



NEW MEXICO PERFORMING ARTS SOCIETY

Franz Vote, Artistic Director and Conductor

Twelfth Season 2023-2024

CHAMBER CONCERT II



Music by Mozart, Amy Beach
& Brahms

SUNDAY, APRIL 7, 2024 ~ 5:30 PM

Immaculate Heart of Mary Retreat Center, Santa Fe

*Sponsored by Lester, Steven & Diane Speiser and
the Santa Arts and Culture Department*

NEW MEXICO PERFORMING ARTS SOCIETY

Chamber Concert II

Sunday, April 7, 2024 ~ 5:30 pm ~ Santa Fe

*Sponsored by Lester, Steven & Diane Speiser and
the Santa Arts and Culture Department*

Program

Flute Quartet in C Major, K. 285b

Wolfgang A. MOZART
(1756-1791)

Allegro
Andantino. Tema con variazioni

Theme and Variations for Flute and String Quartet, op. 80

Amy BEACH
(1867-1944)

Theme: *Lento di molto, sempre espressivo*
Variation 1: *L'istesso tempo*
Variation 2: *Allegro giusto*
Variation 3: *Andantino con morbidezza [quasi valzer lento]*
Variation 4: *Presto leggiero*
Variation 5: *Largo di molto, con grand espressione*
Variation 6: *Allegro giocoso*

Intermission

Clarinet Quintet in B minor, op. 115

Johannes BRAHMS
(1833-1897)

Allegro
Adagio
Andantino
Con moto

Jesse Tatum, *flute*
Daniel Schwab, *clarinet*
Laura Chang, *violin I*
Natalie Frantz, *violin II*
Joyce Huang, *viola*
Sally Guenther, *cello*

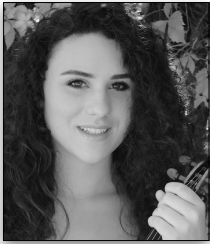


This project is supported in part by New Mexico Arts,
a division of the Department of Cultural Affairs, and
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The Artists

A native of Wisconsin, **Laura Chang** is Principal Violist with the New Mexico Philharmonic, and a first violinist in the Santa Fe Symphony. She is also a member of the Central City Opera Orchestra, and performs with the Santa Fe Opera. In Washington, DC, she was a member of the National Philharmonic and the Maryland Symphony. More recently, she performed with the Colorado Symphony and the Colorado Springs Philharmonic. She earned both bachelor's and master's degrees from Peabody Conservatory under the tutelage of Martin Beaver and Pamela Frank.



Natalie Frantz 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.

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.



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.



Daniel Schwab is principal clarinetist of the Santa Fe Community Orchestra. He has performed with the Ahrensburg Symphony (Germany), Berkeley Lyric Opera and Santa Fe Symphony. He studied with Yehuda Gilad in Los Angeles and Hans Deinzer and Reiner Wehle in Germany. He pursues a speech- and singing-inspired approach to articulation and expression and his pedagogy integrates aspects of yoga and mindfulness. He is an advocate of nature-inspired urban planning with a Master's degree from the Technical University of Berlin.

Jesse Tatum is Principal Flute of Santa Fe Symphony, Santa Fe Pro Musica, and Opera Southwest Orchestra, and a principal player at Chatter. She has performed with Santa Fe Opera, Albuquerque Philharmonic, and New Mexico Philharmonic. A prizewinner at the Myrna Brown Artist Competition and a Featured Performer of Powell Flutes, she has participated in numerous world, US, and New Mexico premieres of solo, chamber, orchestra and opera works. She studied at San Francisco Conservatory of Music and University of New Mexico..



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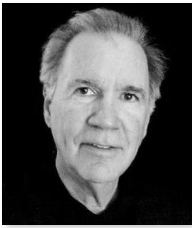
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ARTISTIC DIRECTOR



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 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.



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ABOUT THE PROGRAM

After resigning from his post in Salzburg, Mozart and his mother went on an extended tour of several European cities in search of a position as a composer, teacher, or instrumentalist. Starting from Munich, they proceeded to Augsburg, Mannheim, Paris, and ended in Strasbourg. In Mannheim, at the time the instrumental capital of Europe, he forged a friendship with Johann Baptist Wendling (1723-1797), flutist of the Court Chapel of Elector Palatine Karl Theodor (1724-1799). In a letter to his father dated December 19, 1777, Mozart reported a dinner at Wendling's, who informed him that a Dutchman, Ferdinand Dejean (1731-1799) was interested in commissioning three short concertos and four quartets. Born in Bonn, Dejean was a wealthy Dutch amateur flute player who served for ten years as a surgeon in the service of the Dutch East-India Company, where he acquired considerable wealth.

For this commission, Mozart was offered the 200 florins, 50 florins more than his annual salary in Salzburg. The composer completed two flute concertos in early 1778 (the second was an arrangement of his oboe concerto from Salzburg, 1777), and the two quartets: K. 285, on December 25, 1777; the second, K. 285a, in January-February, 1778. The commission had not been completed when Dejean left Mannheim on February 14, 1778, and Mozart was paid only 96 florins. This might explain why, on the same day, Mozart wrote his father, "It is not surprising that I have not been able to finish them [the remaining concerto and two more quartets], for I never have a single quiet hour here. I can only compose at night so I can't get up early as well; besides, one is not always in the mood for work. I could, to be sure, scribble off things for the whole day long, but a composition of this kind goes out into the world, and naturally, I do not want to have cause to be ashamed of my name on the title page. Moreover, you know that I become quite powerless whenever I am obliged to write for *an instrument that I cannot bear* [italics mine]...." Much has been construed from the last statement. One flutist believes that this letter contained nothing more than the "peevish excuses of a undutiful son written in self-defense to an irate father" and should not be taken seriously "as golden truths?" But if Mozart really felt this way about the flute, the writer continues, "then I can only regret that so few other composers expressed a hatred for the flute as stylishly, as mischievously, as ravishingly as Mozart."

Mozart wrote a third flute quartet as part of the Dejean commission, the Quartet in C major, K. Anh. 171/285b, composed in Vienna between 1781 and 1782. A fourth quartet, in A Major, K. 298, was composed in 1786-1787 also in Vienna. Unrelated to Dejean, it is believed to have been written as *Hausmusik* for the Jacquin family in Vienna.

Like the second quartet, K. 285b is in two movements. No reliable autograph manuscript of the quartet exists, but a sketch of ten bars of the opening *Allegro* has been discovered, along with an aria from the opera *Die Entführung aus dem Serail*, which Mozart was working on during the latter part of 1781 and 1782. The quartet can therefore be dated to this period, a conclusion confirmed by paper analysis. The quartet is not an entirely new work; the second movement, *Andantino*, is a transcription of the sixth movement of the Grand Partita, Serenade in B-flat, K. 361, for thirteen wind instruments composed ca. 1781

American composer Amy Beach, one of late-19th-century's greatest keyboard virtuosos, and one of the 19th- and 20th-century's most important female composers, was a groundbreaker: in 1883, at age 18, she made a triumphant debut as pianist with the Boston Symphony Orchestra; in 1892 the Boston Handel and Haydn Society presented her *Mass in E-Flat Major*, their first work by a woman (it was hailed as a masterpiece); and in 1896, the Boston Symphony Orchestra premiered her *Gaelic Symphony*, the first symphony written by an American woman and the first by a woman to be played by a major orchestra (a critic praised it as "manly"). Her husband, Dr. Henry Harris Aubrey Beach, a physician and lecturer at Harvard twice her age, persuaded her to give up performing and focus on composing. The few times she did play in public, it was as "Mrs. H.H.A. Beach." After her husband died in 1910, she set off for Europe and, as Amy Beach, she resumed her career as a pianist and composer. She returned to the United States at the outbreak of World War I and spent the rest of her life concertizing during the winter, composing during the summer, and supporting other women composers. Aside from composition and performance, she was active in musical organizations, serving as the leader of the Music Educators National Conference and was the co-founder and first president of the Society of American Women Composers. Her prolific output included chamber works, mostly for strings and piano. Composed in 1916, the *Theme and Variations for Flute and String Quartet*, op. 80, was dedicated to the Chamber Music Society of San Francisco, which commissioned it.

On October 28, 1915, Beach performed her *Piano Quintet*, op. 67 (1907) with the San Francisco Quintet Club (later renamed the Chamber Music Society of San Francisco), to critical acclaim. Elias Hecht, flutist in the Society, offered a commission. Beach began work on the *Theme and Variations*, op. 80, and completed it in July 1916. As with many of Beach's compositions, the principal theme is drawn from one of her many songs, in this instance, "An Indian Lullaby," op. 57, no. 3, a four-part song for women's voices "imploing the forest breeze to lull a child to sleep with the soothing scent of pine needles." The Society premiered it in September of that same year. Newspaper reviews praised the composition and its performance:

The theme, haunting and beautiful, had seven variations, each one exquisite in form. Technically, they were worthy of the mettle of these star men [performers in the Chamber Music Society of San Francisco]. On the other hand, this notable work from a notable woman was worthily interpreted by this organization honored by the splendid American woman who has distinguished her sex and her country by her big achievements." (*The Musical Leader*, Dec. 26, 1916).

The flute does not predominate, but blends with the strings, and the variations are so cleverly interwoven with fixed themes that they do not seem to be variations in the stereotyped sense. This blending of flute and strings is done so ingeniously that one is under the impression that the flute is not treated liberally enough, and only after some thought and investigation does one become acquainted with Mrs. Beach's clever scheme (Alfred Metzger, "Third Chamber Music Society Concert," *Pacific Coast Musical Review* 30, Dec. 30, 1916)

Despite its positive reception in San Francisco, the Theme and Variations was not premiered on the East Coast until Beach’s seventy-fifth birthday celebration in 1942. A bust of Beach, sculptured by Bashka Paeff of Cambridge, was donated to the Phillips Gallery (now the Phillips Collection) in Washington. In addition, many retrospective concerts of her works were given in her honor. Though Beach’s health did not allow her to attend any of the festivities, she was extremely moved by the warm tributes. Two years later, on December 27, 1944, America’s first distinguished woman composer died of heart failure in her New York City apartment.

In March 1891 Johannes Brahms, recently retired from composing, attended a concert at the court of Meiningen, and heard orchestra’s principal clarinet Richard Mühlfeld in Weber’s F minor Clarinet Concerto. “It is impossible to play the clarinet better than Herr Mühlfeld does here,” he wrote to Clara Schumann, proclaiming Mühlfeld the best wind instrument player he had ever heard. Between May and July 1891 at the Austrian resort town of Bad Ischl, near Salzburg, the composer wrote two works for Mühlfeld: the Trio for Clarinet, Cello and Piano, op. 114, and the Quintet for Clarinet and Strings, op. 115. Three years later Brahms produced the two Sonatas for Clarinet and Piano, op. 120.

The Quintet, which has been described as "autumnal, with many a hint of bittersweet nostalgia," was first heard at a private recital at Meiningen on November 24, 1891, presented by Brahms, Mühlfeld and the members of the Joachim Quartet. The same artists gave the public premiere in Berlin on December 12th. It soon received performances across Europe, including London and Vienna, by the same artists and other ensembles.

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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)

DOOX OF YALE SPRING TOUR TO NEW MEXICO

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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The New Mexico Performing Arts Society

7038 Camino Rojo, Santa Fe, NM 87507

Phone: 505-474-4513 Email: info@nmpas.org Website: www.nmpas.org

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