



# NEW MEXICO PERFORMING ARTS SOCIETY

Franz Vote, Artistic Director and Conductor

Thirteenth Season 2024-2025

## ANNUAL BACH SOCIETY CONCERTS



CANTATA 21 “ICH HATTE VIEL BEKÜMMERNIS” AND  
“CANTATA OF PRAISE” BY AARON ALTER

Saturday, March 22, 2025 ~ 7:00 pm

Unitarian Universalist Church, 107 Barcelona Road, Santa Fe

Sunday, March 23, 2025 ~ 5:30 pm

Hope in the Desert Episcopal Church, 8700 Alameda NE, Albuquerque

*Sponsored by Mike Middleton, NMPAS Annual Fund  
and Santa Fe Arts & Culture Department*

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**NEW MEXICO PERFORMING ARTS SOCIETY**  
**Annual Bach Society Concerts**

Saturday, March 22, 2025 ~ 7:00 pm

Unitarian Universalist Congregation, 107 Barcelona Road, Santa Fe

Sunday, March 23, 2024 ~ 5:30 pm

Hope in the Desert Episcopal Church, 8700 Alameda NE, Albuquerque

**Program**

Cantata 21 "Ich hatte viel Bekümmernis"

Johann Sebastian BACH  
(1685-1750)

**Part One**

1. Sinfonia
2. Chorus
3. Aria (S)
4. Recitative (T)
5. Aria (T)
6. Chorus

**Part Two**

7. Recitative (S/B)
8. Aria (S/B)
9. Chorale (T/S)
10. Aria (T)
11. Chorus

*~ Intermission ~*

*World Premiere*

Cantata of Praise

Aaron ALTER  
(born 1955)

1. Chorus
2. Recitative for Soprano
3. Aria for Soprano
4. Arioso for Tenor
5. Blues for Alto
6. Chant for Bass
7. Finale (Chorus)

**NEW MEXICO BACH SOCIETY CHORALE and ORCHESTRA**

Franz Vote, *Artistic Director & Conductor*

Hannah Stevens and Camille Tierney, *sopranos*  
Patricia Henning, Kehar Koslowsky and Melissa Riedel, *altos*  
Gregory Gallagher and André García-Nuthmann, *tenors*  
Javier Ortiz and Andrew Paulson, *basses*

**NEW MEXICO BACH SOCIETY ORCHESTRA**

Linda Marianiello, *flute* Elaine Heltman, *oboe* Josh Petersen, *clarinet*  
Lisa Grodin, *concertmaster* Carla Kountoupes, *violin 2* Lisa Di Carlo, *viola*  
Joel Beckett, *cello* Bob Barney, *double bass*  
Joshua Pielemeier, *piano*

Text Translations: Cantata 21 "Ich hatte viel Bekümmernis"

PART ONE

Chorus

I had great distress in my heart;  
but your comforting refreshes my soul.

Aria (S)

Sighs, tears, worries, distress,  
anxious longing, fear and death  
gnaw at my oppressed heart.  
I undergo misery, pain.

Recit (T)

How is it, my God, that you  
in my distress,  
in my fear and trepidation  
have completely turned from me?  
Oh! do you not recognize your child?  
Oh! do you not hear the lament  
of those, who are akin to you  
by covenant and allegiance?  
You were my desire  
but have become cruel to me;  
I search for you in all places,  
I call out and cry for you.  
Yet my woe and alas!  
now appear completely unnoticed by you.

Recitative (T)

Streams of salty tears  
accompany the floods, ever rushing by.  
Storm and waves batter against me,  
and this sea full of tribulation  
will weaken me of spirit and life,  
mast and anchor will break,  
here I will sink to the bottom,  
there I peer into the throat of hell.

Chorus

Why are you troubled, my soul,  
and so restless within me?  
Wait upon God;  
for I will yet thank him,  
as he is help unto my countenance  
and is my God.

PART TWO

Recitative (S/B)

SOUL  
Oh Jesus, my rest,  
my light, where do you linger?

JESUS

O Soul, behold! I am beside you.

SOUL

Beside me?

JESUS

Here is indeed full night!  
I am your devoted friend  
who also watches in the dark  
where great harm exists.

SOUL

Break forth with your brilliance  
and light of comfort!

JESUS

The hour has already come  
in which your crown of conflict  
will turn into sweet refreshment for you.

Duet (S/B)

SOUL

Come, my Jesus, and refresh  
and cheer at your appearing  
this soul, which shall die  
and not live  
and in its den of misfortune  
completely rot away.

I must ever drift in woe,  
yea, oh yea, I am forlorn!  
Nay, oh nay, you despise me!

Oh, Jesus, sweeten me throughout, soul  
and heart!

Yea, oh yea, I am forlorn!  
Come, my Jesus, and refresh me  
by your grace appearing!

## JESUS

Yes, I come and refresh  
you by my grace appearing.  
Your soul, it shall live and not die,  
here, outside this den of wounds  
you shall inherit salvation through  
this juice of the vine.

Nay, oh nay, you have been chosen!  
Yea, oh yea, I love you!  
Retreat you worries, vanish you pains!  
Yea, I come and refresh you by my  
grace appearing.

### Chorus

Now be once more at peace, my soul,  
for the Lord does good for you.

Of what help to us are these heavy worries  
of what help to us our woes and alas?  
Of what help is it when we moan  
each morning over our hardships?  
We make our burden and suffering  
only greater through such grief.

Do not think while in the heat of  
tribulation  
that you are abandoned by God,  
and that seated in the lap of God  
are those constantly fed by good fortune.  
The time to follow will alter much  
and reveal to each his purpose.

### Aria (T)

Rejoice soul, rejoice heart,  
retreat now worries, vanish you pains.  
Transfigure yourself weeping into wines  
of plenty,  
my groaning will now become exultation!  
The purest of candles burns and enflames  
love, a comfort to soul and breast,  
for Jesus comforts me with heavenly delight!

### Chorus

The Lamb which was slain  
is worthy to assume power and wealth  
and wisdom and strength  
and honor and praise and glory.  
Glory and honor and praise and might  
be to our God from everlasting to  
everlasting, Amen, Alleluia!

## CANTATA OF PRAISE

*The text consists of selections from Psalms 118 and 150 by Mary Sidney Herbert from The Sidney Psalter (1599), with some Hebrew text from the original Biblical Psalm and quotes from the King James Bible.*

### 1st Movement

#### (Chorus)

Oh, laud the Lord, the God of hosts  
commend,  
Exalt his pow'r, advance his holiness:  
With all your might lift his almightiness;  
Your greatest praise upon his greatness  
spend.

Make trumpet's noise in shrillest notes  
ascend;

Make lute and lyre his lovèd fame  
express:

Him let the pipe, him let the tabret bless,  
Him organs' breath, that winds or waters  
lend. *(from Psalm 150)*

The Lord is good, you see and know;  
Acknowledge then and praise him so:  
For so his bounty it extendeth,  
No age can say, 'Lo, here it endeth.'  
Thou chosen Israel always,  
With me be prest the same to say:  
You that of sacred Aaron came,  
Be prest with me to say the same:  
For so his bounty it extendeth,  
No age can say, 'Lo, here it endeth.'  
And you his fearers all the rest,  
The same to say with me be prest:  
*(from Psalm 118)*

For His mercy endureth forever.  
*(from the King James Bible)*

Yom-ru nah yee-ray Ha-Shem,  
Ki li-oh-lahm khas-doh.

*(verse four from the original Hebrew, transliterated  
by Aaron Alter)*

I sometime straitened lay in thrall:  
So lying, I on God did call,  
God answer gave me, when I callèd,  
And me enlarging, me unthralled.

2nd Movement

(Recitative for Soprano):  
Ha-Shem doth my party take;  
Should fear of man then cause me quake?  
Nay, with my friends with God is placèd,  
How can my foes but be disgracèd?  
*(from Psalm 118)*

3rd Movement

(Aria for Soprano):  
More safe it is on God to stay,  
Than confidence on man to lay:  
More safe who God his refuge taketh,  
Than he who kings his succour maketh.  
They me environed yet anew,  
And swarming fast like bees they flew.  
As fire in thorns they quickly quailèd,  
So to their wrack his name prevailèd.  
*(from Psalm 118)*

4th Movement

(Arioso for Tenor)  
You righteous troop with me rejoice,  
Consort with mine your joyful voice:  
*(from Psalm 118)*

5th Movement

(Blues for Alto)  
Say, 'Praised his hand, yea, double  
praisèd,  
Be his strong hand so highly raisèd.  
*(from Psalm 118)*

6th Movement

(Chant for Bass)  
For be assured I shall not die;  
But live God's works to testify:  
Who though he sore did scourging  
pain me  
He hath but scourged, he hath not  
slain me.  
*(from Psalm 118)*

Who opens to me Justice gate?  
I ent'ring may God's praise relate.  
This gate unto Ha-Shem showeth  
By this to him the righteous goeth.

7th Movement

(Finale: Chorus)  
Here, here, O Lord, I will thee praise,  
Who didst my life to safety raise:  
The stone the builders erst refusèd,  
In corner now is laid and usèd.  
This workmanship in deed divine  
Doth in our eyes with wonder shine.  
God made this day, he did us send it,  
In joy and mirth then let us spend it.  
Oh, help us, Lord, oh, help we say,  
Oh, prosper, prosper us we pray.  
Blest in thy name who coming rideth,  
Blest in thy house who dwelling bideth:  
Thy house, Lord, mighty God, whence we  
Both have our light and sight to see:  
O God, my mighty God thou art,  
And I to thee will praise impart:  
O God, thou art my God, and ever  
I will extol thee, ceasing never.  
*(from Psalm 118)*

Let ringing timbrels so his honour sound,  
Let sounding cymbals so his glory ring,  
That in their tunes such melody be found,  
As fits the pomp of most triumphant king.  
Conclude: by all that air or life enfold,  
Let high Ha-Shem highly be extolled.  
*(from Psalm 150)*

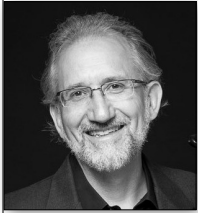


*Text is from The Sidney Psalter, The Psalms of Sir Philip and Mary Sidney, Oxford University Press (2009)*

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## ARTIST BIOS

**BOB BARNEY** started his career at age thirteen when he auditioned for the Fort Worth Symphony Orchestra and was accepted. He went on to attend the Interlochen Arts Academy, winning the concerto competition, and receiving the Young Artist Award upon graduation. He was a principal player at the Grand Teton Music Festival for fifteen summers, and principal bass of the Baltimore Symphony Orchestra for thirty-seven years before moving to Santa Fe.



**JOEL BECKTELL** performs regularly with NMPAS. Currently assistant principal cellist of the Santa Fe Symphony and a member of the ProMusica Chamber Orchestra of Columbus, he previously served as principal cellist of the Austin Symphony and Santa Fe Pro Musica, and as a member of the Buffalo Philharmonic. He is a founding member of REVEL, Movable Sol, and the baroque ensemble BWV.

**GREGORY GALLAGHER** has appeared in twenty different roles in over forty different productions of opera and musical theater worldwide. His awards include the Polyphony: Voices of New Mexico Award and an Encouragement Award from the Metropolitan Opera. He holds degrees in vocal performance from Cedarville University (BM) and Louisiana State University (MM, DMA). He currently serves as the Director of Worship and Music at St. Stephen's United Methodist Church in Albuquerque.



**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.

**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. Since moving to Santa Fe in 2021, she has performed in the free MarketMusic series spearheaded by Several Friends. She studied at Oberlin Conservatory and earned a master's degree on a fellowship at Eastman School of Music.





**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. She has also appeared with the New Mexico Woodwind Quintet and the Santa Fe Opera.

**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.



**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.

**CARLA KOUNTOUPES** has performed with Santa Fe Symphony, Arizona Opera, Santa Fe Pro Musica Chamber Orchestra, and Piazzolla da Camera Piano Trio, as well 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](http://www.ckviolin.com)



**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](http://www.youtube.com/channel/UCU1N0k9J-Uw4gn8OsJVe_YA).



**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*. Upcoming roles include Somnus and Apollo in Eccle's *Semele* with The American Baroque Opera Company and Victor in *Before Night Falls* with 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, Jacksonville symphonies, and Tallahassee Symphony in *Carmina Burana*, Dvořák's *Te Deum*, *Messiah*, and Beethoven's *Ninth*.

Based in Albuquerque, **JOSH PETERSON** currently plays with the El Paso Symphony Orchestra and gives masterclasses at the University of Texas at El Paso. He has appeared with the San Juan Symphony, Santa Fe Symphony, New Mexico Philharmonic, Concordia Wind Orchestra, and the Ay! Clarumba Clarinet Quartet. He maintains a clarinet studio and teaches students all across New Mexico. He holds a master's degree from the University of New Mexico and a bachelor's degree from Kansas State University.



**JOSHUA PIELEMEIER** performs widely as a soloist as well as collaboratively with choirs, ensembles, singers, and instrumentalists. He recently performed at the 2024 Oracle Chamber Music Festival, and toured to Las Vegas with the Arizona State University Wind Symphony. He pursued academic studies in piano performance at the Eastman School of Music, University of Arizona, and Arizona State University, where he obtained his Master's of Music in Performance, with a Concentration in Collaborative Piano.

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.



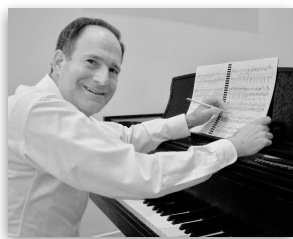


**HANNAH STEPHENS** recently performed Mahler's Fourth Symphony with the New Mexico Philharmonic Orchestra and Gorecki's *Symphony of Sorrowful Songs* with the Albuquerque Philharmonic Orchestra. Some highlights of her operatic career include the Queen of the Night, *Musetta*, and *Gilda*. She enjoys the challenge of contemporary music and works with several composers on new works. Born in the United Kingdom, she received her Master's degree in Vocal Performance from Indiana University, studying with Carlos Montané, and her Bachelor's from the University of New Mexico, studying with Marilyn Tyler.

**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.



#### COMPOSER AARON ALTER



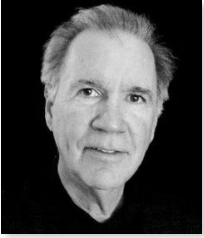
The musical background Aaron Alter, a native of Chicago, was a product of the rich musical life that he found growing up in the Windy City. Aaron received his Bachelor of Music degree from Northwestern University, where he studied piano with Frances Larimer and Gui Mombaerts, and composition with Lynden DeYoung and David Noon. He received his Master of Fine Arts Degree from Princeton University, where he studied with Milton Babbitt and Jim Randall. While at Princeton, he received a fellowship from the Boston Symphony's Tanglewood

Festival as well as a grant from the New York State Council for the Arts' "Meet the Composer" program. His composition *Rhapsody III* for soprano voice and various instruments was performed at Tanglewood and in New York.

Aaron's new music, which he calls his "New Beginning" is an exploration of a style and energy that defies categorization. Works such as "Solar Rays" and "Vanilla, Chocolate and Strawberry" exist in Classical ensemble and Jazz Big Band versions. Aaron's music has won numerous awards, among them, the Global Music Awards and the American Prize. He is a regular contributor to the repertoire of the New Mexico Performing Arts Society; flutist Iwona Glinka; Steinway artist Susan Merdinger; Cracow Duo; ÉxQuartet; pianist Vania Pimentel; and Composers Concordance in New York. His discography can be found on the Sarton, Phasma Music and Composers Concordance labels. He has served as Chair of the Carlsbad (California) Arts Commission, and he is currently on the Executive Board of the Carlsbad Friends of the Arts.

For more information, please visit his website <https://aaronalter.com>

**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.

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## ABOUT THE PROGRAM

Bach's cantata, "Ich hatte viel Bekümmernis" ("I've had much sorrow"), was probably written in 1713 as an audition piece for a position in Halle. But given a raise in salary, he chose to remain in Weimar and on March 2, 1714, he became concertmaster, whose duties included composing a cantata every month. What appears to be the first version of cantata, performed in the court chapel of Schloss Weimar on the Third Sunday after Trinity, June 17, 1714, may have incorporated the audition piece (which was what may have been performed at a memorial service of a high official's wife in the church of Sts. Peter and Paul in Weimar on October 8, 1713). Bach in the autograph score also designated it as a cantata "for any occasion."

In 1717 Bach accepted a position in Köthen, where in 1720 he revised the cantata to apply for the position of organist at the church of St. Jacobi (St. James) in Hamburg. Bach lost the position because he did not agree to the required marriage to the pastor's daughter. In 1723 Bach became Thomaskantor in Leipzig, and that year he performed BWV 21 in its current form: eleven movements including an opening sinfonia. The court poet, Salomon Franck, was most likely the author of the text; he and Bach had collaborated for most of the Weimar cantatas. Included are four Biblical quotations from three Psalms and the Book of Revelation, and two stanzas from Georg Neumark's 1641 hymn, "Wer nur den lieben Gott lässt walten" ("He who allows dear God to rule him").

The initial chorus begins with the cantata's title, "Ich hatte viel Bekümmernis in meinem Herzen" ("I've had much sorrow in my heart"), the main theme of the work. The soprano aria that follows, "Seufzer, Tränen, Kummer, Not" ("Sighs, tears, worries, distress") expands on the distress: "fear and death" cause the speaker "misery and pain." The tenor recitative, "Wie hast du dich, mein Gott" ("How is it, my God") and aria, "Bäche von gesalznen Zähren" ("Streams of salty tears") lament how God has ignored the speaker's distress. The following chorus counsels: "wait upon God" who offers comfort. This ends the first half.

The second half opens with a dialogue between Soul (soprano) and Christ (bass), who announces that "the hour has come" in which the conflict "will turn into sweet refreshment." The dialogue continues in the duet between the same two characters. The chorus then counsels peace and reassures Soul that God has not abandoned it. The tenor aria counsels "Rejoice soul, vanish your pains" for Jesus offers comfort. The concluding chorus proclaims "Glory and honor" to God.

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*Cantata of Praise* is a setting of the poetic interpretation of Psalms 118 and 150 by the Elizabethan poet Mary Sidney Herbert, from her book *The Sidney Psalter* from around the year 1599, with some added text from Psalm 118 in the original Hebrew and from The King James Bible.

The structure of *Cantata of Praise* is similar to many of Bach's sacred cantatas. It is in seven movements with the full chorus and instrumental ensemble in the first and last movements (Movements 1 and 7) and solo voices with varying groups of instruments in the other movements. Movements 2 and 3 feature the Soprano voice, Movement 4 features the Tenor voice, Movement 5 features the Alto voice and Movement 6 features the Bass voice. All the movements are separated with a customary short pause, with the exception of Movement 6, which proceeds into Movement 7 without a pause.

The music in *Cantata of Praise* displays a wide range of influences in its seven movements. In addition to the influences of Bach's sacred cantatas, you'll hear influences of Gregorian Chant, Jewish Chant, Renaissance sacred music, the Blues, Latin Jazz, Modal Jazz and "Classic" Rock.

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July 1, 2023 through March 15, 2025

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## NMPAS THIRTEENTH SEASON 2024-2025

### **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, the NMPAS Annual Fund and 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

*(Sponsored by Century Bank)*

### **Season Finale Opera Concerts**

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

*(Sponsored by Norman and Suzanne George, Peter Merrill & Ruth Wallack and Bernhard Holzapfel in Memory of Barbara Holzapfel)*

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

Sunday, June 29, 2025 ~ Trinity on the Hill Episcopal Church, Los Alamos  
*(Sponsored by the NMPAS Board of Directors)*

**Visit [NMPAS.org](http://NMPAS.org) for updates on ALL events**

## 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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