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& TECHNOLOGY



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
PICTURES AT AN EXHIBITION

Conducted by Dr. Karin Hendrickson

This concert will also honor the recipients of the
2026 UNM College of Fine Arts
Distinguished Alumni Awards

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

PROGRAM

Caractacus Op. 35: Triumphal March

Edward Elgar (1857-1934)

Acknowledgments & Introductions of 2026 College of Fine Arts Distinguished Alumni - Dean Harris Smith

Pictures at an Exhibition

Modest Mussorgsky (1839-1881)

(arr. Ravel)

Promenade

I. Gnomus (The Gnome)

Promenade

II. Il vecchio castello (The Old Castle)

Promenade

III. Tuileries (Dispute d'enfants après jeux)

(Tuileries - Children's Quarrel after Games)

IV. Bydlo (The ox)

Promenade

V. Ballet of Unhatched Chicks

VI. Samuel Goldenberg und Schmuyle

VII. Limoges. Le marche (La grande nouvelle) - (The Market (The Great News))

VIII. Catacombs - Cum mortifies in lingua mortua (With the Dead in a Dead Language)

IX. La Cabana sur des Pattes de Poule (Baba-Yaga (The Hut on Hen's Legs))

X. La Grade Porte de Kiev (The Grate Gate of Kiev)

Enigma Variations Op. 36 : No. 9 Nimrod

Edward Elgar (1857-1934)

PROGRAM NOTES

Art: Resilience, Collaboration, Connection, Legacy

Tonight, from the Popejoy stage, we celebrate the practice of art and all it includes: resilience, collaboration, connection, and legacy. From the students in this orchestra and myself, to the careers of our extraordinary alumni, to the audience members who offer their hearts to our work and the generosity of every donor who makes our work possible, we recognize art as an ecosystem of these four principles. Next year you may well attend this same concert in the newly completed \$84 million Center for Collaborative Arts and Technoogy. Is there a greater sign of resilience, collaboration, connection, and legacy than an \$84 million gift to artistic thinkers?

Art teaches us this: every creative act is both an inheritance and an offering, shaped also by those who believed in us. None of us got here alone. The three pieces you will hear tonight reflect this: art is about what we inherit, share, offer forward, and who we owe it all to in the first place.

Dr. Karin Hendrickson, UNM Director of Orchestras

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

Piccolo

Cody Kurr+
Alejandra Valencia^

Flutes

Olivia Banks*^#
Cody Kurr*+
Alejandra Valencia

Oboes

Myra Bernard*+^
Sachi Barnaby*#

English Horn

Sachi Barnaby *^

Clarinets

Kasey Cote *^#
Jaiden Thompson-Dodd

Bassoon

Levi Walsh *+^#
Alejandro Lovato

Contrabasson

Josh Castro

Horn

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

Trumpet

Joel Garcia*^#
Tyler Fries*+
Hannah Wren
Austin Strot
Avery Manginell

Trombone

Brandon Roux *+^#
Isabella Berrones-Basler

Bass Trombone

Frida Cano

Timpani

Carolina Munoz *+
Andrew Thompson *^#

Percussion

Davin Montoya de Chavez
Timoteo Mauga
JoJo Nieto Jr.

Celeste

Ana Paula Rojo Muro

Harp

Anne Eisfeller G

* *Principal*
G *Guest performer*
+ *Elgar: Triumphal March*
^ *Mussorgsky/Ravel*
Elgar: Nimrod

Our concert opens with **Edward Elgar's Triumphal March from *Caractacus*** — a cantata with a narrative set in ancient Britain. Although it's a celebratory fanfare, it came from an artistic place that required significant resilience. Elgar was a Catholic, working-class, self-taught composer in a Protestant, aristocratic, conservatory-celebrating country. For years, the English musical establishment looked past him because he was too provincial and an outsider. Elgar revealed a great scope of variety in this work: the opening statement contains defiant energy; the second statement anxiety in conflict; the third statement shares regal lyricism reflective of a monarch; the fourth statement is one of dark foreboding; the fifth statement has shades of romance and cinema. Elgar revealed a capable artistic voice which eventually placed him as a dignified member of the compositional greats.

Second on the program is one of the most universally celebrated orchestral pieces of all time — **Modest Mussorgsky's *Pictures at an Exhibition*** in the orchestration of Maurice Ravel. It stands as one of compositional history's most profound acts of collaboration across generations, and perhaps one of the greatest examples of artists carrying on the work of each other.

In 1874, Mussorgsky walked through a memorial exhibition of paintings by his recently deceased friend, the artist Viktor Hartmann. Grief-stricken, he sat down and wrote a piano suite: ten character pieces that represented ten titled canvases. Between some of these movements, Mussorgsky also wove in a personal "gallery-journey" theme — the Promenade. The Promenade will be heard multiple times throughout the work, each time in a different tempo, key, and sentiment, including in the finale conclusion, The Great Gate of Kiev. The piano suite composed to give legacy to Hartmann would sit unpublished until after Mussorgsky died. In 1886, Mussorgsky's composer friend Nikolai Rimsky-Korsakov would edit and publish the piano suite. In 1922, Maurice Ravel, the celebrated French composer, would set Rimsky-Korsakov's publication for the full power of the orchestra. What started as honoring the artistic legacy of a single friend inspired an artistic chain that lives on in perpetuity. To highlight: in the 150 years since Mussorgsky composed *Pictures at an Exhibition* for the piano, it has since been orchestrated over 30 times (at least 11 of these orchestrations were solely for orchestra). In 1971, Emerson, Lake, and Palmer recorded their own version, setting the work for electronic rock instruments, organ, and adding lyrics for some of the Promenades (available on Spotify).

We conclude our concert with three minutes of music known as one of the greatest tribute themes of all time. Edward Elgar's ***Enigma Variations*** is one of his most compositionally creative works, built on a simple four-note theme that his wife Alice would often whistle. Each musical variation captures a personality, sentiment, or a notable moment shared with each titled subject.

Variation No. 9, titled **Nimrod**, it is a musical tribute to August Jaeger, a German-born music editor at the London publisher Novello. Jaeger became Elgar's most steadfast champion, and spent many moments keeping Elgar believing in himself. When Elgar was at his lowest point and insisted he was ready to stop composing entirely, Jaeger began singing the theme of the slow movement of Beethoven's *Pathétique* Sonata to remind the composer of the power found in slow and simple themes. Elgar later disclosed that the opening bars of *Nimrod* were written to quietly echo that Beethoven theme Jaeger had sung in that moment — "only a hint, not a quotation." What began as one friend singing another back from personal and artistic despair became three minutes of the simplest, yet most deeply heartfelt music Elgar would ever write.

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).

2026 COLLEGE OF FINE ARTS DISTINGUISHED ALUMNI

Tamarind Institute: Lynne Allen (Tamarind Master Printer, 1982; MFA, 1986)

Lynne Allen is an internationally recognized artist and educator whose work has been exhibited and collected by institutions such as the Whitney Museum of American Art, the Library of Congress and the Victoria and Albert Museum in London. She has participated in major exhibitions across the United States, Europe and Asia, and has received honors including a Guggenheim Fellowship and two Fulbright scholarships. Allen received her Tamarind Master Printer Certificate (TMP) in 1982 and went on to serve as Master Printer and Educational Director. Allen currently is a Professor of Art at Boston University and inaugural chair of the Master of Fine Art program in Print Media + Photography.

Department of Art: Kim Arthun (BFA, 1978)

Kim Arthun is an Albuquerque-based artist, entrepreneur and arts leader with a career spanning more than four decades. A UNM graduate, she has exhibited work nationally and internationally and founded the custom sign business Vital Signs, which operated for nearly 40 years. Arthun is also the longtime director of EXHIBIT/208 and founder of Thirsty Eye Brewing Co., a space that supports both visual art and live performances.

Department of Film and Digital Arts: Fritz J. Bitsoie (BA, 2016)

Fritz J. Bitsoie is an Emmy-nominated Diné filmmaker based in Los Angeles whose work blends documentary realism with a strong cinematic voice. His films have screened at major festivals including SXSW and the Seattle International Film Festival, and his project Through the Storm earned a Sports Emmy nomination. A UNM graduate, Bitsoie's work focuses on identity, place and Indigenous storytelling, and he currently serves as the Native Voices Indigenous Film Programmer at the Big Sky Documentary Film Festival.

Department of Music: Kathleen Ives Clawson (BM, 1980; MM, 1987)

Kathleen Ives Clawson is an accomplished director, educator and former mezzo-soprano whose career spans opera and musical theatre. A UNM graduate, she is currently the artistic director of Dayton Opera and previously taught and directed productions at UNM for more than 20 years. Clawson has directed more than 70 productions and performed with opera companies nationwide, while also contributing to the Santa Fe Opera's Apprentice Program for more than two decades.

Department of Theatre and Dance: Rujeko Dumbutshena (MFA, 2019; BFA, 2004)

Rujeko Dumbutshena is a Zimbabwean-born dancer, educator and cultural arts organizer focused on African dance and community-based performance. She earned her MFA from UNM and is currently an assistant professor of dance at the University of Florida. Dumbutshena has taught at multiple institutions and has performed internationally, including as part of the Broadway production FELA!