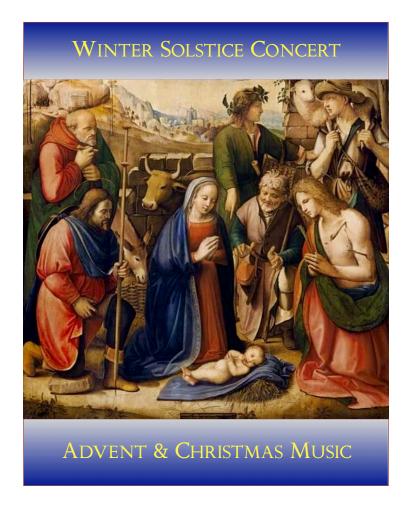
NEW MEXICO PERFORMING ARTS SOCIETY

Franz Vote, Artistic Director and Conductor

Thirteenth Season 2024-2025



Friday, November 29, 2024 ~ 7:00 pm Unitarian Universalist Congregation, Santa Fe

Sunday, December 1, 2024 ~ 5:30 pm Hope in the Desert Episcopal Church, Albuquerque

Sponsored by Norman & Suzanne George, Peter Merrill & Ruth Wallack, and the Santa Fe Arts & Culture Department.



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NEW MEXICO PERFORMING ARTS SOCIETY **Annual Winter Solstice Concert**

Friday, November 29, 2024 ~ 7:00 pm Unitarian Universalist Congregation, 107 Barcelona Road, Santa Fe

Sunday, December 1, 2024 ~ 5:30 pm Hope in the Desert Episcopal Church, 8700 Alameda NE, Albuquerque

Program

Messiah George Frideric HANDEL

And the glory / Oh thou that tellest

For unto us

There were shepherds

Carols of the Season

Il est né le divin enfant

In dulci jubilo

Auf dem Berge

Maria durch ein Dornwald ging

Calme des nuits Camille SAINT-SAËNS (1835-1921)

Ave Maria

Tollite

In der Christnacht Max BRUCH

(1838-1920)

(1685-1759)

"Wie lieblich sind deine Wohnungen" from A German Requiem

Johannes BRAHMS

Alto Rhapsody (1833-1897)

~ Intermission ~

"L' adieux aux bergers" from L'Enfance du Christ

Hector BERLIOZ

(1803-1869)

Ave Maria Franz VOTE

"A la ru" from Los Pastores John Donald ROBB

(1892 - 1989)

"Sanctus" from the St. Cecilia Mass

Charles GOUNOD

(1818 - 1893)

"In paradisum" from Requiem Gabriel FAURÉ (1845-1924)

Franz Vote, Artistic Director & Conductor

Sovranos: Jennifer Perez, Camille Tierney Altos: Kehar Koslowsky, Melissa Riedel Tenors: Gabriel Deyarmond, André Garcia-Nuthmann Basses: Tjett Gerdom, Tim Willson

> Flutes: Linda Marianiello, Vicki Schaevitz Piano: Aimee Fincher



This project is supported in part by the Santa Fe Arts & Culture Department and the 1% Lodgers Tax

Texts and Translations

Il est né le divin enfant

Chorus:

Il est né le divin enfant, Jouez hautbois, résonnez musettes! Il est né le divin enfant, Chantons tous son avènement!

Depuis plus de quatre mille ans, Nous le promettaient les prophètes Depuis plus de quatre mille ans, Nous attendions cet heureux temps. Chorus

Ah! Qu'il est beau, qu'il est charmant! Ah! que ses grâces sont parfaites! Ah! Qu'il est beau, qu'il est charmant! Qu'il est doux ce divin enfant! Chorus

Une étable est son logement Un peu de paille est sa couchette, Une étable est son logement Pour un dieu quel abaissement! Chorus

Partez, grands rois de l'Orient! Venez vous unir à nos fêtes Partez, grands rois de l'Orient! Venez adorer cet enfant! Chorus

Il veut nos cœurs, il les attend: Il est là pour faire leur conquête Il veut nos cœurs, il les attend: Donnons-les-lui donc promptement! Chorus

O Jésus! O Roi tout-puissant Tout petit enfant que vous êtes, O Jésus! O Roi tout-puissant, Régnez sur nous entièrement! Chorus

IN DULCI JUBILO

In dulci jubilo, Nun singet und seid froh! Unsers Herzens Wonne Leit in praesepio; Und leuchtet wie die Sonne Matris in gremio. Alpha es et O!

MARIA AUF DEM BERGE

Auf dem Berge da weht der Wind, Da wiegt die Maria ihr Kind. Mit ihrer schloh engel-weißen Hand, Sie hat auch dazu kein Wiegeband.

HE IS BORN, THE DIVINE CHILD

Chorus:

He is born, the Divine Child, Play the oboes; ring out the bagpipes! He is born, the Divine Child, Let all sing of His coming!

For more than four thousand years, The prophets have foretold His coming.

For more than four thousand years, We were awaiting this happy time. *Chorus*

Ah! he is handsome, he is charming! Ah! His graces are perfect! Ah! he is handsome, he is charming! He is so sweet this Divine Child! *Chorus*

A stable is his lodging, A bit of hay his little bed, A stable is his lodging, For a God, such humility! *Chorus*

Leave, great kings of the Orient! Come join in our celebrations Leave, great kings of the Orient! Come to adore this child! *Chorus*

He wants our hearts, he is waiting for them: He is here to conquer them. He wants our hearts, he is waiting for them: Let us give them to him at once! *Chorus*

Oh Jesus! Oh All-Powerful King Such a little child, you are, Oh Jesus! Oh All-Powerful King, Rule over us entirely! *Chorus*

IN SWEET REJOICING

In sweet rejoicing, now sing and be glad! Our hearts' joy lies in the manger; And it shines like the sun in the mother's lap. You are the Alpha and Omega!

MARY ON THE MOUNTAIN

On the mountain where breezes blow, There Mary rocks her child With her angel white hand, Tho' she has no cradle ribbon. "Ach Josef, lieber Josef mein, Ach hilf mir wiegen mein Knäbelein."

"Wie soll ich dir denn dein Knäbelein wiegen? Ich kann ja kann kaum selber die Finger biegen.

Auf dem Berge da weht der Wind, Da wiegt die Maria ihr Kind. Schlaf ein, schlaf ein.

MARIA DURCH EIN DORNWALD

Maria durch ein Dornwald ging, Kyrie eleison. Maria durch ein Dornwald ging, der hat in sieben Jahrn kein Laub getragen. Jesus und Maria.

Was trug Maria unter ihrem Herzen? Kyrie eleison. Ein kleines Kindlein ohne Schmerzen, das trug Maria unter ihrem Herzen. Jesus und Maria.

Da haben die Dornen Rosen getragen, Kyrie eleison. Als das Kindlein durch den Wald getragen, da haben die Dornen Rosen getragen. Jesus und Maria.

CALME DES NUITS

Calme des nuits, fraîcheur des soirs, Vaste scintillement des mondes, Grand silence des antres noirs Vous charmez les âmes profondes.

L'éclat du soleil, la gaité, Le bruit plaisent aux plus futiles; Le poète seul est hanté Par l'amour des choses tranquilles.

TOLLITE HOSTIAS

Tollite hostias, et Adorate Dominum in atrio sancto ejus. Laetentur coeli et exsultet terra a facir Domini, quoniam venit Alleluia.

IN DER CHRISTNACHT

Dies ist die Nacht, da mir erschienen des großen Gottes Freundlichkeit! Das Kind, dem alle Engel dienen, bringt Licht in meine Dunkelheit, und dieses Welt- und Himmelslicht weicht hunderttausend Sonnen nicht. "Oh Joseph, my dear Joseph, Oh, help me rock my little boy."

"How am I supposed to rock your little boy? Yes, I can hardly bend my fingers myself."

On the mountains where the wind blows, That's where Mary rocks her baby. Go to sleep, go to sleep.

MARIA WALKED AMID THE THORNS

Maria walked amid the thorns, Kyrie eleison, Maria walked amid the thorns, which bore no leaves for seven years. Jesus and Mary.

What did Mary carry beneath her heart? Kyrie eleison, A little Child without pain, she carried beneath her heart. Jesus and Mary.

Lo! roses on the thorns appear! Kyrie eleison, As the two are passing near, Lo! roses on the thorns appear! Jesus and Mary.

CALMNESS OF NIGHT

Calmness of night, coolness of evening, vast glittering of stellar worlds, deep silence of dark caverns: You charm the deeper souls.

The brightness of the sun, cheerfulness and noise please the facile minds; the poet alone is haunted by the love of quiet things.

BRING OFFERINGS

Bring offerings and adore the Lord in his holy place. Rejoice, heaven, and exult all the earth before the Lord before he comes. Alleluia

ON CHRISTMAS EVE

This night a wondrous revelation Makes known to me God's love and grace; The Child that merits adoration Brings light to our benighted race; And though a thousand suns did shine, Still brighter were that Light divine. Lass dich erleuchten, meine Seele, versäume nicht den Gnadenschein! Der Glanz in dieser kleinen Höhle dringt bald in alle Welt hinein, er treibet weg der Hölle Macht, der Sünden und des Todes Nacht.

In diesem Lichte kannst du sehen Das Licht der klaren Seligkelt. Wenn Sonne, Mond und Stern' vergehen, Vielleicht schon in ganz kurzer Zeit, Wird dieses Licht mit seinem Schein Dein Himmel und dein alles sein.

Laß nur indessen helle scheinen Dein Glaubens- und dein Liebeslicht. Mit Gott mußt du es treulich meinen, Sonst hilft dir diese Sonne nicht; Willt du genießen diesen Schein, So darfst du nicht mehr dunkel sein.

Drum, Jesu, schöne Weihnachtssonne, Bestrahle mich mit deiner Gunst! Dein Licht sei meine Weihnachtswonne Und lehre mich die Weihnachtskunst, Wie ich im Lichte wandeln soll Und sei des Weihnachtsglaubens voll!

L'ADIEU DES BERGERS

Il s'en va loin de la terre Où dans l'étable il vit le jour. De son père et de sa mère Qu'il reste le constant amour, Qu'il grandisse, qu'il prospère Et qu'il soit bon père à son tour.

Oncques si, chez l'idolâtre, Il vient à sentir le malheur, Fuyant la terre marâtre, Chez nous qu'il revienne au bonheur. Que la pauvreté du pâtre Reste toujours chère à son cœur.

Cher enfant, Dieu te bénisse!
Dieu vous bénisse, heureux époux!
Que jamais de l'injustice
Vous ne puissiez sentir les coups.
Qu'un bon ange vous avertisse
Des dangers planant sur vous.

The Sun of Grace for thee is beaming; Rejoice, my soul, in Jesus' birth! The light from yonder manger streaming Sends forth its rays o'er all the earth. It drives the night of sin away And turns our darkness into day.

This light, which all thy gloom can banish, The bliss of heaven glorifies; When sun and moon and stars shall vanish, Its rays shall still illume the skies. This light through all eternity Thy heaven and all to thee shall be.

With faith and love's clear shining, Let all within be full of light, Thy heart in truth to God inclining Else will his Sun retire from sight. Oh, wouldst thou live beneath His ray, Pursue no more sin's darksome way.

O Jesus, precious Sun of Gladness, Fill Thou-my soul with light, I pray. Dispel the gloomy night of sadness And teach Thou me this Christmas Day How I a child of light may be, Aglow with light that comes from Thee.

The Shepherd's Farewell

Thou must leave Thy lowly dwelling, The humble crib, the stable bare. Babe, all mortal babes excelling, Content our earthly lot to share. Loving father, Loving mother, Shelter Thee with tender care!

Blessed Jesus, we implore Thee With humble love and holy fear. In the land that lies before Thee, Forget not us who linger here! May the shepherd's lowly calling, Ever to Thy heart be dear!

Dear child, God bless thee! God bless you, happy pair! May the cruelty of injustice Never afflict you; May a guardian angel keep you From all danger round about you!

ALTO RHAPSODY

Aber abseits wer ist's? Im Gebüsch verliert sich sein Pfad; hinter ihm schlagen die Sträuche zusammen, das Gras steht wieder auf, die Öde verschlingt ihn.

Ach, wer heilet die Schmerzen dess, dem Balsam zu Gift ward? Der sich Menschenhaß aus der Fülle der Liebe trank! Erst verachtet, nun ein Verächter, zehrt er heimlich auf seinen eigenen Wert In ungenügender Selbstsucht.

Ist auf deinem Psalter, Vater der Liebe, ein Ton seinem Ohre vernehmlich, so erquicke sein Herz! Öffne den umwölkten Blick über die tausend Quellen neben dem Durstenden in der Wüste!

A LA RU

Duermete, Niño lindo, en los brazos del amor mientras que duerme y descansa la pena de mi dolor.

(Estribillo) A la ru, a la mé, a la ru, a la mé, a la ru, a la mé, a la ru, a la ru, a la mé.

No temas al rey Herodes que nada te ha de hacer; en los brazos de tu madre nadie te ha de ofender.

(Estribillo)

IN PARADISUM

In paradisum deducant te Angeli; In tuo adventu suscipiant te martyres, Et perducant te in civitatem sanctam Jerusalem. Chorus angelorum te suscipiat, Et cum Lazaro quondam paupere, Aeternam habeas requiem.

Alto Rhapsody

But who is that apart? His path disappears in the bushes; behind him the branches spring together; the grass stands up again; the wasteland engulfs him.

Ah, who heals the pains of him for whom balsam turned to poison? Who drank hatred of man from the abundance of love? First scorned, now a scorner, he secretly feeds on his own merit, in unsatisfying egotism.

If there is on your psaltery, Father of love, one note his ear can hear, then refresh his heart! Open his clouded gaze to the thousand springs next to him who thirsts in the wilderness!

A la ru

Sleep now, precious child in the arms of love while the pain of my sorrow sleeps and rests.

Chorus A la ru, a la mé, a la ru, a la mé, a la ru, a la mé, a la ru, a la ru, a la mé.

You need not fear King Herod he will bing no harm to you; so reast in the arms of your mother who sings you a la ru.

Chorus

IN PARADISE

May the angels lead you into paradise; May the martyrs receive you at your arrival, And lead you to the holy city Jerusalem. May the choirs of angels receive you, And with Lazarus, once poor, May you have eternal rest.

ARTIST BIOS



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 at New Mexico School of Music and in his own voice studio. He holds an MM from the University of New Mexico and a BM from Central Michigan University.

AIMEE FINCHER is an experienced chamber musician, collaborator, and large ensemble pianist, she is comfortable performing wideranging styles and genres. She has premiered works by William Price and Amir Zaheri, John Cage, and John Adams. She earned her doctorate in collaborative piano at Arizona State University, and performance and pedagogy degrees from the University of Alabama and the University of South Carolina. She has taught at Oakwood University and the University of Alabama in Huntsville. She is currently an Assistant Professor of Practice in collaborative piano at Northern Arizona 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. Chair of the Visual & Performing Arts program at Highand University in Las Vegas, New Mexico, he holds a DMA in vocal performance from Arizona State University.

TJETT GERDOM, principal trumpet with LASO and the Los Alamos Community Winds, has performed with Opera Alta's "Opera on the Rocks" at the amphitheater in Bandelier National Monument. He has been a featured soloist with the Santa Fe Community Orchestra, Santa Fe Music Works, Coro de Cámara, Los Alamos Oratorio Society, and Los Alamos Choral Society. In addition to singing, Tjett has conducted performances with the Los Alamos Symphony Orchestra and the Los Alamos Oratorio Society.





KEHAR KOSLOWSKY has performed with the Santa Fe Symphony, Zia Singers, New Mexico Gay Men's Chorus, and the Santa Fe Women's Ensemble. As an early music specialist, her oratorio and solo work includes works by Bach, Handel, Vivaldi, and Mozart. She has sung with Cathedral Choral Society, Washington Bach Consort, Woodley Ensemble, and Saratoga Opera. A graduate of the University of Maryland, she has performed under the batons of Helmut Rilling, David Effron, Kenneth Slowik, and J. Reilly Lewis.

LINDA MARIANIELLO 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.





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* (*Così 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.

A native of New Mexico, **MELISSA RIEDEL** performs regularly in northern New Mexico and surrounding areas, and teaches 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.





VICKIE 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.

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.



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. Placido 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 MARIANIELLO, EXECUTIVE DIRECTOR (see page 7 for her bio)

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ABOUT THE PROGRAM

Messiah is structured in three parts, its text compiled by Charles Jennens from two Biblical sources: the Coverdale Psalter, the first complete English translation of the Bible, published in 1565; and the King James Version, commissioned in 1604 and published in 1611 by order of King James I of England. Part One tells the story of the nativity and its prophecy; Part Two deals with the crucifixion and redemption of mankind; and Part Three is commentary on the Christian soul and its victory over death.

Part One begins with the Old Testament prophecy by Isaiah of the coming of Christ: "And the glory of the Lord shall be revealed, and all flesh shall see it together: for the mouth of the Lord hath spoken it" (*Isaiah 40:5*); "O thou that tellest good tidings to Zion, get thee up into the high mountain; o thou that tellest good tidings to Jerusalem, lift up thy voice with strength; lift it up, be not afraid; say unto the cities of Judah, Behold your God!" (*Isaiah 40:9*) "O thou that tellest good tidings to Zion, arise, shine, for thy light is come, and the glory of the Lord is risen upon thee."(*Isaiah 60:1*); "For unto us a child is born, unto us a son is given: and the government shall be upon his shoulder; and his name shall be called Wonderful, Counsellor, the mighty God, the everlasting Father, the Prince of Peace."(*Isaiah 9:6*). On the night of Christ's birth, the Angels appeared to the shepherds to tell them the good news, recounted in the Gospel of (Luke 2:8): "There were shepherds abiding in the field, keeping watch over their flock by night."

Arguably the best known traditional French carol, "Il est né, le divin Enfant" ("He is born, the divine Child"), comes from the region of Provence. The song was published in 1862 by Jean-Romain Grosjean and Paul Webster, organist of the Cathedral of Saint-Dié-des-Vosges, in a collection of carols entitled *Airs des Noëls lorrains*. The text of the carol details the birth of Jesus and the visit of the Kings of the East to pay homage to the child.

"In dulci jubilo" ("In sweet rejoicing") dates from the Middle Ages. In its original setting, the carol is a macaronic text containing interspersed words of German and Latin, believed to have been written ca. 1328 by the German mystic Heinrich Seuse (born Heinrich von Berg, also known as Henry Suso; 1295-1356), a Dominican friar and the most popular vernacular writer of the 14th century. According to folk tradition, Seuse heard angels sing these words, as related presumably by himself: "Now this same angel came up to the Servant (Suso) brightly, and said that God had sent him down to him, to bring him heavenly joys amid his sufferings; adding that he must cast off all his sorrows from his mind and keep them company, and that he must also dance with them in heavenly fashion. Then they drew the Servant by the hand into the dance, and the youth began a joyous song about the infant Jesus."

In the traditional German carol, "Maria auf dem Berge" ("Mary on the mountain") Mary asks Joseph to help her with rocking the cradle. She does not receive a willing response; instead, Joseph replies apologetically that he can hardly use his hands himself due to cold or illness. "Maria durch ein Dornwald ging" ("Mary walked amid the thorns") is a German Advent song. Originally it was a pilgrimage song that was disseminated orally in the 19th century, starting in the Catholic Eichsfeld ("Oakfield"), a historical region in Lower Saxony. The first three stanzas describe the visit of Mary to Elizabeth with Jesus "beneath her heart" as recorded in Luke 1:39–56. The

thorn wood, a symbol of infertility and death, begins to bloom when Mary walks through it bearing the Divine Child. The other stanzas deal in question and answer format with the mystery of the Incarnation.

At the end of 1882 Camille Saint-Saëns composed two choral pieces, op. 68, with texts presumably written by himself: *Calme des nuits* (Calm of the night) and *Les fleurs et les arbres* (The flowers and the trees). Although he was not a practicing Catholic, he made notable contributions to sacred music: more than sixty sacred vocal works, ranging from motets to masses and oratorios. "Ave Maria" ("Hail Mary") is the chief Catholic prayer to the Virgin Mary. The text is a direct quote from the Archangel Gabriel, when he appears to her and announces that she would carry the Lord Christ in her womb. "Tollite hostias" is the tenth movement in *Oratorio de Noël* (Christmas Opratorio), composed while Saint-Saëns was the organist at the Church of Sainte-Marie-Madeleine (La Madeleine). He wrote it in less than two weeks, completing it ten days before its premiere on Christmas 1858.

Max Bruch's *In der Christnacht (Christmas Night)*, text by J. Nachtenhöfer, published in 1892, is the first song in *Neun Lieder*, op. 60. A writer notes, "With its sensuous sonorities, its rich colors, and its eminently Romantic arcs of tension, Max Bruch's *In der Christnacht* presents the festival of Christmas as a way of overcoming one's own inner darkness."

A German Requiem, op. 45, is longest composition and largest ensemble-work of Johannes Brahms, who assembled the libretto himself from the German Luther Bible, rather than the traditional Roman Catholic Requiem Mass, which begins with prayers for the dead ("Grant them eternal rest, O Lord"). A German Requiem focuses on the living, beginning with the text "Blessed are they that mourn, for they shall be comforted" from the Beatitudes from Matthew's account (5:3-10) of Christ's Sermon on the Mount. The work is intentionally without an overt Christian content; for Brahms this was a humanist rather than a religious work. He told Carl Martin Reinthaler, director of music at the Bremen Cathedral, that he would have gladly called the work "Ein menschliches Requiem" (A human Requiem). The movement "Wie lieblich sind deine Wohnungen" ("How lovely are thy dwellings") is taken from Psalm 84:1,2,4.

Alto Rhapsody, op. 53, is from Goethe's poem "Harzreise im Winter" ("A Trip to the Harz mountain in Winter"), inspired by his ascent of the Brocken in the Harz mountains during the winter of 1777. The Brocken had always been seen as a place of mystery, inhabited by witches and devils, a place no one visited by choice. Written in 1869, Alto Rhapsody was a wedding gift for Julie Schumann, daughter of Robert and Clara. Its first public performance took place on March 3, 1870, at Jena, a university town in central Germany.

Hector Berlioz based the text for his oratorio *L'enfance du Christ* (*The Childhood of Christ*), op. 25, on Matthew 2:13. Mostly composed in 1853-1854, it incorporated an earlier work, *La fuite en Egypte* (*The Flight into Egypt*, 1850). It was first performed at the Salle Herz in Paris on December 10, 1854, with Berlioz conducting and soloists from the Opéra-Comique. Berlioz described *L'enfance* as a *Trilogie sacrée* (sacred trilogy): the first of its three sections depicts the massacre of all newborn children in Judea ordered by King Herod; in the second section, the Holy Family, having been warned by angels of Herod's decree flee to Egypt; and the final section recounts their arrival in the Egyptian town of Sais, where they are given refuge by a family of Ishmaelites, descendants of Abraham's eldest son, Ishmael.

The seed for *L'enfance* was an organ piece Berlioz composed in 1850 for his friend Joseph-Louis Duc—*L'adieu des bergers* (*The Shepherds' Farewell*), which became the second movement in Part Two of *L'enfance du Christ*.

American composer John Donald Robb left his New York law practice of eighteen years to become a professor at the University of New Mexico in Albuquerque and was instrumental in building its Department of Music. One of his first achievements was the establishment of the University of New Mexico Symphony Orchestra, which continued to thrive until 2013. Soon after moving to New Mexico, Robb became enamored of the distinctive music of Hispanic and indigenous cultures. He and his wife, Harriet, would travel on many weekends, to the rural communities around the state. Robb composed a large body of music, including two operas, symphonic and chamber music, and electronic music, including the Hispanic Folk Play, Las Pastores (The Shepherd), arranged from pieces he had gathered on his treks around the Southwest, including "a la ru," published in eight hymnals as "Duérmete, Niño lindo" ("Go to sleep, beautiful baby").

In 1855, Charles Gounod composed the *Messe solennelle en l'honneur de Sainte-Cécile (Solemn Mass in honor of St. Cecilia*), the patron saint of music. The premiere was performed on St. Cecilia's day, November 22, 1855, in the Church of Saint-Eustache, Paris, where it was customary to observe the day with the performance of a new mass. Although the work follows the traditional Order of the Mass, it is slightly extended with some additional sections that are not liturgically strict, such as the conclusion with the text, "*Domine, salvum fac Imperatorem nostrum Napoleonum, et exaudi nos in die qua invocaverimus te*" (Lord, bless our Emperor Napoleon and hear our prayer this day that we call you), sung once as *Prière de l'Eglise* (prayer of the church) by the choir a cappella after a short instrumental introduction, the second time as *Prière de l'Armée* (prayer of the army) by the tenors, basses, and brass, and the third time as *Prière de la Nation* (prayer of the nation) by the choir with orchestra.

Fauré began his Requiem in 1887, and completed the full orchestral version in 1900. The work differs from other such works by focusing on eternal rest and consolation rather than eternal damnation. Following a French Baroque tradition, he did not set the entire *Dies irae* (*Day of Wrath*) sequence, but only the *Pie Jesu* (*Pious Jesus*) from the final couplet of the hymn. Moreover, two movements—*Libera me* (*Deliver me*) and the final movement *In Paradisum*—are based on the Order of Burial rather than the liturgy of the Funeral Mass. *In paradisum* ("Into paradise") is an antiphon sung by the choir as the body is being taken out of the church. Fauré wrote: "Everything I managed to entertain by way of religious illusion I put into my Requiem, which moreover is dominated from beginning to end by a very human feeling of faith in eternal rest." The work was performed at Fauré's own funeral in 1924.

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Friday, Sept. 6, 2024 at 6:00 pm ~ Unitarian Universalist Church, Santa Fe Saturday, Sept. 8, 2024 at 5:30 pm ~ Hope in the Desert Episcopal, Albuquerque (Sponsored by Aaron & Naomi Alter, Norman & Suzanne George, Bernhard Holzapfel, Peter Merrill & Ruth Wallack, Michael Middleton, New Mexico Arts, and Santa Fe Arts & Culture Department)

NMPAS, New Mexico Highlands University and Las Vegas Community Choirs present Handel's Messiah

Sunday, Nov. 3, 2024 at 4:00 pm ~ Ilfeld Auditorium, NM Highlands University (Sponsored by New Mexico Highlands University and NMPAS)

Winter Solstice Concerts: Music for Advent and Christmas

Friday, Nov. 29, 2024 at 7:00 pm ~ Unitarian Universalist Congregation, Santa Fe Sunday, Dec. 1, 2024 at 5:30 pm ~ Hope in the Desert Episcopal, Albuquerque (Sponsored by Norman and Suzanne George and the Santa Fe Arts & Culture Department)

Artist Chamber Series I: Music for Vocal Quartet & Piano

Friday, Jan. 10, 2025 at 7:00 pm ~ Unitarian Universalist Church, Santa Fe Sunday, Jan. 12, 2025 at 5:30 pm ~ Hope in the Desert Episcopal, Albuquerque (Sponsored by Bernhard Holzapfel in Memory of Barbara Holzapfel)

Artist Chamber Series II: Music for Flute, Cello and Piano

Saturday, Feb. 15, 2025 at 7:30 pm ~ Unitarian Universalist Church, Santa Fe

Annual New Mexico Bach Society Concerts: Bach's Cantata BWV 21 and Aaron Alter's Cantata of Praise

Saturday, March 22, 2025 at 7:00 pm ~ Unitarian Universalist Church, Santa Fe Sunday, March 23, 2025 at 5:30 pm ~ Hope in the Desert Episcopal, Albuquerque

Artist Chamber Series III: Music for Soprano, Clarinet, Viola & Piano Saturday, Apr. 5, 2025 at 7:00 pm ~Unitarian Universalist Church, Santa Fe (Sponsored by the NMPAS Board of Directors)

Season Finale Opera Concerts

Friday, June 6, 2025 at 7:00 pm ~ Unitarian Universalist Church, Santa Fe Sunday, June 8, 2025 at 5:30 pm ~ Hope in the Desert Episcopal, Albuquerque

Period Instrument Collaboration with BWV of Albuquerque

Friday, June 27, 2025 A Movable Sol event in Albuquerque Sunday, June 29, 2025 ~ Trinity on the Hill Episcopal Church, Los Alamos

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