



NEW MEXICO PERFORMING ARTS SOCIETY

Franz Vote, Artistic Director and Conductor

Twelfth Season 2023-2024

ANNUAL NEW MEXICO BACH SOCIETY CONCERT



St. John Passion, BWV 245

Friday, May 10, 2024 ~ 6:00 pm
Immaculate Heart of Mary Retreat Center, Santa Fe

Sunday, May 11, 2024 ~ 6:00 pm
Hope in the Desert Episcopal Church, Albuquerque
8700 Alameda NE

The New Mexico Bach Society's St. John Passion Project is sponsored by Aaron Alter, Norman and Suzanne George, Bernhard Holzapfel, Peter Merrill and Ruth Wallack, Michael Middleton, and the Santa Fe Arts & Culture Department.

Keith K. Anderson

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505-984-2563

keithkanderson@comcast.net
www.keithkanderson.com

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Annual Bach Society Concert

Friday, May 10, 2024 ~ 6:00 pm
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Sunday, May 11, 2024 ~ 6:00 pm
Hope in the Desert Church, 8700 Alameda NE, Albuquerque

JOHANN SEBASTIAN BACH (1685-1750)

St. John Passion, BWV 245

Evangelist: Greg Gallagher *Jesus:* Kenneth Knight
Peter: Andrew Paulson *Pilate:* Tim Willson
Maid: Camille Tierney *Servant:* Gabriel Deyarmond

Arias

<i>Von den Stricken meiner Sünden</i>	Esther Moses
<i>Ich folge dir gleichfalls</i>	Camille Tierney
<i>Ach mein Sinn</i>	André García-Nuthmann
<i>Betrachte, meine Seele</i>	Andrew Paulson
<i>Erwäge, wie sein blutgefärbter Rücken</i>	Andre Garcia Nuthmann
<i>Eilt, eilt ihr angefochtenen Seelen</i>	Andrew Paulson
<i>Es ist vollbracht</i>	Esther Moses
<i>Mein teurer Heiland</i>	Andrew Paulson
<i>Mein Herz, indem die ganze Welt</i>	Gabriel Deyarmond
<i>Zerfließe, mein Herze</i>	Jennifer Perez

NEW MEXICO BACH SOCIETY

Franz Vote, *Artistic Director and Conductor*

New Mexico Bach Chorale

Soprano Nancy Maret, Esther Moses, Jennifer Perez, Camille Tierney
Alto Carla Bond, Patricia Henning, Christine Keightley, Melissa Riedel
Tenor Gabriel Deyarmond, Gregory Galagher, André García-Nuthmann
Bass Kenneth Knight, Andrew Paulson, Tim Willson

New Mexico Bach Society Orchestra

Violin Elizabeth Baker, *concertmaster*; Natalie Frantz, Jeffrey Smith
Violin II Carla Kountoupes, *principal*; Lisa Grodin; Alan Mar
Viola Joyce Huang, *principal*; Oksana Filatova, Allie Norris
Cello Sally Guenther, *principal*; James Holland
Bass/Gamba Deborah Dunham
Flute Linda Marianiello, Tracy Kane Doyle
Oboe Bob Ingliss, Elaine Heltman
Continuo Jeremy Reger

The New Mexico Bach Society's St. John Passion Project is sponsored by Aaron Alter, Norman and Suzanne George, Bernhard Holzapfel, Peter Merrill and Ruth Wallack, Michael Middleton, and the City of Santa Fe Arts & Culture Department.



This project is supported in part by the City of Santa Fe
Arts & Culture Department

PART ONE

Prologue

Chorus: *Herr, unser Herrscher* / Lord, our ruler, whose glory is honored in all the lands

The Betrayal and Arrest in the Garden

Evangelist: *Jesus ging mit seinen Jüngern* / Jesus went with his disciples

Chorus: *Jesum von Nazareth* / Jesus of Nazareth

Evangelist: *Jesus spricht zu ihnen* / Jesus said to them

Chorus: *Jesum von Nazareth* / Jesus of Nazareth

Evangelist: *Jesus antwortete* / Jesus replied

Chorale: *O große Lieb* / O great love without measure

Evangelist: *Auf daß das Wort erfüllet würde* / In this way the Word was fulfilled

Chorale: *Dein Will gescheh, Herr Gott* / Thy will be done, Lord God

Evangelist: *Die Schar aber und der Oberhauptmann* / But the soldiers and their commander

Aria (A): *Von den Stricken meiner Sünden* / From the bonds of my sins

Evangelist: *Simon Petrus aber folgte Jesu nach* / But Simon Peter also followed Jesus

Aria (S): *Ich folge dir gleichfalls* / I follow you likewise

Evangelist, Woman, Peter, Jesus, Servant: *Derselbige Jünger war dem Hohenpriester bekannt* /

This disciple was known to the chief priest

Chorale: *Wer hat dich so geschlagen* / Who has struck you in this way

Evangelist: *Und Hannas sandte ihn gebunden* / And Annas sent him bound

Chorus: *Bist du nicht seine Jünger einer?* / Are you not one of his disciples?

Evangelist, Peter, Servant: *Er leugnete aber und sprach* / But he denied it and said, "I am not!"

Aria (T): *Ach, mein Sinn* / Ah, my soul

Chorale: *Petrus, der nicht denkt zurück* / Peter, without thinking, denied his God

~ Intermission ~

PART TWO

Prologue

Chorale: *Christus, der uns selig macht* / Christ, who makes us blessed and has done no wrong

The Interrogation by Pilate and Scourging

Evangelist, Pilate: *Da führeten sie Jesum* / Then they led Jesus to the governor's headquarters

Crowd: *Wäre dieser nicht ein Übeltäter* / If this man were not a criminal, we would not have brought him to you

Evangelist, Pilate: *Da sprach Pilatus zu ihnen* / Then Pilate said to them

Crowd: *Wir dürfen niemand töten* / We are not allowed to put anyone to death

Evangelist, Pilate, Jesus: *Auf daß erfüllet würde das Wort* / In this way was fulfilled the words

Chorale: *Ach großer König* / Ah, great king

Evangelist, Pilate, Jesus: *Da sprach Pilatus zu ihm* / Then Pilate said to him

Crowd: *Nicht diesen, sondern Barrabam* / Not this man, release Barabbas!

Evangelist: *Barrabas aber war ein Mörder* / Now Barrabas was a murderer

Arioso (B): *Betrachte, meine Seele* / Consider, my soul (Bass)

Aria (T): *Erwäge, wie sein blutgefärbter Rücken* / Ponder well how his back bloodstained

The Condemnation of Jesus

Evangelist: *Und die Kriegsknechte flochten eine Krone* / And the soldiers wove a crown

Crowd: *Sei gegrüßet, lieber Jüdenkönig* / Hail to you, king of the Jews

Evangelist, Pilate: *Und gaben ihm Backenstreiche* / And they gave him blows with their hands

Crowd: *Kreuzige, kreuzige* / Crucify him, crucify him!

Evangelist, Pilate: *Pilatus sprach zu ihnen* / Pilate said to them

Crowd: *Wir haben ein Gesetz* / We have a law

Evangelist, Pilate, Jesus: *Da Pilatus das Wort hörete* / When Pilate heard what they said

Chorale: *Durch dein Gefängnis, Gottes Sohn* / Through your imprisonment, son of God

Evangelist: *Die Jüden aber schrieen und sprachen* / But the Jews cried out and said

Crowd: *Lässest du diesen los* / If you release this man

Evangelist, Pilate: *Da Pilatus das Wort hörete* / When Pilate heard what they said

Crowd: *Weg, weg mit den* / Away with him

Evangelist, Pilate: *Spricht Pilatus zu ihnen* / Pilate said to them

Crowd: *Wir haben keinen König denn den Kaiser* / We have no king but Caesar

Evangelist: *Da überantwortete er ihn* / Then he handed him over

Aria (B) and Chorus: *Eilt, ihr angefochtenen Seelen* / Hurry, you tormented souls

The Crucifixion and Death of Jesus

Evangelist: *Allda kreuzigten sie ihn* / There they crucified him

Crowd: *Schreibe nicht: der Jüden König* / Do not write: the king of the Jews

Evangelist, Pilate: *Pilatus antwortet* / Pilate answered

Chorale: *In meines Herzens Grunde* / In the depths of my heart are your name and cross alone

Evangelist: *Die Kriegsknechte aber* / Then the soldiers, having crucified Jesus

Crowd: *Lasset uns den nicht zerteilen* / Let us not tear it

Evangelist, Jesus: *Auf dass erfüllet würde die Schrift* / So that the Scripture might be fulfilled

Chorale: *Er nahm alles wohl in acht* / He thought of everything in his last hour

Evangelist, Jesus: *Und von Stund an nahm sie der Jünger zu sich* / And from that hour the disciple looked after Mary

Aria (A) : *Es ist vollbracht* / It is accomplished

Evangelist: *Und neiget das Haupt* / And he bowed his head, and was gone

Aria (B) and Chorus: *Mein teurer Heiland, laß dich fragen* / My beloved savior, let me ask you

The Veil of the Temple

Evangelist: *Und siehe da, der Vorhang im Tempel zerriß* / And see, the Temple curtain was torn

Arioso (T): *Mein Herz, in dem die ganze Welt* / My heart, while the whole world

Aria (S): *Zerfließe, mein Herze* / Dissolve, my heart

The Burial of Jesus

Evangelist: *Die Jüden aber, die weil es der Rüsttag war* / But the Jews, because it was Passover

Chorale: *O hilf, Christe, Gottes Sohn* / Oh help, Christ, God's son.

Evangelist: *Darnach bat Pilatum Joseph von Arimathia* / Then Joseph of Arimathia asked Pilate

Epilogue

Chorus: *Ruht wohl, ihr heiligen Gebeine* / Rest well, you sacred bones

Chorale: *Ach Herr, lass dein lieb Engelein* / Ah Lord, let your dear little angel

NEW MEXICO BACH CHORALE



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.

GABRIEL DEYARMOND has sung in oratorios including *Messiah*, Bach's *Christmas Oratorio* and *St. Matthew Passion*, Mendelssohn's *Elijah*, and Mozart's *Solemn Vespers* and *Requiem*. In addition to Florestan in Beethoven's *Fidelio*, he has sung roles in *Tosca*, *Lohengrin*, *The Turn of The Screw*, *Alcina*, and *Gianni Schicchi*, among other operas. Currently residing in Albuquerque, he teaches voice and piano for New Mexico School of Music and his own voice studio. He holds an MM from the University of New Mexico and a BM from Central Michigan University.



GREGORY GALLAGHER has appeared on the operatic stage in over 40 different productions worldwide, spanning 20 different roles including Lindoro (*L'Italiana in Algeri*), Don Ottavio (*Don Giovanni*), Ferrando (*Così fan tutte*), Fenton (*Falstaff*), Peter Quint (*The Turn of the Screw*), Lysander (*A Midsummer Night's Dream*), and Rinuccio (*Gianni Schicchi*). Concert soloist in *Messiah*, *Elijah*, and Mozart's *Requiem*. Recipient of an Encouragement Award from the Metropolitan Opera.

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. Chair of the Visual & Performing Arts program at Highland University in Las Vegas, New Mexico, he holds a DMA in vocal performance from Arizona State University.



PATRICIA HENNING has sung in various choirs in the US and the Netherlands, including the Wellesley College Choir, and Sangwijn. In Albuquerque, she has sung with Quodlibet, UNM's Las Cantantes and Concert Choir, Polyphony, and Quintessence. She serves on the board of the Vocal Artistry Art Song Festival. On the UNM faculty in the physics and astronomy department, she conducts research using radio telescopes to study the evolution of galaxies, and teaches astronomy and Musical Acoustics physics.

CHRISTINE KEIGHTLEY began her musical career in Baltimore. After moving to Santa Fe in 1982 she sang with the Santa Fe Women's Ensemble and the Chorus of Santa Fe. In California she sang with Los Robles Master Chorale in Thousand Oaks and Cuesta Master Chorale in San Luis Obispo. Back to Santa Fe in 2006, she sang with Santa Fe Women's Ensemble, Canticum Novum, and Santa Fe Symphony and Chorus.



KENNETH KNIGHT has sung with the Norman Luboff Choir, Roger Wagner Chorale, Gregg Smith Singers, Los Angeles Master Chorale, American Bach Soloists, and Philharmonia Baroque Orchestra Chorus. Founding director of the the Sonoma County Men's Chorus and Canticum Novum Chorus & Orchestra, he has also directed the Zia Singers and the Santa Fe Men's Camerata. He received his BA in music theory from Yale University, and pursued graduate study in voice, musicology, and conducting at the Manhattan School of Music.

NANCY MARET has sung with the Santa Fe Symphony Chorus and First Presbyterian chancel choir. She has been a member of the Santa Fe Women's Ensemble for eight years. She recently retired from a long professional career in financial technology.



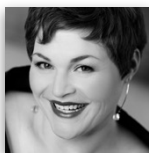
ESTHER MOSES holds performance & music education degrees from the University of New Mexico and an MM from the College-Conservatory of Music in Cincinnati. As concert soloist with the Portland Opera for more than a decade, she sang many operatic roles and oratorios. She has been a featured soloist with the Albuquerque Philharmonic, the Tanglewood Music Center Orchestra, & the Opera Theatre of Lucca, Italy, & 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, and Jacksonville symphonies, and with Tallahassee Symphony in *Carmina Burana*, *Dvořák's Te Deum*, *Messiah*, and *Beethoven's Ninth*.



JENNIFER PEREZ holds an MM in vocal performance from the University of New Mexico. 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 NM Philharmonic. She is also a member of NM Bach Society, Chatter, and Polyphony: Voices of New Mexico.

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.



MELISSA RIEDEL, a New Mexico native, performs regularly in northern New Mexico and surrounding areas, along with teaching privately at her studio in Los Alamos. She enjoys performing classical music and opera, and has added musical theatre to her repertoire, recently performing as Countess Charlotte in *A Little Night Music* with Tri-M Productions. She has a Vocal Performance degree from the University of New Mexico.

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.



NEW MEXICO BACH SOCIETY ORCHESTRA

ELIZABETH BAKER moved to Taos in 2017 after 40 years with San Francisco Symphony and LA Philharmonic, where she was featured as soloist in three premieres. She has appeared at chamber music festivals in California and Oregon, Taos Chamber Music, Montage Society, Santa Fe Symphony, and Santa Fe Pro Musica. She has taught at the NM School for the Arts. She plays on a Sanctus Seraphin violin (1733) owned by her late mother Virginia Voigtländer Baker.



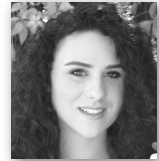
TRACY KANE DOYLE is Director of the School of Music at the University of Puget Sound and piccoloist with the San Juan Symphony in Durango, CO. She is a member of the Apricity Trio with clarinetist Chiho Sugo and percussionist James Doyle., that released a CD, *Sandhill Crane* featuring newly commissioned works as well as standard repertoire. Winner of the National Flute Association Convention Performers Competition, she earned a DMA in flute performance from Louisiana State and a MM and BM degrees from the University of Massachusetts at Amherst.

DEBORAH DUNHAM has served as principal cellist with Ars Lyrica Houston, Bach Society Houston, Mercury Chamber Orchestra, and Boston Baroque, and as a regular player with Houston Grand Opera, Boston Symphony Orchestra, Emmanuel Music, and Handel Haydn Society. She was also a tenured member of the Rochester Philharmonic from 1986-1996. In 2006 she became Adjunct Professor of Double Bass and Chamber Music at Sam Houston State University.



OKSANA FILATOVA spent thirty years as a member of the Ternopil Philharmonic Symphony and Chamber Orchestra. She also played with the Drama Theater Orchestra of Ukraine and with different quartets, trios and duos performing on cruise ships to various European countries, South Korea, and the USA. In addition, she has performed pop music on acoustic and electronic instruments. Since moving to Albuquerque, she has performed with New Mexico Philharmonic, Opera Southwest, Quintessence, and other ensembles.

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. She has served as an associate member of the Civic Orchestra of Chicago and has performed in music festivals throughout the United States, Brazil, and South Africa.



LISA GRODIN played with Philharmonia Baroque Orchestra for over twenty years and is currently its Director of Education. She has performed with Les Arts Florissants, Capella Savaria, La Cetra, Collegium Cartusianum, American Bach Soloists, Smithsonian Chamber Players, Santa Fe Pro Musica, and Del Sol Quartet. She studied at Oberlin Conservatory and was awarded a fellowship at Eastman School of Music, where she earned her masters degree.

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 festivals throughout the United States, Brazil, and South Africa.





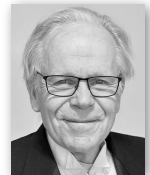
ELAINE HELTMAN has been the principal oboe of the Santa Fe Symphony Orchestra and Chorus since its inception in 1983, and with the Musica Camerata Ensemble (Santa Fe Concert Association) for twenty seasons. She has also been principal oboe with the Chamber Orchestra of Albuquerque and Southwest Opera, 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.

A member of Santa Fe Symphony, **JAMES HOLLAND** has served as principal cellist of Santa Fe Pro Musica, Charleston Symphony, Spoleto Festival Orchestras (US and Italy), and Breckenridge Music Festival. He has served as president and artistic director of Albuquerque Chamber Soloists. He has toured with the Orchestra of the Californias, assembled by the Mainly Mozart Festival for a tour of California and Mexico. He holds a BM in cello performance from the University of Alabama, and an MM from the Eastman School of Music.



JOYCE HUANG has performed with the Phoenix Symphony, Apollo Ensemble, Dartmouth Symphony, Philharmonia Boston, among others, and at several major venues including Boston Symphony Hall, Jordon Hall, Metropolitan Museum of Art, and the National Concert Hall in Taiwan. A top prizewinner at the Duxbury Music Festival competitions (2017) and first prizewinner at the American Protégé International Competition (2021), she made her debut at Carnegie's Weill Recital Hall in December 2022. She earned BM and MM degrees from Boston University.

ROBERT INGLISS is Principal Oboe of New Jersey Symphony and Santa Fe Opera. He has toured worldwide with the Orpheus Chamber Orchestra, and has appeared with New Mexico Philharmonic, Santa Fe Pro Musica, and Santa Fe Chamber Music Festival. He has been a member of An die Musik, Aspen Wind Quintet, Cygnus Ensemble, Jupiter Symphony Chamber Players, Manhattan Sinfonietta and Ensemble Sospeso. In addition, he has served as principal oboist of orchestras in Mexico, New Zealand and Chile, and has performed in over 30 countries on five continents.



CARLA KOUNTOUPES has performed with Santa Fe Symphony, Arizona Opera, Santa Fe Pro Musica Chamber Orchestra, and Piazzolla da Camera Piano Trio, as well as the Nacha Mendez Latin World Trio. She has toured Central America, Taiwan, Germany, and the United States. A graduate of Oberlin Conservatory (Violin Performance), she is currently on the faculty of the New Mexico School for the Arts. Her 1740s violin was inherited from her grandfather. www.ckviolin.com

ALAN MAR performs with Santa Fe Symphony, New Mexico Philharmonic, and Las Cruces Symphony. He was concertmaster of the Pasadena Youth Symphony for two years, then he took a prolonged hiatus from the violin to attend graduate school in electrical engineering at the University of California, Santa Barbara. After moving to Albuquerque he again took up the violin with Leonard Felberg.



LINDA MARIANELLO has performed at European festivals in Bayreuth, Salzburg, Potsdam-Sanssouci, Oberammergau, Deya-Mallorca, Elba and Graz. In addition to 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 with a YouTube platform at www.youtube.com/channel/UCU1N0k9J-Uw4gn8OsJVe_YA.

ALLIE NORRIS has performed with Chatter, Santa Fe Pro Musica, Montage Music Society, and the New Mexico Philharmonic. She has participated in master classes with the Brentano String Quartet, Steven Tenenbom, and Rachel Podger, among others. She studied with Steven Dann, André Roy, and Allegra Askew. She is a chamber music coach for the Santa Fe Youth Symphony and serves as the Education, Grants, and Development Manager for Performance Santa Fe. She holds a Graduate Diploma and a Bachelor of Music in Viola Performance from McGill University in Montréal.

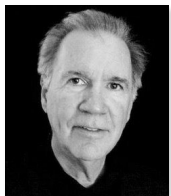


JEREMY REGER is an active performer, teacher, and coach. He has served on the staff of Virginia Opera, Eugene Opera, Hawaii Opera Theater, Mill City Opera, Central City Opera, Minnesota Opera, Skylark Opera, and Aspen Opera Theater. Currently associate professor of vocal coaching at Colorado University Boulder and head coach of Eklund Opera Program, he has also taught at Music Academy of the West, the Opera Studio of Pernambuco (Recife, Brazil), and at Indiana University. He has a DMA from the University of Michigan under Martin Katz.

JEFFREY SMITH has performed with many early music groups and festivals including Santa Fe Pro Musica Baroque Ensemble, Jeune Orchestre de l'Abbaye, the Bloomington Bach Cantata Project, and the Bloomington Early Music Festival, among others. In 2016, he was viola soloist in Mozart's *Sinfonia Concertante* at the La Petite Bande Summer Academy under the direction of Sigiswald Kuijken. On modern violin he has appeared with the Santa Fe Pro Musica Orchestra, San Juan Symphony, Opera Southwest, and Santa Fe Symphony.



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.

LINDA MARIANELLO, EXECUTIVE DIRECTOR

(see page 9 for her bio)

ABOUT THE PROGRAM

Written during his first year in Leipzig, *The Passion according to St. John*, the earliest surviving passion by Bach, was first performed at Good Friday Vespers on April 7, 1724. It was originally intended for St. Thomas, Church, but a last-minute change by the music council moved it to St. Nicholas Church. The following year Bach presented the *St. John Passion*, with many revisions, at St. Thomas Church. A third version followed in 1732, and a fourth in 1749. The eminent Bach scholar Christoph Wolff confirms that this fourth version was close to that of 1724, but with larger musical forces. It is not Bach's first passion; that was written in Weimar but is now lost.

The anonymous libretto of *St. John Passion* draws on existing works, the *Brockes Passion* by Barthold Heinrich Brockes (1680-1747) and *Johannes Passion* by Christian Heinrich Postel (1658-1705); the Gospel account taken directly from chapters 18 and 19 of the Gospel of John, as translated by Martin Luther, is conveyed by recitatives and choruses, while ariosos and arias reflect on the action, and chorales used hymns familiar at the time. Often compared to the *St. Matthew Passion*, it has been deemed "more extravagant, with an expressive immediacy, at times more unbridled and less 'finished'" than the later work. Today it is most often heard in the 1739-1749 version never performed during Bach's lifetime. The first performance in the Americas was given by the Choral Union of 1888 directed by Fred Wolle in the Moravian town of Bethlehem, Pennsylvania. The German musicologist Christoph Wolff has observed: "Bach experimented with the *St John Passion* as he did with no other large-scale composition," and concludes that it must have been "close to his heart, "as the work accompanied him right from his first year as Cantor of St. Thomas to the penultimate year of his life."

The epic scope of the work is evident right from the opening chorus: "Lord, show us by your Passion that you triumph even in deepest humiliation." Then the story, narrated in recitative by the Evangelist, begins after the Last Supper. Jesus leads his disciples to the Garden of Gethsemane, located between Jerusalem and the Mount of Olive, to sit with him as he prays. But Judas has betrayed him, and soldiers come to take Jesus away. The armed soldiers arrive with torches; Jesus asks, "Whom do you seek?" and the soldiers answer, "Jesus of Nazareth!" Here the chorus plays the part of the crowd of soldiers, one of the roles it plays. Again Jesus asks, "Whom do you seek?" and again the soldiers answer. Then Jesus says, "I have told you I am the one you want. Let my disciples go." At this point comes the first commentary in the form of a chorale, "What great love it was for me that you took upon this suffering." The Lutheran chorales which often followed the arias, personally selected by Bach, were familiar to all in his congregation, their purpose is to unify the listeners in a common shared experience. A Yale professor describes a unique feature of the chorale texts: "Many of them are in the first person. This choice . . . is meant to draw the hearer into the story but also to make a broad theological point, reflecting the importance of the individual's personal relationship to the passion story in Lutheran theology."

Peter draws his sword and cuts off the ear of the high priest's servant. Jesus tells him to put away his sword. Another commentary follows. The people ask to be as faithful to God's will in their lives as Jesus was. In the next recitative Jesus is tied up and led away. The commentary that follows is the aria of the piece assigned to the alto: "Jesus allowed himself to be bound so that I can be unbound from my sins." The next aria, after a brief return to the narrative, is given to a soprano: "I will follow you, my life and light." The next chorale asks, "Who struck you, Jesus?" and in reply, "I and my sins were the cause." Then Peter is accused by the crowd, "Aren't you one of his?" Peter denies this three times, and when the cock crows, as Jesus had foretold, Peter weeps bitterly. The tenor's aria is Peter's song of remorse and anguish. The chorale that follows ends Part I. It ends with a plea, "Jesus, look at me when I sin!"

A lengthy commentary in the form of an aria with chorus begins Part II. Jesus is taken to the high priest Caiphas and then to Pontius Pilate. When Pilate asks the crowd, "What charge do you bring against this man?" the crowd replies, "We wouldn't have brought him here if he weren't a criminal!" Pilate asks Jesus "Are you the King of the Jews?" Jesus answers, "My kingdom is not of this world." The chorale that follows is a commentary that the mercy of God is impossible to fathom. Pilate then offers the crowd a choice of which of two prisoners he should release, Jesus or Barabbas. They cry out, "Barabbas!" Pilate then orders Jesus to be scourged. The bass aria that follows conveys that the greatest good results in Jesus' suffering.. A tenor aria expresses the same theology.

The soldiers place a crown of thorns and purple cloak on Jesus. They mock him in a chorus, "Hail, King of the Jews!" The next chorale offers the central theological theme of the entire work—the Victory of the Cross: "From your imprisonment comes our freedom." A bass aria follows, "Hurry to Golgotha!" The chorale "In meine Herzen" serves as a transition to the final moments of Jesus' life. In the next recitative Jesus' mother and the beloved disciple (St. John) gather beneath Jesus on the Cross. Jesus utters his final words in the next recitative: "Es ist vollbracht!" It is ended. The alto aria is a lament but it proclaims the ultimate victory. After a quiet recitative announcing Jesus' death, another recitative recounts how the veil of the temple is torn and the earth quakes. In the arioso the tenor asks, "My heart, what will you now do?" The following soprano aria answers, "Dissolve, my heart, in floods of tears, because Jesus is dead."

The next recitative ties up many loose ends of the story, each with a different emotional expression. The chorale, "O hilf, Christ," is followed by final chorus: *Ruhet wohl, ihr heiligen Gebeine* (Rest well, you sacred bones). The concluding chorale is a prayer: "Lord, when I die, send your angels to take me to Abraham's bosom where there is no pain. Then, at the last day, wake me from sleep so that I may see you. I glorify you eternally!"

(Compiled from various commentaries)

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BWV 23 Du wahrer Gott und Davids Sohn

BWV 114 Ach, lieben Christen, seid getrost

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Music of Blavet, Geminiani, Handel, and Quantz

Saturday, Mar. 2, 2024 at 7:30 pm ~ Hosted by BWV 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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Music of Amy Beach, Mozart & Brahms for flute, clarinet, and strings

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

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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

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St. John Passion, BWV 245

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

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