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Franz Vote, Artistic Director and Conductor

Thirteenth Season 2024-2025

ARTIST CHAMBER SERIES III



MUSIC FOR SOPRANO, CLARINET,
VIOLA & PIANO

Saturday, April 5, 2025 ~ 7:00 pm

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NEW MEXICO PERFORMING ARTS SOCIETY

Artist Chamber Series III

Saturday, April 5, 2025 ~ 7:00 pm

Unitarian Universalist Congregation, Santa Fe

Program

Trio in E-flat Major, K. 498 (Kegelstatt)
for Clarinet, Viola & Piano

Andante

Menuetto

Rondeaux: Allegretto

Wolfgang Amadeus MOZART
(1756-1791)

4 Songs for voice and violin, op. 35

Jesu Sweet

My soul has nought but fire and ice

I syng of a mayden

My lemon is so true

Gustav HOLST
(1874-1934)

Shepherd on the Rock in D Minor, D. 965
for Soprano, Clarinet & Piano

Franz SCHUBERT
(1797-1828)

- INTERMISSION -

Duo for Clarinet and Violin, op. 14

Georg-Friedrich FUCHS
(1752-1821)

Two Songs for Voice, Viola and Piano, op. 91

Gestillte Sehnsucht

Geistliches Wiegenlied

Johannes BRAHMS
(1833-1897)

8 Pieces for clarinet, piano, viola, op. 83

Max BRUCH
(1838-1920)

Ave Maria, CG 89

Charles GOUNOD
(1818-1893)

Jennifer Perez, *soprano*

Daniel Schwab, *clarinet*

Oksama Filatova, *violin & viola*

Haewon Yang, *piano*



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TEXTS & TRANSLATIONS

Four Songs for Voice and Violin, op.35
Poems from *A Medieval Anthology*

1

Jesu Sweet, now will I sing
To Thee a son, of love longing;
Do in my heart a quick well spring
Thee to love above all thing.
Jesu Sweet, my dim heart's gleam
Brighter than the sunnèbeam!
As thou wert born in Bethlehem
Make in me thy lovèdream.
Jesu Sweet, my dark heart's light
Thou art day withouten night;
Give me strength and eke might
For to loven Thee aright.
Jesu Sweet, well may he be
That in Thy bliss Thyself shall see:
With love cords then draw Thou me
That I may come and dwell with Thee.
(*Eke = also*)

2

My soul has nought but fire and ice
And my body earth and wood:
Pray we all the Most High King
Who is the Lord of our last doom,
That He should give us just one thing
That we may do His will.

3

I sing of a maiden
That matchless is.
King of all Kings
Was her Son *iwis*.
He came all so still,
Where His mother was
As dew in April
That falleth on the grass:
He came all so still,
To His mother's bower
As dew in April
That falleth on flower.

He came all so still,
Where His mother lay
As dew in April
That formeth on spray.
Mother and maiden
Was ne'er none but she:
Well may such a lady
God's mother be.
(*iwis = certainly*)

4

My Leman is so true
Of love and full steadfast
Yet seemeth ever new
His love is on us cast.
I would that all Him knew
And loved Him firm and fast,
They never would it rue
But happy be at last.

He lovingly abides
Although I stay full long
He will me never chide
Although I choose the wrong.
He says 'Behold, my side
And why on Rood I hung;
For my love leave thy pride
And I thee underfong'.

I'll dwell with Thee believe,
Leman, under Thy tree.
May no pain e'er me grieve
Nor make me from Thee flee.

I will in at Thy sleeve
All in Thine heart to be;
Mine heart shall burst and cleave
Ere untrue Thou me see.

(*Leman = lover (Christ);
underfong = take back*)

Two Songs for Voice, Viola and Piano, op. 91

GESTILLTE SEHNSUCHT

Text: Friedrich Rückert (1788-1866)

Stilled longing

Steeped in a golden evening glow,
how solemnly the forests stand!
In gentle voice the little birds
breathe
into the soft fluttering of evening
breezes.

What does the wind whisper, and
the little birds?
They whisper the world into
slumber.

You, my desires, that stir
in my heart without rest or peace!
You longings that move my heart,
when will you rest, when will you
sleep?

By the whispering of the wind,
and of the little birds,
you yearning desires, when will
you fall asleep?

Alas, when no longer into the
golden distance
does my spirit hurry on
dream-wings,
when no more on the eternally
distant stars
does my longing gaze rest;
then the wind and the little birds
will whisper away my longing,
along with my life.

GEISTLICHES WIEGENLIED

Text: Emanuel Geibel (1815-1884) after
Lope Felix de Vega Carpio (1562-1635)

Spiritual Lullaby

You who hover
around these palms
in night and wind,
you holy angels,
silence the treetops!
My child is sleeping.

You palms of Bethlehem in the
roaring wind,
how can you today
bluster so angrily!
O roar not so!
Be still, bow softly and gently;
silence the treetops!
My child is sleeping.

The child of heaven endures the
discomfort,
oh, how tired he has become
of earthly sorrow.
Oh, now in sleep, gently softened,
his pain fades,
silence the treetops!
My child is sleeping.

Fierce cold comes rushing,
how shall I cover the little child's
limbs?
O all you angels,
you winged ones
wandering in the wind,
silence the treetops!
My child is sleeping.

ARTIST BIOS



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.

DANIEL SCHWAB is principal clarinetist of the Santa Fe Community Orchestra. He has performed with the Ahrensburg Symphony (Germany), Berkeley Lyric Opera and Santa Fe Symphony. He pursues a speech- and singing-inspired approach to articulation and expression and his pedagogy integrates aspects of yoga and mindfulness. He is an advocate of nature-inspired urban planning with a Master's degree from the Technical University of Berlin.

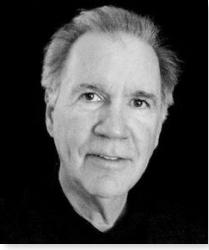


OKSANA FILATOVA spent thirty years as a member of the Ternopil Philharmonic Symphony and Chamber Orchestra. She also played with the Drama Theater Orchestra of Ukraine and with different quartets, trios and duos performing on cruise ships to various European countries, South Korea, and the USA. In addition, 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 NMPAS.

Korean-born **HAEWON YANG** champions works from familiar canon as well as new works in world premieres. Her performing schedule regularly features a mix of solo, chamber, and concerto repertoire. A debut album of the piano music of Harry Bulow is set to be released through PARMA records in 2025. Haewon holds a Doctor of Music in Piano Performance from Indiana University and is currently teaching at the University of New Mexico Los Alamos. *Haewonyang.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*.

LINDA MARIANIELLO, EXECUTIVE DIRECTOR AND FLUTIST



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, and on radio for WNYC-New York and many PBS stations.

Linda is featured on numerous CDs for the Bavarian Radio Studios and the MSR record label, including a commissioned CD for the American Music Research Center at the University of Colorado. She has also founded chamber music groups in Munich (the Con Brio Chamber Ensemble), Chicago (The Chicago Fine Arts Chamber Players), and the New England Trio. She has taught and performed at many universities (Yale, Cornell, nsin, 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.

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ABOUT THE PROGRAM

The clarinet was first introduced in the orchestra by Jean-Philippe Rameau for his opera *Zoroastre* (1749). A good share of its repertoire has stemmed from the friendships that certain great composers had with the virtuoso clarinetists of the orchestras they directed. Beginning at the end of the 18th century, Anton Stadler, an Austrian virtuoso of the Hofkapelle, the Viennese court orchestra, inspired Mozart's works for clarinet. In the next century, Richard Mühlfled inspired Brahms to come out of retirement to his final works featuring the clarinet.

Mozart composed the "Kegelstatt" Trio, K. 498, in Vienna on August 5, 1786, the date not in the composer's hand, but confirmed from his own notebook of works. No composer before Mozart had written for this combination of instruments. The work was dedicated to one of his students, Franziska von Jacquin. Mozart was close friends with the Jacquin family, to whom he dedicated a number of works. In his list of works, Mozart simply identified the work as "*Ein Terzett für klavier, Clarinett und Viola*" (A trio for piano, clarinet and viola). The trio was published in 1788 by Artaria, transcribed—probably with Mozart's consent—for violin, viola and piano, and the original clarinet part was described as an "alternative part." It was first performed in the von Jacquin residence with Anton Stadler on the clarinet, Mozart on the viola, and Franziska on the piano.

There is no evidence that Mozart gave any nickname to the K. 498 trio; the moniker *Kegelstatt* first appears ascribed to the K. 498 trio in Ludwig von Köchel's 1862 thematic catalogue of Mozart's music. The German word *Kegelstatt* means "a place where skittles was played." Skittles was a game with wooden pins typically nine in number, set up at the end of an alley to be bowled down with a wooden ball or disk. The story goes that Mozart often composed music while playing skittles (*Kegeln* in German) game and the place (*statt*) where one plays it generated the nickname. Mozart composed two other works featuring the instrument—the Clarinet Quintet and Clarinet Concerto, thereby helping to increase the popularity of what was still a fairly new instrument at the time.

Gustave Holst's oeuvre covers a range of genres, but nothing achieved the success of *The Planets* (1920), the orchestral suite for which he is best known. He was inspired by the English folksong revival of the early 20th century, and his encounter with Purcell's *Dido and Aeneas* led him to search for a "musical idiom of the English language." He pursued a career as a composer, studying at the Royal College of Music under Charles Villiers Stanford. To support himself he played the trombone professionally and later taught at Morley College and St. Paul's Girls' School. He conducted the Boston Symphony Orchestra in three concerts featuring his works, and for a short period he taught at Harvard and lectured on Haydn at the Library of Congress. With the exception of *The Planets* and a handful of other works, his music was generally neglected until the 1980s, when much of his output became available in recordings.

One evening in the church at Thaxted, Holst heard one of his Morley College students, Christine Ratcliffe, singing and accompanying herself on the violin. In 1916 he established a festival in the church for singers, the same year that he began to compose op. 35, finishing it the following year. Holst said of these songs that at last he had learned to write "a tune at one with the words." Three of the songs were first performed in the church in 1917. The anonymous texts were taken from *A Medieval Anthology being lyrics and other short poems, chiefly religious, collected and modernized* by Mary Gertrude Segar, published in 1915. The songs are set in the Aeolian and Phrygian modes. The former is considered the most commonly used minor mode in Western music; while the latter can sound more exotic or dramatic and is often used in genres like folk music where a unique character is desired.

It has been conjectured that Schubert's inspiration for *Der Hirt auf dem Felsen* (The Shepherd on the Rock) was Sextus's aria, "Parto, Parto," in Mozart's opera seria *La Clemenza di Tito* (1791). Whether true or not, as early as 1815 Schubert had composed an Offertorium in C (D. 136) which combines the soprano voice with a clarinet obbligato. He was already in love with how the clarinet could shadow and echo the singers in a number of his own most beautiful opera arias and duets. *Der Hirt auf dem Felsen* was Schubert's penultimate composition, written as a belated response to a request from his friend, the operatic soprano Anna Milder-Hauptmann. She had requested a showpiece that would allow her to express a wide range of feelings, and he wrote it as thanks for her attempts to stage one of his operas in Berlin. She received a copy of the score from Schubert's brother Ferdinand in September 1829, and the work was published a year and a half after Schubert's death. The soprano sang it for the first time at the House of the Blackheads in Riga, Latvia, on February 10, 1830. Schubert carefully chose a combination of texts by Wilhelm Müller (the poet of *Die schöne Müllerin* and *Winterreise*) and a middle movement with words by (in all probability) Helmina von Chézy, a German journalist, poet and playwright.

German composer and conductor Georg-Friedrich Fuchs studied with Haydn. Born into a family of clarinetists, he learned to play clarinet, bassoon, and French horn. In Zweibrücken he was director of the military music corps and worked as an instrumental teacher and composer. He went to Paris in 1784, taught at the Paris Conservatory, and was an arranger for several music publishers in Paris. He joined the band of the Garde Nationale and taught music theory and clarinet. Fuchs mostly wrote for wind instruments, often including the clarinet as a solo instrument. His chamber music includes *Six Trios for 3 Clarinets* (1803–1805); *Quartet in B major* for clarinet, violin, viola and cello; *Trio Concertant* in G minor op. 64, no. 3 for clarinet, violin, violoncello; and *Three duos* op. 19 for flute and clarinet.

Johannes Brahms wrote *Two Songs for Voice, Viola and Piano*, op. 91, for his friends, violinist Joseph Joachim and his wife, contralto Amalie Schneeweiss. The second song, "Geistliches Wiegenlied" (Sacred Lullaby) was actually composed in 1863, as a wedding gift to the couple. First in the order of composition, it is set to a poem by Emanuel Geibel paraphrased after a song by the Spanish playwright, poet and novelist Lope de Vega. When the marriage faltered because of Joachim's paranoid delusions about an affair between his wife and Fritz August Simrock, Brahms' publisher,

the composer wrote the first song, "Gestillte Sehnsucht" (Extinguished Longing), a setting of three stanzas from Rückert's poem of the same name published in 1816. Op. 91 was first performed publicly on January 30, 1885, in an evening of chamber music to celebrate the foundation of the *Singverein*. The singer was contralto Auguste Hohenschild, the violist Alwin von Beckerath, with the composer on the piano.

Despite a catalog of admirable works across all genres (opera, choral music, symphonies, concerti, and chamber music), German composer Max Bruch is today remembered primarily for his immensely popular Violin Concerto no. 1 in G Minor, Op. 26 (1866). During his lifetime, Bruch was known mostly as a composer of choral music and for his decades of service as musical director, conductor and composition teacher. By the end of WWI his music was regarded as conservative if not old-fashioned with its 19th-century aesthetic, compared with the expressionist, atonal and Dadaist tendencies of the modernist 1920's. During the Nazi Regime, Bruch's music was posthumously banned due to his questionable association with such topics as the Jewish Kol Nidrei. Bruch wrote a sextet, a piano trio, two string quartets, three string quintets and a late string octet, but his most well-known chamber work is the *Eight Pieces for Clarinet, Viola and Piano*, op. 83 (1910). They were composed for his twenty-five-year-old son, Max Felix, who at the time was just beginning his career as a professional clarinetist.

Originally published in 1853 as "Méditation sur le 1er prélude de piano de S. Bach," Gounod's "Ave Maria" is superimposed over a very slightly changed Prelude No. 1 in C major, BWV 846, from Book I of Bach's *The Well-Tempered Clavier* (1722). The 1853 publication had a French text, but it is the 1859 Latin version which became popular. Gounod's version of Bach's prelude includes the "Schwencke measure" (m. 23), allegedly added by Christian Friedrich Gottlieb Schwencke in an attempt to correct what he or someone else erroneously deemed a "faulty" progression, even though this sort of progression was standard in Bach's music. Schwencke added a tempo marking, *Moderato*, pedal markings and dynamic markings.

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

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, artist sponsorships: 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 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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Soundscapes:

Music of the Big & Little Screens

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May 17 & 18, 2025 at 4:00 p.m.

visit corodecamara-nm.org for tickets and information