#### **NEW MEXICO PERFORMING ARTS SOCIETY**



Franz Vote, Artistic Director & Conductor

#### Thirteenth Season 2024-2025

### CHAMBER CONCERT IV



PERIOD INSTRUMENT COLLABORATION WITH BWV OF Albuquerque

Friday, June 27, 2025 ~ 7:00 pm A Movable Sol event, Albuquerque

Sunday, June 29, 2025 ~ 4:00 pm Unitarian Universalist Congregation, Santa Fe

Special Thanks to BWV of Albuquerque for sponsoring the June 27 performance and to the NMPAS Board of Directors for sponsoring artists for the June 29 performance



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## NEW MEXICO PERFORMING ARTS SOCIETY Chamber Concert IV

Period Instrument Collaboration with BWV of Albuquerque Friday, June 27, 2025 ~ 7:00 pm ~ A Movable Sol event, Albuquerque Sunday, June 29, 2025 ~ 4:00 pm ~ Unitarian Congregation, Santa Fe

#### Program

Sonata Prima, op. 1, Sonata 1

Michel BLAVET

(1700-1768)

Adagio Allegro

Sonata III in A minor for Cello and Continuo, RV 43

Antonio VIVALDI

(1678-1741)

Largo Allegro Largo Allegro

Premier Concert from Concerts Royeaux

François COUPERIN (1668-1733)

Prélude: Gravement Allemande: Legerement Sarabande Gavotte Gigue

Menuet en trio

Intermission

Sonata I in A Major for Cello and Continuo

Francesco GEMINIANI (1687-1762)

Andante Allegro Andante Allegro

Trio Sonata in G Major for Two Flutes and Continuo Johann Sebastian BACH

Johann Sebastian BACH (1685-1750)

Adagio Allegro ma non presto Adagio e piano Presto

Linda Marianiello & Kazuki Shintani, (*German style Baroque flutes, Rod Cameron*) Joel Becktell, Baroque cello (*Lothar Semmlinger, Erlangen, Germany 2002*) Michelle Schumann, *harpsichord (Zuckermann*)

Special Thanks to BWV of Albuquerque for sponsoring the June 27 performance and to the NMPAS Board of Directors for sponsoring artists for the June 29 performance

#### ABOUT THE PROGRAM

French composer and flute virtuoso MICHEL BLAVET was the finest player in France, famous for impeccable intonation and beauty of sound, whose admirers included Voltaire. He took part in the newly formed Concert Spirituel and in 1728 Louis XV granted him a privilege to publish flute sonatas for a period of six years. In 1738, Blavet became the principal flute in Louis XV's personal musical ensemble, the *Musique du Roi* (ca. 1736) and in 1740, at the Paris Opera orchestra. His quartet with violinist Jean-Pierre Guignon, gambist Jean-Baptiste Forqueray, and cellist Prince Édouard (whose precise identity is not known) premiered the Paris Ouartets of Telemann. Blavet wrote numerous works for transverse flute of which only six sonatas for two flutes and a concerto in A minor have survived. Published in 1728 as opus 1, the collection was dedicated to the Prince of Carignan. Part of the dedication states: "Your august name at the frontispiece of these sonatas will more readily encourage the public to confirm the applause with which they have sometimes honored my talent. They will be pleased when they see that a Prince who combines the briliance of the highest nobility with a taste for the fine arts is gracious enough to allow my book to appear under his patronage." Like all of the sonatas the first is in four movements: adagio, allegro, affetuoso, and allegro assai. In this performance, only the first two movements are played.

ANTONIO VIVALDI composed several sonatas for cello and continuo, many of which have been lost. The general popularity of the genre in the 1730s, when he was in his fifties, may have been his motivation to write for the instrument, in a style similar to that of Benedetto Marcello's six sonatas, written shortly before Vivaldi's. Among at least ten cello sonatas written between 1720 and 1730, nine are extant. The manuscripts of six of them, including RV43, published in Paris in 1740, are held in the Bibliothèque nationale in Paris. These works correspond to the Corellian model of the chamber sonata: four movements, slow- fast-slow-fast, mainly based on dance motifs. The comparatively simple language of these sonatas differs from the exuberance and virtuosity of Vivaldi's concertos.

FRANÇOIS COUPERIN was a French Baroque composer, organist and harpsichordist. Born in Paris into a prominent musical family, he was known as *Couperin le Grand* ("Couperin the Great") to distinguish him from other members of the musically talented Couperin family. Couperin acknowledged his debt to Corelli, whose trio sonatas he introduced to France. He wrote his chamber music suites, *Concerts royaux* (Royal Concerts), for the court of Louis XIV. Each suite consists of a prelude and a succession of dance forms—allemande, sarabande, courante, and others—intended for listening rather than dan<del>te</del>ing. Four were produced in 1714 and

published in 1722. Another ten followed in 1724, now called *Nouveaux concerts, ou les Goûts réunis* (referring to the "reunited" French and Italian musical tastes).

FRANCESCO GEMINIANI was a violinist, composer, and music theorist. In his lifetime he was considered almost a musical god, equal to Handel and Corelli. He received music lessons from Alessandro Scarlatti, and later studied the violin under Arcangelo Corelli. After a brief stint in Naples as leader of the opera orchestra, in 1714 he arrived in London with the reputation of a virtuoso violinist, and soon attracted attention and patrons. Tartini reportedly called him *Il Furibondo*, the Madman, because of his expressive rhythms. Geminiani's Six Sonatas for Violoncello and basso continuo, op. 5 (Paris, 1746), dedicated to the Prince of Ardore, signals the beginning of the transition from viola da gamba to cello. When writing his cello sonatas he also drew on the French viola da gamba tradition. He combined this with his own style which was based on Corelli, with a lot of embellishments and contrapuntal passages and a huge range of musical invention.

Johann Sebastian Bach's Trio Sonata in G Major for two flutes and basso continuo, BWV 1039, is a version of the Gamba Sonata, BWV 1027. The first, second and fourth movements of these sonatas also exist as a trio sonata for organ. BWV 1039 is one of the few trio sonatas that can genuinely be attributed to Bach. After being previously assigned to Bach's Weimar or Cöthen periods, Christoph Wolff in 1994 proposed that the trio sonata was composed between 1736 and 1741 in Leipzig, where, since 1729, Bach had been director of the Collegium Musicum, a chamber music society performing weekly at the Café Zimmermann. One of the indications of the popularity of Bach's music in his own day is the existence of his own arrangements of music for various instruments. The BWV 1039 trio sonata is the only one for two flutes. In Bach's day, the transverse flute, or traverso, was a popular instrument with the upper middle classes and the nobility, and this sonata gave the opportunity to two flutists of performing the music of Bach.

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#### ABOUT THE PERFORMERS



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.

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.





KAZUKI SHINTANI is a native of Japan who has lived in the United States since the age of 14. He studied flute and recording engineering at De Paul University for his bachelor's degree, then went on to complete a masters in Computer Science at DePaul. Kazuki is a very serious baroque flutist who has devoted much of the past decade to perfecting his art. He started as a modern flutist, but then found himself much more interested in Early Music and baroque flute. This is his first performance on the NMPAS series with his teacher, Linda Marianiello.

Recently moved to Santa Fe, MICHELE SCHUMANN served as Artistic Director of the Austin Chamber Music Center from 2006-2024. There, she won awards from the Austin Critics Table for Best Chamber Music Performance, Best Instrumentalist, and Best Body of Work/Season. She performs internationally at festivals in Turkey, Slovenia, England, Scotland, Germany, Austria, France, and Canada; and nationally at the Austin Chamber Music Festival, Tanglewood, Round Top, Long Beach, the Massachusetts Museum of Modern Art, Victoria Bach Festival, and Snake River Music Festival.



#### 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 AND FLUTIST



A native of Delaware, LINDA MARIANIELLO 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 recordings 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, 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. She received a BA from Yale University, and an MA from the City University of NY Brooklyn College.



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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, 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 and BWV of Albuquerque/Moveable Sol)

#### Visit NMPAS.org for updates on ALL events

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