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PROFESSOR MICHAEL HIX, Chair of the Department of Music

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The University of New Mexico
College of Fine Arts
Department of Music

Presents

UNM SYMPHONY ORCHESTRA
SHOWING OUR HEART TO THE WORLD

Conducted by Dr. Karin Hendrickson
With Dr. Carmelo de los Santos, violin

Thursday April 2, 2026
Center for the Arts
Popejoy Hall
7:30 p.m.

PERFORMERS

Violin I

Olivia de Souza Maia *
 Heloisa Fochesato de Souza*
 Nic Armer
 Marina Weideman
 Dongqi Zhou
 Nathan Aguirre
 Hollie White
 Autumn Crabb
 Angus Gallegos
 Lorenzo Gallegos

Violin II

Landyn Hinojosa *
 Nia Batiashvili *
 Aaron Sheffield
 Ashley Warden
 Karis Nakasone
 Cindy Verde
 Augustine Holman
 Akmal Fauzi

Viola

Andre Silva *
 Lilly Porter *
 Erick Tinitana
 Cory McBride
 Jeshua Gardner

Cello

Penelope Teixeira *
 Emiliano Partida Lopez
 Marco Rose *
 Pluto Kundargi
 Sofia Martin
 Hazel McCullough

Contrabass

Jose Gardea *
 Elijah Giron
 Antonio Mamedio
 Joshua Duran
 Evan Sheffield
 William Morrow

Flutes

Cody Kurr*[^]
 Olivia Banks*⁺
 Alejandra Valencia
 Yunuen Quezada Cruz*[#]

Oboes

Myra Bernard*⁺[^]
 Sachi Barnaby*[#]

Clarinets

Michael Roach*⁺[^]
 Jaiden Thompson-Dodd*[#]
 Tyler Roberts

Bassoon

Levi Walsh*⁺[^]
 Josh Castro*[#]
 Alejandro Lovato

Horn

Aubrey Bourgois
 Jaron Jolly
 Hollis Smith*⁺[^]
 Natalie Smith*[#]
 Kellen Schuetze

Trumpet

Hannah Wren*[#]
 Avery Manginell*⁺[^]
 Cole Pitre

Trombone

Christopher Buckholz G
 Frida Cano
 Brandon Roux*[#]

Timpani

Carolina Munoz *[#]
 Andrew Thompson* ⁺[^]

* *Principal*
 G *Guest performer*
 + *Vaughan-Williams*
 ^ *Hallén*
 # *Schumann*

PROGRAM

Serenade in a-minor: Ralph Vaughan Williams (1872 - 1958)
 IV. Romance

Romanze Op. 16 Andreas Hallén (1846-1925)

Dr. Carmelo de los Santos, violin

Symphony No. 3 (Rhenish) in Eb Major, Op. 97 Robert Schumann (1810 - 1856)

PROGRAM NOTES

"We must not show our heart to the world." — Robert Schumann

The three pieces you will hear tonight create a triptych on artistic courage and personal vulnerability: a young composer whose family has doubt about the possibilities of his future success; the conductor-composer who defies nationalistic taste in the name of what he loves; and the great Romantic master who believed you must NOT show your heart to the world — and spent a lifetime doing just that. This program is built around the vulnerability of what it is to be our true selves, and to "showing our hearts to the world".

Ralph Vaughan Williams and the courage to show an imperfect self

The Serenade for Small Orchestra was written in 1897-98. In five movements, it was Vaughan Williams's first substantial effort for orchestra. The work was composed in London, during Vaughan Williams's student years at the Royal College of Music. Despite the doubts of his own family, who were not convinced he was talented enough to pursue a musical career, they agreed to at least "let him try". The Romance from the Serenade gives us a glimpse into what he would achieve later with his celebrated mature symphonies — showing a full and capable romantic lyricism that had not previously been demonstrated by a British composer. Later in life, Vaughan Williams withdrew the Serenade from the public, deeming it unworthy. It has since been restored to the repertoire, and is a glimpse of the bright future that awaited this young composer.

Andreas Hallén and defiance of his nation's musical establishment

Andreas Hallén was a Swedish conductor and composer, born in Göteborg, Sweden, on December 22, 1846. He studied music in Leipzig, Munich, and Dresden. Hallén's time in Germany was formative, especially as he became a devotee of the compositions of Richard Wagner. The Romanze for Violin and Orchestra, Op. 16, was composed during this time. However, this outspoken allegiance to Richard Wagner's music created danger for Hallén in his home country, where the conservative Swedish musical establishment considered Wagner's music

"tasteless." Rather than conform to what critics expected of a Swedish composer, Hallén composed and programmed the music that moved him, regardless of the professional cost. Even decades after his death, Swedish musicologists still related Hallén's music to that of Wagner, with musicologist Axel Helmer writing that "the salient feature of his style, and the one which strongly affected contemporary reaction, is its close, almost derivative relationship to German music." Despite the ridicule of Hallén's work at home, the *Romanze* endures as a wonderful glimpse into the heart of an artist who never compromised his musical ideals.

Robert Schumann — Showing One's Heart to the World

Robert Schumann's Symphony No. 3 (Rhenish) was composed in December of 1850, and premiered two months later under the composer's baton. When first sketching the Rhenish Symphony, Schumann gave each movement a descriptive title — "Morning on the Rhine," "In the character of an accompaniment to a solemn ceremony" — before removing them all prior to publication. Explaining his decision, Schumann wrote: "One ought not to show one's heart to the world. A general impression of an art work is more effective." Personally, Schumann struggled throughout his life with profound mental instability, and eventually succumbed to a complete breakdown. Artistically, his life was shaped by the conflict between his two selves — the fiery Florestan and the gentle Eusebius — alter egos he invented to describe the warring sides of his own personality. In the Rhenish, Schumann was also at war with his own words. As a composer, Schumann knew and valued words. His lieder, all with texts exquisitely crafted by master poets, are considered the most sensitive settings in the repertoire. So it's curious that he withdrew simple lines of description from this work, especially as Beethoven had set a clear precedent with his Symphony No. 6, "Pastoral" (titling movements: "Awakening of cheerful feelings upon arrival in the countryside," "Thunder; storm", etc.). In the end, Schumann was pleased with his third symphony, believing that he had never before brought forth in a single work such musical breadth. Perhaps he also felt he had shown his musical heart to the world — no descriptives necessary. Reactions to the premiere were divided — some offering praise without qualification, others expressing outright bewilderment. And although Schumann would serve as a compositional and stylistic model for Romantic giants such as Richard Strauss and Gustav Mahler, Mahler himself would severely edit Schumann's Rhenish Symphony, citing it as "unplayable" without adjustments in orchestration. Tonight, we choose to play Schumann's original composition, just as his heart wrote it.

Program notes by Dr. Karin Hendrickson

ABOUT THE CONDUCTOR

Kärin Hendrickson, D.M.A., brings equal passion to orchestra, opera, and audience. Her career includes some of the world's leading orchestras, from the London Symphony Orchestra to the Belgian National Symphony, Pittsburgh Symphony to the BBC's flagship ensembles. Kärin's work with young musicians reflects her commitment to passing forward the artistry she values. She has prepared the Concertgebouworkest Young, worked with the LSO/Guildhall Orchestra Artistry program preparing for Michael Tilson-Thomas, and also for Gustavo Dudamel's LSO/LA Phil youth orchestra collaboration. She has conducted all of the UK's major conservatories, as well as the Royal Conservatory of Ghent (Belgium), and fulfilled three Guest Artist appointments at North Carolina School of the Arts.

In 2025, Kärin accepted the position of Director of Orchestras and Director of Graduate Orchestral Conducting at the University of New Mexico—a deliberate investment into the next generation of orchestral musicians and conductors. Her work at UNM runs parallel to her continued professional engagements, allowing her to bring real-world insight from international podiums directly into the training of those who will follow. UNM is poised to become a major force in American music education: the university is building the \$84-million dollar Center for Collaborative Arts & Technology (CCAT), a stunning 60,000-square-foot facility designed by Diller Scofidio + Renfro (the visionary architects behind Lincoln Center, MoMA, The Broad, and Juilliard facilities worldwide) that will include a 600-seat performance hall, state-of-the-art rehearsal spaces, and cutting-edge collaborative environments. These resources position the university as an emerging destination for serious music study in the American Southwest.

Kärin's conducting studies with Anthony Maiello (George Mason University) and legendary pedagogue Gustav Meier (Peabody Conservatory) preceded graduating with Distinction from the Royal Academy of Music under Colin Metters, where she received two Gordon Foundation awards and the Fred Southall Memorial Prize in her final year. Other formative recognition includes nomination for the Nestlé-Salzburg Festival Young Conductors award, training at the Mozarteum under Siemens Prize winner Peter Gülke, one of six of over 80 candidates selected to the Dallas Opera's Hart Institute of Women Conductors, one of three top conductors selected for the Atelier des Créatrices d'Opéra at Festival d'Aix-en-Provence, France, talent grants from The Peabody Conservatory, and an award with Marin Alsop's Taki-Alsop Fellowship. Recognized for her lyrical sensitivity and dramatic musical storytelling, she also won the prestigious European Network of Opera Academies Young Conductor Residency from among candidates representing Dutch National Opera, Snape Maltings Britten-Pears Festival, Helsinki Festival, and Opera Narodowa (Poland).

ABOUT THE SOLOIST

Brazilian-born violinist **Dr. Cármelo de los Santos** enjoys an exciting career as a soloist, chamber musician, and pedagogue. From his extensive concerto experience to his most recent performances of the 24 Caprices by Paganini and the Sonatas and Partitas by Bach, his virtuosity and commitment to communicate the essence of music captivates audiences worldwide. Cármelo has performed as a guest soloist with over 60 orchestras, including the New World Symphony, Santa Fe Pro-Musica, the Santa Fe and New Mexico Symphonies, the Montevideo Philharmonic, Orquestra Musica d'Oltreoceano (Rome), and the major orchestras in Brazil. Cármelo is a winner of several international competitions including the 4th Júlio Cardona International String Competition (Portugal). In 2002 Cármelo made his New York debut as soloist and conductor in the Weill Recital Hall at Carnegie Hall with the ARCO Chamber Orchestra. Cármelo is Professor of Violin at the University of New Mexico, Albuquerque, and is the concertmaster of the New Mexico Philharmonic, holding the Karen McKinnon Concertmaster Chair. He plays on a violin made by the Italian maker Angelo Soliani, 1791.