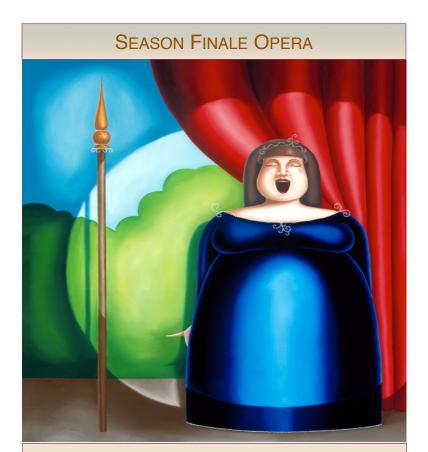
#### **NEW MEXICO PERFORMING ARTS SOCIETY**



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### Thirteenth Season 2024-2025



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#### NEW MEXICO PERFORMING ARTS SOCIETY Season Finale Opera

Friday, June 13, 2025 ~ 7:00 pm Unitarian Universalist Congregation, Santa Fe Sunday, March 23, 2024 ~ 7:00 pm Hope in the Desert Episcopal Church, Albuquerque

#### Program

Ombra mai fu (Serse) George Frideric HANDEL O Sleep why dost thou leave me? (Semele) (1865-1759)

Where er you walk (Semele)

Ma qual mai s'offre, oh Dei (Don Giovanni) Wolfgang Amadeus MOZART (1756-1791)

Giovenette, che fate all'amore (Don Giovanni)

Là ci darem la mano (Don Giovanni) Il mio tesoro (Don Giovanni)

Ah! dov'e il perfido (*Don Giovanni*)

Deserto sulla terra (Il Trovatore) Giuseppe Verdi Ecco mercede ai giorni (Il Trovatore) (1813-1901)

Richard STRAUSS Wird dir nicht bange (Salome)

(1864-1949)

I've jibe and joke (*The Yeoman of the Guard*) GILBERT & SULLIVAN

(1836-1911) / (1842-1900)

Voici le printemps (Samson et Dalila) Camille SAINT-SAËNS

Printemps qui commence (Samson et Dalila) (1835-1921)

Todas las mañanitas (Don Gil de Alcalá) Manuel PENELLA

(1880-1939)

Noche Hermosa (Katiuska) Pablo SOROZÁBAL

(1897-1988)

Dichoso Aquel Que Tiene la Casa a Flote (*Marina*) Emilio Arrieta

(1821 - 1894)

(1823-1894)

El sombrero hasta las cejas (El barberillo de Lavapiés) Francisco BARBIERI

Niñas que a vender flores (Los diamantes de la corona)

Por ser la virgen (La Verbena de la Paloma) Tomás Bretón

(1850-1923)

Franz Vote, Artistic Director & Conductor

Soprano Melody Gallagher, Jennifer Perez, Amanda Sidebottom, Camille Tierney Mezzo Soprano Patricia Henning, Kehar Koslowsky, Melissa Riedel Tenor Gregory Gallagher, André García-Nuthmann José Apodaca, Javier Ortiz, Andrew Paulson, Tim Willson Aimee Fincher, piano

#### ABOUT THE PROGRAM

Handel's *Serse* (*Xerxes*) was first performed in London on April 15, 1739. The libretto was anonymously adapted from previous librettos for operas by Bononcini and Cavalli. Set in Persia about 470 BCE, the opera's title character is Xerxes I (known as Xerxes the Great) best known for his invasion of Greece in 480 BCE. The opening aria, "Ombra mai fu" (Never was a shade) is sung by Xerxes to a plane tree, a large tree with a scaling bark, large leaves and globose heads of flower give him peace. It features one of Handel's best-known melodies, and is often known as Handel's "Largo" (despite being marked "larghetto" in the score).

Semele is based on an existing libretto by William Congreve, based on Ovid's Metamorphoses. Originally presented in concert as an oratorio at Covent Garden on February 10, 1744, it is the story of Semele, a mortal princess of Thebes in Greek mythology, whose son Bacchus (Dionysus), god of wine, is the fruit of her illicit affair with the god Zeus. In Act Two, scene two, Semele awakens from a dream of being with her lover (O sleep, why does thou leave?). She misses his constant attention. Zeus arrives in human form, reassures her of his fidelity, and reminds her of her fragile mortality. Semele frets that she has not yet been made immortal. As a gift, Jupiter transforms the palace into a beautiful garden to comfort ("Where'er you walk.... the blushing flowers shall rise and all things flourish.")

Don Giovanni is a retelling by MOZART and librettist Lorenzo da Ponte of a centuries-old Spanish legend about a libertine, Don Juan Tenorio, as dramatized in Tirso de Molina's play, El burlador de Sevilla y convidado de piedra (The Trickster of Seville and the Stone Guest). In Act One, Don Giovanni flees after slaying the Commendatore, father of Donna Anna, who is comforted by her bethrothed, Don Ottavio. Villagers arrive for the wedding of Masetto and Zerlina, who sings, "Young ladies who make love /Don't let the age pass by." Don Giovanni coaxes her to go with him to a secluded place and there they will hold each other's hand and she'll say yes. In Act Two, Don Ottavio promises to avenge the death of Donna Anna's father. He sings "Il mio tesoro" (My treasure), the aria that has made the rather bland character a role coveted by tenors ever since. At the end of the opera, after Don Giovanni is swallowed by the fires of hell. In the epilogue Don Ottavio asks, "Ah, dov'è il perfido?" and the other characters decide what to do with their lives. Donna Elvira will enter a convent; Zerlina and Masetto will finally get married; Leporello will seek another master; and Donna Anna and Don Ottavio will wait another year before tying the knot.

VERDI wrote *Il trovatore* a year after *Rigoletto* and just a few months before *La Traviata*. The Italian libretto, largely written by Salvadore Cammarano, is based on the play *El trovador* (1836) by the Spanish author Antonio García Gutiérrez. Premiered at the Teatro Apollo in Rome on January 19, 1853, the opera has been described by Verdi scholar Julian Budden as "a high flown, sprawling melodrama flamboyantly defiant of the Aristotelian unities, packed with all manner of fantastic and bizarre incident." In the second scene of Act One, Leonora, lady-in-waiting in the Spanish court of Aragon, confesses the she has fallen in love with a mystery knight, a wandne wandering troubadour who sings below her window. After she withdraws into the palace, a voice is heard in the distance: "Deserto sulla terra" ("Alone upon this earth"). In Act II, scene one, the gypsy Azucena confesses to Manrico (later revealed as her son):

"Condotta ell'era in ceppi al suo destin tremendo; col figlio sulle braccia, io la seguia piangendo" (She was led in irons to her terrible fate; with my baby in my arms I followed her, weeping). Manrico then recounts how he spared Count di Luna's life, and Azucena responds, "Ecco mercede ai giorni" (That was the thanks for his life).

Hedwig Lachmann's German translation of the 1891 French play by Oscar Wilde provides the libretto for Richard STRAUSS's *Salome*. The opera in one act was first performed at the Königliches Opernhaus in Dresden on December 9, 1905. The opera is set in palace of King Herod's, who has imprisoned Jokanaan (John the Baptist) for denouncing his marriage to Herodias, his brother's widow. Salome, intrigued by Jokanaan's powerful words and beauty, demands to see him. Despite Herod's warnings, she is drawn to the prophet, who rejects her advances and condemns her mother's actions: "Wird dir nicht bange, Tochter der Herodias?" (Are you not afraid, oh daughter of Herodias?).

The Yeomen of the Guard is a personal bodyguard of the British monarch, established by King Henry VII in 1485. GILBERT & SULLIVAN uses it as the title of their Savoy opera,— a style of comic opera that developed in Victorian England in the late 19th century, originated by the composer/librettist team, also its most successful practitioners. The name refers to the Savoy Theatre, built by the impresario Richard D'Oyly Carte to house the Gilbert and Sullivan pieces. Premiered on October 3, 1888, the work is set in the Tower of London during the 16th century. The show takes place in the Tower of London where the gentleman Colonel Fairfax is wrongly accused of sorcery and sentenced to death. Fairfax hatches a plan to avoid letting his estate fall into the hands of his scheming cousin (his accuser) by secretly marrying Elsie Maynard, a strolling singer. She agrees to be blindfolded during the ceremony and expects to be a wealthy widow upon Fairfax's imminent demise, leaving her free to marry her lover, the strolling jester Jack Point who sings of his qualifications: "I've jibe and joke and quip and crank /For lowly folk /And men of rank."

SAINT-SAËNS composed *Samson et Dalila* in 1877 to a libretto by Ferdinand Lemaire. It was first performed on December 2 of that year at the Grossherzogliches Theater in Weimar (now Staatskapelle Weimar). Based on the Biblical tale found in Chapter 16 of the Book of Judges in the Old Testament, it is the only opera by Saint-Saëns that is regularly performed. In Act One, scene 6, the Chorus of Philistines sing "Voici le printemps nous portant des fleurs" (Here comes spring bringing us flowers), setting the scene for the first of two famous arias by Dalila, "Printemps qui commence" (Springtime begins) in which she lures Samson to her bedroom.

Born in Valencia, MANUEL PENELLA produced over eighty stage works. He spent much of his working life with zarzuela and opera companies abroad, notably in Latin America, Cuba, the United States, and Mexico. His greatest and most lasting musical triumph came in Barcelona, with *Don Gil de Alcalá*, a light pastiche of 18th-century musical manners, which premiered at the Teatro Novedades on October 27, 1932. In Act Two, set in the Governor's Palace in Vera Cruz, Mexico, Estrella, a mulatto orphand raised by the Governor, obliges his request for her to sing for the visiting Viceroy. Accompanied by the maid Maya, she sings, "Todas las mañanitas" (Early every morning the dawn returns and carries away the night, sad and treacherous).

PABLO SOROZÁBAL was born in San Sebastián in northern Spain, close to the French border. Trained in Madrid, Leipzig, and Berlin, he made his stage debut with Katiuska, La mujer Rusa (1931) with a libretto by Emilio González del Castillo and Manuel Martí Alonso. The action takes place in Ukraine during the Russian Revolution, featuring communists and tsarist supporters. It premiered on January 28, 1931, at the Victoria Theater in Barcelona. In Act Two, Katiuska sings "Noche hermosa" (Beautiful night, carry far away, softly, this sad song. Tell him to return soon, because I will die if he delays). La tabernera del puerto (The Port Tavern), with a libretto by Federico Romero and Guillermo Fernández-Shaw, premiered at the Teatro Tívoli in Barcelona on April 6, 1936. The most operatic of Sorozábal's zarzuelas, it is a nautical romance, set in an imaginary fishing port in the composer's beloved Basque country of northern Spain. In Act Two, the sailor Leandro wonders aloud if the young tavern keeper, Marola, is using him to get him to smuggle cocaine. In the famous aria "No puede ser" (It cannot be), he is convinced she cannot be be a bad woman. The zarzuela was first performed on July 17, 1965. With his death in Madrid on December 29, 1988, the last chapter in the creative history of the romantic zarzuela came to an end.

EMILIO ARRIETA, son of a country landowner, was born in Puente la Reina, Navarra, in northern Spain bordering France. After an extended period of study at the Milan Conservatory (1841-1845), he returned to Madrid in 1846, where he became a favorite of Queen Isabel II, who appointed him as Composer Director for the Teatro Real in December 1849. Many of his zarzuelas are written in a more italianate style than those of his contemporaries. *Marina*, his zarzuela in two acts, with a libretto by Francisco Camprodón, was premiered on September 21, 1855, at Madrid's Teatro Circo. It was revised with an additional third act by Miguel Ramos Carrión, and this expanded version was premiered on March 16, 1871, at the Teatro Real. In Act Three, Roque and the chorus of boatswains sing a tango, "Dichoso Aquel Que Tiene la Casa a Flote" (Blessed is he who has the house afloat).

Francisco Asenjo Barbieri studied at the Madrid Conservatory. He was also a musiciologist who wrote extensively about the evolution and history of the zarzuela, and worked tirelessly to elevate the status of the genre. Los diamantes de la corona (The Diamonds in the Crown) is adapted by Francisco Camprodón from the original French libretto by Eugène Scribe and Jules-Henri Vernoy de Saint-Georges for composer Daniel Auber in 1841. Barbieri's work was first performed at the Teatro del Circo in Madrid on September 15, 1854. The action takes place in Portugal during 1777. The duet "Niñas que a vender flores" (Girls who sell flowers) is sung in Act Two. El barberillo de Lavapiés (The Little Barber of Lavapiés), is the classic work of the Golden Age of the zarzuela. With a libretto by Luis Mariano de Larra, the work's first performance took place at the Teatro de la Zarzuela in Madrid on December 18, 1874. The the title refers to the occupation of one of the main characters and the humble and neglected area of the Spanish capital called Lavapiés where it is set. The work was particularly admired by Manuel de Falla, who described it as one of Barbieri's most outstanding theatrical works. The action takes place in Lavapiés, in lively downtown Madrid, during the reign of Carlos III (1759-1788). The quartet "El sombrero hasta las cejas" (The hat up to the eyebrows) is sung in Act Three.

TOMÁS BRETÓN was born in Salamanca and at age sixteen moved to Madrid, where he played in orchestras in zarzuela theaters. He studied at the Royal Conservatory and received first prize for composition. With a grant from the Academy of Fine Arts of San Fernando in Madrid he studied in Rome, Milan, Vienna, and Paris. Bretón gained renown with the success of *La verbena de la Paloma* (*The Paloma Festival*) whose title refers to the Madrid festivities around August 15, when the procession of the Virgin of the Paloma is celebrated. Arguably the greatest zarzuela of all, the one-act is subtitled *El boticario y las chulapas y celos mal reprimidos* (*The apothecary and the chulapas and poorly repressed jealousy*), with a libretto by Ricardo de la Vega, a native of Madrid and son of an opera singer. It premiered on February 17, 1894 in Teatro Apolo, Madrid. "Por ser la Virgen de la Paloma" (For the Virgin of the Paloma) speaks of a shawl from China.

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#### ABOUT THE PERFORMERS



JOSÉ DANIEL APODACA has performed in zarzuela productions with Teatro Nuevo México at the Hispanic National Cultural Center in Albuquerque, Opera Southwest, the Chamizal National Zarzuela festival in El Paso, Texas and the Latino Cultural Center in Dallas. Repertoire: La Dolorosa, La Verbena de La Paloma, El Barberillo de Lavapiés, El Barbero de Sevilla, La Corte del Faraon, La Tabernera del Puerto, La del Manojo de Rosas, and Luisa Fernanda. He holds a BA in music from Stanford University, and an MA in voice from UNM.

AIMEE FINCHER is an experienced chamber musician, collaborator, and large ensemble pianist, she is comfortable performing wide-ranging 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.

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.





**MELODY GALLAGHER H**as performed several roles in musicals and operas such as *The Pajama Game*, Britten's *A Midsummer Night's Dream*, and Gounod's *Faust*. She recently moved to Albuquerque to serve on the worship team at St. Stephen's United Methodist Church, teach privately and in the school systems, and perform in the greater southwest area. She holds a degree from Denver School of the Arts, a Bachelor of Music from the San Francisco Conservatory of Music, and a Master of Education from Eastern NMU.

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.

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.





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*.

JENNIFER PEREZ holds an MM in vocal performance from the UN. 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.

AMANDA SIDEBOTTOM has been a soloist in Vivaldi's *Gloria*, Bach's *Jesu meine Freude*, and Handel's *Messiah*. A founding member of Etherea Vocal Ensemble, she has worked with such luminaries as Ellen Hargis, Stephen Stubbs, and Grant Herreid. As a choral singer, she has sung under William Christie, Nicholas McGegan, and with Mark Morris Dance Group, Trinity Wall Street Choir, and Seraphic Fire. Since moving to New Mexico, she has performed with Polyphony: Voices of New Mexico, Santa Fe Symphony Chorus, and Santa Fe Desert Chorale, where she is currently Operations Director.





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.

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.





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#### 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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#### 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 and BWV of Albuquerque/Moveable Sol)

#### 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 **Governing Board** 

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