagio ~ Allegro

Francesco GEMINIANI
(1687-1762)

Recorder Sonata in F Major, HWV 369
Larghetto ~ Allegro ~ Siciliana ~ Allegro

Georg Frideric HANDEL
(1685-1759)

Intermission

Flute Sonata I, op. 2, no. 1 in G Major
L'Henriette: Adagio – Allegro – Aria I – Aria II – Presto

Michel BLAVET
(1700-1768)

Suite in G minor for Harpsichord
from Pièces de clavecin (1689)
Prelude non mesuré – Sarabande

Jean-Henri D'ANGLEBERT
(1629-1691)

Trio Sonata in C major
Affettuoso – Alla breve – Larghetto – Vivace

Johann Joachim QUANTZ
(1697-1773)

Charles McMillan, *recorder*
Linda Marianiello, *flute*
Joel Beckett, *Baroque cello*
Margaret-Mary Sauppé, *harpsichord*



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.



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THE ARTISTS



Charles McMillan's love for Baroque chamber music was kindled during his graduate years at the Massachusetts Institute of Technology (MIT). He is particularly drawn to works that engage both skilled amateurs and seasoned professionals. Under the guidance of recorder virtuosos Judy Linsenberg and Marion Verbruggen, as well as improvisation expert Shira Kammen, Charles has refined his talents in this fascinating musical style. In addition to his musical pursuits, McMillan holds a Ph.D. in Physics from MIT and served as the tenth director of Los Alamos National Laboratory.

Joel Beckett has performed on period and modern cello throughout North and Central America and Europe. 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 Orchestra. He is a founding member of REVEL, Movable Sol, and the baroque ensemble BWV. His CD, *Bach's Solo Cello Suites, Volume I*, was released in 2014.



Linda Marianiello has performed at European festivals in Bayreuth, Salzburg, Potsdam-Sanssouci, Oberammergau, Deya-Mallorca, 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.

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.



ARTISTIC DIRECTOR AND 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.

EXECUTIVE DIRECTOR AND FLUTIST

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.

ABOUT THE PROGRAM

FRANCESCO GEMINIANI, Italian violinist and composer, was in his time considered "almost a musical god, deemed to be the equal of Handel and Corelli." He was born in Lucca, a city in Tuscany, birthplace of Puccini and Boccherini. In 1704-1706, he was in Rome, where he studied composition with Alessandro Scarlatti and presumably took lessons on the violin from Arcangelo Corelli. A first rate violinist, he was called "Il Furibondo" (The Furious One) on account of his music being "explosive, choppy, and difficult to play [and] did not fit into the common symmetrical, repetitive patterns of the Baroque era."

At the time Geminiani was in Paris (1731-1736), there were two leading cellists: Jean Barrière (c.1705–1747) and Martin Berteau (1708–1771), who both began their careers as gamba players. Barrière published four books of cello sonatas, while Berteau was regarded as the founder of the French school of violoncello playing. *Principles of the Technique of the Violoncello* by Salvatore Lanzetti (ca.1710-ca.1780) was published in 1736, and Michel Corrette (1707-1795) wrote his extensive cello method in 1741, which included instructions for those converting from gamba to cello. In Italy there were cello virtuosos including anonymous Venetian women to whom Vivaldi dedicated more than twenty cello concertos. Due to its unseemly playing position—held between the legs at thigh height---the instrument was initially reserved for men and soon fell into prominent royal hands. (Frederick, Prince of Wales, is found on several portraits by the court painter Philippe Mercier with a cello in his hand.)

Published in 1746, Geminiani's Six Cello Sonatas, op. 5, are "an intriguing and delicately balanced fusion of Italianate clarity and counterpoint and French lavishness of sonority and gesture." When these sonatas were written the heated debate on the supremacy of the viola da gamba versus the cello was turning to the newer instrument's favor, as witnessed by the creation and performances of solo works for the cello. In the op. 5 sonatas, Geminiani gave particular importance to the bass line, as indicated in the title page of the first publication: "*VI/ Sonatas/for Violoncello and Basso Continuo/by F. Geminiani/Opus V/In which he has undertaken to render them useful not only to those who want to perfect their playing on said instrument but also for those who accompany on the Harpsichord.*" Op. 5 was dedicated to the Prince of Ardore, His Neapolitan and Sicilian Majesty's Special Ambassador to the French Court, who was a talented continuo player.

Geminiani's first visit to London took place in 1714. The following year, his London patron arranged a performance at the court of George I, featuring Geminiani in his violin concertos accompanied by GEORG FRIDERIC HANDEL on the harpsichord. Handel had been settled in London since 1712 and primarily devoted himself to his greatest passion---opera. Since opera could not be performed throughout the whole year, Handel also composed a substantial output of orchestral and chamber music, including sonatas for recorder, transverse flute, oboe and violin,

in order to fulfill his regular obligations to his patrons. Of the sixteen sonatas attributed to Handel, six are for recorder, five for violin, three for oboe and two for transverse flute.

Handel had a particular affinity for the recorder, at the time in England the instrument of choice for the gentleman amateur. His operatic and orchestral works typically called for a recorder (or a pair of recorders) in bucolic and romantic scenes. There were no recorder specialists: oboists in the orchestra were called upon to pick up a recorder (or sometimes a flute) for the relevant aria or movement. Conceivably, Handel wrote the recorder sonatas for one or more of these players to perform in the interval "entertainments" within theatre or operatic performances. Composed around 1726, the Recorder Sonata in F Major, HWV 369, was published as op. 1, no. 11. It begins with a *Larghetto* (*Grave* in some editions) of noble simplicity, leading to an *Allegro* "gently bubbling with contentment and affection." Handel takes a more measured tone in the *Siciliana*; and the concluding *Giga* is a reworking of one of his favorite instrumental themes, borrowed from a flute sonata and a trio sonata for two recorders and basso continuo (both circa 1707). In 1735, he arranged the entire recorder sonata as an Organ Concerto (HWV 293).

MICHEL BLAVET is arguably the most distinguished French flutist of his century. From 1731 until his death in 1766, he held the post of *Surintendant de la musique* for Louis de Bourbon-Conde, Comte de Clermont. His services were sought out by the crown prince of Prussia, the future Frederick II--himself a talented flutist, but he declined the offer. Blavet was appointed *Ordinaire de la musique de la Chambre du Roi* in or about 1736, and four years later, he became the principal flute at the Paris Opera. Blavet appeared regularly at the Concert Spirituel, a series of public concerts featuring music that had been previously restricted to the Royal Court and to the luxurious private salons of Paris. Blavet demonstrated that the flute could be used to express not only "gentleness and languor" but "fiery and passionate" music as well. Composed in 1732, Blavet's six sonatas, op. 2, are among the masterpieces of the early flute repertory, showing the influence of the French suite and the Corellian *sonata da camera*.

From 1741 until his death in 1773 in Berlin, German composer JOHANN JOACHIM QUANTZ served as flute teacher, flute maker and composer in the court of Frederick II, an amateur flutist, who owned eleven flutes made by Quantz. Quantz wrote *On Playing the Flute* (1752), an influential treatise on the performance practice and flute technique in the 18th century. His works were known and appreciated by Bach, Haydn and Mozart. During a three-year European tour (1721-1724), Quantz met Alessandro Scarlatti in Naples, Michel Blavet in Paris and Handel in London, among others, and as a result established his reputation outside Germany. His oeuvre, mostly for transverse flute, comprised more than 200 sonatas; 300 concertos (several for two flutes); some forty-five trio sonatas; six quartets for flute, violin, viola and continuo; various flute duets and flute trios; and unaccompanied caprices and fantasias for flute. These works show Quantz's mastery of the galant style, fashionable from 1720s to 1770s, which featured a return to simplicity and immediacy of appeal after the complexity of the late Baroque era. C.P.E. Bach contrasted the galant with the "learned" or "strict" styles.

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Sunday, October 15, 2023 at 4 pm ~ The Historic Plaza Hotel, Las Vegas, NM
(Sponsored by New Mexico Highlands University Foundation and NMPAS)

WINTER SOLSTICE CONCERTS

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 ~ Hosted by BMW Albuquerque

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

(Sponsored by NMPAS Board of Directors and New Mexico Arts)

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Monday, March 11, through Friday, March 15, 2024 in Taos, Santa Fe, Clovis and Albuquerque
(Sponsored by Richard and Sophia Skolnik. Artist housing & tour support by the Yale Association of New Mexico and Clovis Community College)

CHAMBER CONCERT II

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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