



NEW MEXICO PERFORMING ARTS SOCIETY

Franz Vote, Artistic Director and Conductor

Thirteenth Season 2024-2025

ARTIST CHAMBER SERIES I



VOCAL DUETS & QUARTETS BRAHMS, SCHUBERT & SCHUMANN

Friday, January 10, 2025 ~ 7:00 pm
Unitarian Universalist Church, 107 Barcelona Road, Santa Fe

Sunday, January 12, 2025 ~ 5:30 pm
Hope in the Desert Episcopal Church, 8700 Alameda NE,
Albuquerque

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| | |
|---------------------------------------|--------------------------------|
| O schöne Nacht, op. 92, no. 1 | Johannes BRAHMS (1833-1897) |
| Die Geselligkeit (Lebenslust), D. 609 | Franz SCHUBERT (1797-1828) |
| Abendlied, op. 92, no. 3 | Johannes BRAHMS |
| An die Sonne, D. 439 | Franz SCHUBERT |
| Er und Sie, op. 78, no. 2 | Robert SCHUMANN (1810-1856) |
| An die Heimat, op. 64, no. 1 | Johannes BRAHMS |
| Spätherbst, op. 92, no. 2 | Johannes BRAHMS |
| Familien Gemälde, op. 34, no. 4 | Robert SCHUMANN |
| Der Tanz, D. 826 | Franz SCHUBERT |

~ Intermission ~

| | |
|---|-----------------|
| Zigeunerlieder, op. 103 | Johannes BRAHMS |
| So wahr die Sonne scheint, op. 37, no. 12 | Robert SCHUMANN |
| Unter'm Fenster, op. 34, no. 3 | Robert SCHUMANN |
| Sehnsucht, op. 112, no. 1 | Johannes BRAHMS |
| Neckereien, op. 31, no. 2 | Johannes BRAHMS |

Franz Vote, *Artistic Director & Conductor*

Jennifer Perez, *Soprano*

Melissa Riedel, *Alto*

André Garcia-Nuthmann, *Program Organizer/Tenor*

Javier Ortiz, *Bass*

Natasha Stojanovska, *Piano*

Text Translations

OH BEAUTIFUL NIGHT (*O SCHÖNE NACHT*)

Oh beautiful night
The moon glows in all its glory like a fairytale in the sky;
surrounded by its brotherhood of little stars.
Oh beautiful night
The dew shimmers brightly on all that's green;
A nightingale sounds forcefully in the lilac bushes.
A lad slips softly to his loss.
Oh beautiful night!

ZEST FOR LIFE (*LEBENSLUST*)

He who feels zest for life will never be alone.
Being alone is tedious, and who can enjoy that?
To live together in an intimate circle
amid fond kisses is the soul's delight.
The turtle-dove teaches us: for love and pleasure
he raises his silken breast to his mate,
who coos with happiness. Her kiss teaches us
that to live together is the heart's delight.
Follow her, good friends, and no longer sing
that solitude is not tedious and empty.
Being alone creates only longing and pain.
To live together assuages the heart.

EVENING SONG (*ABENDLIED*)

Night and day struggle peacefully together;
how to mute it, how to separate from it.
Pain that oppresses me, are you asleep?
What made me happy, what was that, my heart?
I feel that Joys like worries, melted away,
yet sleep brought them softly forth.
And floating continuously upward,
my life appears to me like a lullaby.

TO THE SUN (*AN DIE SONNE*)

O sun, queen of the world,
who lights our dark lives –
O sun, queen of the world,
who lights our dark round
in shining majesty;
sublime marvel of a hand
which spread out the distant heavens
and strewed the stars within them!

Today I can still see your radiance;
in its garlands of flowers
nature still smiles upon me today.
Tomorrow the bright-feathered hosts of birds
may never again sing to me
in the woods and the meadows.
I feel that I am mortal;
my life withers away like grass,
like languishing leaves.
Who knows how unexpectedly, how soon
the voice of the Almighty will ring out to me:
'Return to the dust!'

HE AND SHE (*ER UND SIE*)

He:
I look into the quiet valley, where,
in full sunlight
countless flowers bloom,
yet I look at just one of them. Ah! Her blue eyes
are now looking at the meadows; at the dewy
forget-me-nots that I can see.

She:
When I step to my little window,
and see the stars shining,
though they all be beautiful,
I am looking at just one;
he is looking at the evening skies above,
for there is a lovely image
to see in that star.

TO MY HOMELAND (*AN DIE HEIMAT*)

Homeland!
Wondrous sounding word!
As on feathered wings
you pull my heart to you,
cheering, as if in greeting
bringing any soul to you,
carried on my own feet,
friendly home!

Homeland!
At the soft sound
the old songs awaken within me,
those that flew from me into the distance;
they call to me full of joy
sounds luring me home:
you alone are peace,
protecting homeland!

Homeland!
Give me back my peace,
that I lost in the distance,
give me blossoming happiness!
Beneath the trees along the brook,
where I was born long ago,
give me shelter overhead,
loving homeland!

LATE FALL (*SPÄTHERBST*)

Grey fog drips quietly down
upon the fields, forest and hedges,
as if the sky were weeping
from some overwhelming sorrow.
Flowers no longer wish to bloom,
birds are silent in the meadows,
the last of the green is even dying,
so crying is well the right thing.

FAMILY PORTRAIT (FAMILIEN-GEMÄLDE)

Grandfather and Grandmother,
were sitting in their hedged garden,
their faces quietly smiling,
on this sunny winter's day.
Our arms entwined, my beloved and I also sat,
our hearts filled with fragrance and song
Like a hedge of flowers in May.
A little brook rustled along rippling out
its meandering song;
Silently the clouds in the sky passed by,
Until they disappeared from view.
Rustling from the trees
the foliage withered and scattered,
And silently passing us time slipped by.
Looking at the younger couple sat the quiet older pair;
Life's mirror image
Stood clear and truly before us:
They looked at us and thought
about beauties from their past;
We looked at them and thought
about the coming, distant future.

THE DANCE (DER TANZ)

Youth are always talking and dreaming,
about dancing, galloping, binging,
suddenly they reach a deceptive goal,
and you hear them sighing and lamenting.
Now a sore throat, now a sick heart,
gone, all of the heavenly bliss,
"but this time my health will return!"
begging the heavens for something hopeful!
Recently, a young girl imagined in sadness,
that her hour had come.
But the wheel of fortune did not stand still,
even though her days are more beautiful.
Therefore friends, raise a glad song,
long live dear Irene!
She often thinks of the wrong fate,
yet it never clouds her cheerful look.

GYPSY SONGS (ZIGEUNERLIEDER)

1. Ho there, Gypsy (He, Ziegeuner)

Ho there, Gypsy, strike the string,
Play the song of the faithless maiden!
Let the strings weep, lament in sad anxiety,
Till the warm tears flow down these cheeks.

2. High towering Rima waves (Hochgetürmte Rimaflut)

High towering Rima waves,
How turbid you are!
By these banks I lament loudly
For you, my sweet!
Waves are fleeing, waves are streaming, rushing
To the shore, to me;
Let me by the Rima banks
Forever weep for her!

3. Do you know when my child (Wisst ihr, wann mein Kindchen)

Do you know when my child is her loveliest?
When her sweet mouth teases and laughs
and kisses me.
Little Maiden, you are mine, fervently I kiss you.
I kiss you.

The good Lord created you just for me!
Do you know when I like my lover best of all?
When she holds me closely enfolded in her arms.
Sweetheart, you are mine, fervently I kiss you,
The good Lord created you just for me alone!

4. Dear God, you know (Lieber Gott, du weisst)

Dear God, you know how often I regretted
The kiss I gave but once to my beloved.
My heart commanded me to kiss her.
I shall forever reflect on the first kiss.
Dear God, you know how often at dead of night
In joy and in sorrow I thought of my dearest one.
Love is sweet, though bitter be remorse.
My poor heart will remain ever, ever, ever, true!

5. The bronzed young fellow (Brauner Bursche)

The bronzed young fellow leads to the dance
His lovely blue-eyed maiden,
Boldly clanking his spurs together.
A Czardas melody begins.
He caresses and kisses his sweet dove,
Whirls her, leads her shouts and springs about;
Throws three shiny silver guilders
On the cymbal to make it ring!

6. Roses three in a row (Röslein dreie in der Kreie)

Roses three in a row bloom so red,
There's no law against the lad's visiting, his girl!
Oh, good Lord, if that were forbidden,
This beautiful wide world would have perished long ago,
to remain single would be a sin!
The loveliest city in Alford is Ketschkemet;
There abide so many maidens sweet and nice.
Friends, go there to choose a little bride;
Ask for her in marriage and then establish your home;
Then empty cups of joy!

7. Do you at times recall (Kommt dir manchmal in den Sinn)

Do you sometimes recall,
My sweet love,
When you once vowed to me with solemn oath?
Deceive me not, leave me not,
You know not how dear you are to me!
Do love me as I love you.
Then God's grace will descend upon you!

8. Hark, the wind laments (*Horch, der Wind klagt*)

Hark, the wind laments in the branches,
Hark, the wind laments in the branches,
mournful and soft;
Sweet love, we must part: good night.
Ah, how gladly I rested in your arms,
But the hour of parting is approaching,
may God protect you.
Dark is the night: not even a small star
gives any light.
Sweet love, trust in God and do not weep;
If our dear God one day leads me back to you,
We will be united forever in love's bliss.

9. Far and wide (*Weit und breit*)

Far and wide, no one looks at me
Far and wide, no one looks at me,
And if they hate me, what is it to me?
Only my beloved, who will love me forever,
Shall kiss me, hold me, and embrace me for eternity.
No star gleams in the dark night;
No flower radiates fragrant splendour at me.
To me, your eyes are starlight flowers
That shine on me so kindly and that blossom
for me alone.

10. The moon veils her face (*Mond verhüllt sein Angesicht*)

The moon veils her face
The moon veils her face,
Sweet love; I am not angry with you.
Were I to afflict you with my anger, tell me,
How could I then love you?
My heart blazes feverishly for you,
Even if no tongue confesses to it,
One moment left absurd by its intoxication,
Another moment, as gentle and earnest as a little dove.

11. Red clouds of evening (*Rote Abendwolken*)

Red clouds of evening move
Across the firmament,
Longing for you, my sweet,
My heart is afire,
The heavens shine in glowing splendour,
And I dream
Only of that sweet love of mine.

AS REAL AS THE SHINING SUN (*SO WAHR DIE SONNE SCHEINET*)

As real as the shining sun,
As real as the weeping clouds,
As real as a flame glows,
As real as the blossoming spring;
So have I felt,
As I wrap you in my arms:
That you love me as I do you,
And I love you as you do me.
The sun may grow dim,
The clouds no longer weep,

And the spring no longer bloom!
Let us embrace
And always feel
That you love me as I do you,
And I love you as you do me.

BELOW THE WINDOW (*UNTER'M FENSTER*)

Who is it outside my chamber door? It's me!
Get out of here, what do you want?
Something really sweet!
You come in the dark like a thief. So arrest me!
So you love me a little?
With all my heart!
And if I open up as you wish? Yes, open!
There goes sleep and quiet! Let me in!
So you're a dove-keeper in a coop?
With my little dove!
Are you going to coo till broad daylight?
Entirely possible!
No, I'll never let you in!
Do it anyway!
So you'll return every day?
With pleasure!
How brazen you are with your demands! So may I?
Promise not to tell a soul!
Of course not!

LONGING (*SEHNSUCHT*)

Water runs day and night, your longing keeps watch.
You consider the past, so very far away.
You look out into the morning light and are alone.
Water runs day and night, your longing keeps watch.

TEASING (*NECKEREIEN*)

In truth, my dear, I want to marry,
And I chose you to be near me,
You will be mine dearest, indeed you will be mine,
even if you don't want that.

"So I'll be a little dove all dressed in white,
I want to escape, I want to fly into the forest,
and not be yours, and not be yours,
not for one single hour."

I've got a flint, it will strike soon,
I'll shoot me a little dove down in the forest;
you will be mine dearest, indeed you will be mine,
even if you don't want that.

"Then I'll be a little fish, a golden one,
and I'll escape in the fresh water;
and not be yours, and not be yours,
not for one single hour."

I've got a net which catches fish very well,
I'll catch me a golden fish in the torrent;
you will be mine dearest, indeed you will be mine,
even if you don't want that.

"Then as quick as a wink I'll be a hare,
and run into the wide field,
and not be yours, and not be yours,
not for one single hour."

ARTIST BIOS



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.

JAVIER ORTIZ has performed with the Amsterdam Concertgebouw, the Netherlands Opera, the Amsterdam Symphony Orchestra, Opera Studio Nederland, and the Chicago Arts Orchestra on tour in Mexico. Recently, he appeared in a condensed off-broadway version of *Nabucco*, headlined and in the film versions of the American Baroque Opera Company's *Dido & Aeneas* and Opera on Tap/Playground Opera's *La Cenerentola*.aUpcoming roles include Somnus and Apollo in Eccle's *Semele* with The American Baroque Opera Company and Victor in *Before Night Falls* with Opera Southwest.



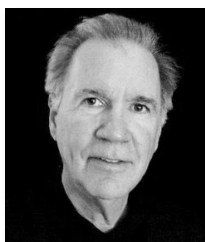
JENNIFER PEREZ holds an MM in vocal performance from the University of New Mexico. Operatic roles: Queen of the Night (*The Magic Flute*), Lucia (*Lucia di Lammermoor*), and *Fior diligi* (*Così fan tutte*). Choral highlights: soloist in Bach's *Easter Oratorio* and *Magnificat*, Handel's *Judas Maccabeus*, 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.



NATASHA STOJANOVSKA Macedonian pianist-composer Natasha Stojanovska has performed solo and chamber music recitals in Europe. South Korea, Haiti and the United States. Most recent projects and performances include the Princeton and Ear Taxi music festivals, he Dame Myra Hess Memorial Concerts, IU South Bend Piano Series and Chatter/Ensemble Music New Mexico. Currently on the faculty of NM School for the Arts, she holds a DMA from Northwestern University, an Artist Diploma and an MMusic from Indiana University South Bend, and a BM from Lynn University Conservatory of Music.

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 MARIANIELLO, EXECUTIVE DIRECTOR



A native of Delaware, LINDA MARIANIELLO 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, & on radio

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

Schubert, Schumann, and Brahms—equally prominent composers of the Romantic era—wrote a significant oeuvre of vocal music, marked by each composer's distinctive style and unique approach to melody, harmony, and text. Tonight's program illustrates these qualities, particularly in the genre of vocal duets and quartets.

Franz Schubert is arguably the classical music world's most celebrated song writer. With more than 600 lieder he established this domestic art form as something worthy of serious attention. Throughout his compositional career, he also wrote partsongs—a catch-all term for shorter, mainly secular mixed-voice pieces—numbering some 130 works, which unfortunately have not gained the same recognition as his lieder. It is music that Schubert himself enjoyed, often shared in Schubertiads, gatherings with friends singing each other's compositions in salons during meetings, celebrations and soirées.

Compared to his quartets for men's voices, the quartets for soprano, alto, tenor and bass occupy a smaller portion of Schubert's songs. Part of the reason is that, in Schubert's Vienna, women did not mix as freely in male company, especially in public meeting places and inns. Thus, apart from sacred choral works, an evening of quartet-singing was largely a male affair. Nonetheless, he left a body of vocal quartets such as the three heard in this program. *An die Sonne (To the Sun)*, D. 439, composed in 1816, with text by Johann Peter Uz (1720–1796); *Die Geselligkeit* (Conviviality) also known as *Lebenslust (Zest for Life)*, D.609, composed in 1818, with text by Johann Karl Unger (1771–1836); and *Der Tanz*, D. 826, begun in 1828, with text by Karl Kolumban Schnitzer von Meeräur (?–1854).

1840 was a consequential year for Robert Schumann. It was the year he married Clara Wieck after a difficult period of rancorous negotiations with her father, and it was also a time of concentrated attention to song writing, for which reason it has been called his "Liederjahr" (Year of Song). One of his achievements in the expansion of the genre was the vocal duet, in which he explored the musical interaction between the male and female voice. Completed on July 2, 1840, *Four Duets*, op. 34, included "Unter'm Fenster" ("Below the Window"), no. 3, a setting of a poem by Robert Burns (1759-1796), in a German translation by Wilhelm Christoph Leonhard Gerhard. The text of the "Familien Gemälde" ("Family Portrait"), the final song in the collection, was written by Anton Alexander von Auersperg (1806-1876) writing as Anastasius Grün.

Another collection composed in 1840 comprised twelve settings of poems by Friedrich Rückert (1788–1866), published in 1842 as *Gedichte aus Liebesfrühling (Poems from the Springtime of Love)*, op. 37. The collection included three lieder by Clara (nos. 2, 4, and 11), published separately as her op. 12. Of the remaining nine works written by Robert, three are vocal duets: two are for soprano and tenor, and one for soprano and tenor or baritone is the final work, "So wahr die Sonne scheint" ("So true as the sun shines"). "Er und Sie" ("He and She") is the second song in *Four Duets* for soprano and tenor, op. 78, written in 1849, with a text by the poet, physician and psychic investigator Justinus Kerner (1786-1862).

Some twenty years younger than Robert Schumann, Johannes Brahms was considered part of the Schumann family, and after Robert died, he remained a close friend of Clara. He had a substantial vocal output, larger, in fact, than his instrumental music. In addition to thirty-one volumes of solo songs and a huge amount of choral music, he wrote six volumes of vocal duets and five collections of vocal quartets. *Three Quartets*, op. 31, composed in 1859 and 1863, were conceived as vocally interrelated musical works. Brahms thought very highly of this collection; he included them on the program of several important public concerts which he himself organized, elevating them above the realm of amateur music-making in private domestic settings. The text of the second work, "Neckereien" ("Teasing"), by Josef Wenzig (1807–1876), was based on an anonymous Moravian folksong. In this work, the men's and women's voices alternate forming a dialogue in which the women cleverly deflect the men's efforts to win their hearts. In August that year, Selmar Bagge, senior editor of *Allgemeine Musikalische Zeitung* (*General Musical Newspaper*), wrote: "All three quartets...can be recommended to music lovers for the unusualness of their form, their unique contents, and their interesting treatment."

On Christmas Eve of 1863, during his first winter in Vienna after permanently relocating from his native Hamburg, he began composing "An die Heimat" ("To my Homeland"), the first work in *Three Quartets*, op. 64, published in 1874. The text by Otto Inckermann (1823–1862) under the nom de plume C. O. Sternau is an ode to the poet's unnamed homeland, reflecting the composer's longing for his birthplace. Nothing in this work suggests multiple voices or pairs of voices; rather, it is a motet-like piece of grandiose structure, with two highly contrapuntal verses framing a central section.

Four Quartets, op. 92, comprised unrelated songs composed between 1877 and 1884. The first piece, "O schöne Nacht" ("O Beautiful Night!") was set to a text adapted from a Hungarian source by Georg Friedrich Daumer (1800–1875). The librettist of the second song, "Spätherbst" ("Late Autumn") was Hermann Allmers (1821–1902), and Friedrich Hebbel (1813–1863) wrote the text for the third song, "Abendlied" ("Evening Song"). "O schöne Nacht" was first performed on January 28, 1885 in Krefeld, west of the River Rhine; "Spätherbst" and "Abendlied" were first performed on February 4, 1889, in Frankfurt. The complete cycle was first performed in the Large Gürzenich-Saal Hall in Cologne in December 1884.

Brahms's *Zigeunerlieder* (Gypsy songs) were released in two separate publications: eleven songs as op. 103 and four additional songs as the last works of *Six Quartets*, op. 112. The original Hungarian texts were translated into German by one Fräulein Witzel, a nanny in the employ of Viennese businessman Hugo Conrat (1845–1906), a member of Brahms' circle in Vienna. (It should be noted that for Brahms and others at the time, "Hungarian" and "Gypsy" were virtually interchangeable, thus the title of the collection.) Conrat rewrote the translated texts into rhymed verses, which he published in 1887 with the original folk melodies and piano accompaniments by Zoltán Nagy, and shared them with Brahms during the composer's winter holiday in Budapest. The composer selected eleven songs and set them as vocal quartets in 1887–1888. He wrote four more Gypsy songs in 1891, and for no apparent reason published them with two settings of poems by Franz Theodore Kugler (1808–1858) with no connection to the others as *Six Quartets*, op. 112. The first quartet, "Sehnsucht" ("Longing"), is heard in this program.

Zigeunerlieder has been seen both as a vocal counterpart of his *Hungarian Dances* (WoO1) as well as an exotic counterpart of his *Liebesliederwalzer*, opp. 52 and 65. Like the two sets of *Liebeslieder* waltzes, they are a sequence of shorter vocal quartet pieces in a single meter with a unified text source; and like the *Hungarian Dances*, they celebrate the *csárdás*, the dance in 2/4 time closely associated with Liszt's *Hungarian Rhapsodies*.

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The New Mexico Bach Society presents Bach's St. John Passion

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 Santa Fe Arts & Culture Department)

Artist Chamber Series I: Vocal Duets & Quartets

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 sponsorships: Peter Merrill & Ruth Wallack, Norman and Suzanne George)

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

(Sponsored by Mike Middleton, Peter Merrill & Ruth Wallack, Santa Fe Arts & Culture Department)

Artist Chamber Series III: Music for Soprano, Clarinet, Viola & Piano

Saturday, Apr. 5, 2025 at 7:00 pm ~ Unitarian Universalist Church, Santa Fe

Season Finale Opera Concerts

Friday, June 6, 2025 at 7:00 pm ~ Unitarian Universalist Church, Santa Fe

(Sponsored by Norman and Suzanne George)

Sunday, June 8, 2025 at 5:30 pm ~ Hope in the Desert Episcopal, Albuquerque

(Sponsored by Dean Yannias)

Period Instrument Collaboration with BWV of Albuquerque

Friday, June 27, 2025 A Movable Sol event in Albuquerque

(Sponsored by Movable Sol)

Sunday, June 29, 2025 ~ Trinity on the Hill Episcopal Church, Los Alamos

(Sponsored by the NMPAS Board of Directors)

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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