

influences. Moncayo's *Huapango* is characterized by its rhythmic vitality and colorful orchestration, capturing the essence of Mexican music with infectious energy. The piece opens with a lively introduction, followed by a series of dance sections that showcase the distinctive rhythms and melodies of the huapango. Moncayo's orchestration is rich and vibrant, with an emphasis on percussion and brass that brings the dance's festive character to life. *Huapango* is celebrated for its ability to convey the joy and dynamism of Mexican folk music, making it a fitting tribute to the country's cultural heritage.

THE UNIVERSITY OF NEW MEXICO
COLLEGE OF FINE ARTS
DEPARTMENT OF MUSIC

Presents

UNM SYMPHONY ORCHESTRA

Conducted by Dr. Sebastián Serrano-Ayala

Kimberly Fredenburgh, viola
Dr. Kevin Vigneau, oboe

The commission of Sergio Azevedo's ...*Contempla, alma, y considera...*
was made possible by the UNM John Donald Robb Trust.

Violin I

Olivia Maia**
Natalie Cohen
Nia Batiashvilli
Heloisa Fochesato
Marina Weideman
Nathan Aguirre
Lucy Wang

Violin II

Lorenzo Gallegos*
Nicolas Armer
Denilson Cisneros
Ashley Warden
Hollie White
Sophia Finale
Antonia Young
Jaimie Ritchie

Viola

Michael Anderson*
Luis DeVargas
Lilly Porter
Vida Altoe
Tyler Stevens
Maria Jose Garcia

Cello

Lais Gomes*
Lucas Santiago Da Silva
Marco Melendez
Sam Martinez
Logan Madrid
Sofia Martin
Zea Rose
Emiliano Lopez

Double Bass

Antonio Neto*
Joshua Duran
Elijah Giron
Genevieve Harris
Jose Gardea

Piccolo/Flute

Alejandra Valencia*
Olivia Banks
Skye Stone

Oboe/English Horn

Myra Bernard*
Meredith Kona
Sachi Barnaby

Clarinet

Kasey Cote*
Tyler Robers
Gabrielle Abbott
(Eb/bass clarinet)

Bassoon

Levi Walsh*
Ron Thurman
Natalie Whitby
(Contra)

**concertmaster

*principal

Saxophone

Dan Slencsak
Alejandro Alva

Horn

Terrence Perrier*
Hollis Smith
Damon Hess
Vincent Ramirez
Alexander Koops

Trumpet

Alexander Hardin*
Hannah Wren
Felipe Hernandez
Samuel Dickson

Trombone

Ricardo Zamora
Torres*
Dominic Dowdy
Mauricio Fortuna*

Tuba

Marlin Thomas*
Benjamin Hopkins

Harp

Anne Eisfeller

Celesta

Ana Paula Rojo Muro

Percussion

Zach Schoonmaker*
Carolina Muñoz
Andrew Thompson
Jojo Nieto
Thomas Icken
Caelin Tucker

Wednesday September 25, 7:30pm
Center for the Arts
Popejoy Hall

PROGRAM

Bolero Maurice Ravel (1875-1937)

...Contempla, alma, y considera... * Sérgio Azevedo (b. 1968)

Double concerto for Oboe and Violin with string orchestra, timpani, and percussion

I. Hinos (Hymns)

II. Fados

III. Fiesta (Zagala)

Kimberly Fredenburgh, viola

Kevin Vigneau, oboe

*world premiere

INTERMISSION

Capriccio Espagnol Op. 34 Nicolai Rimsky-Korsakov (1844-1908)

I. Alborada

II. Variazioni

III. Alborada

IV. Scena e canto gitano

V. Fandango asturiano

Huapango José Pablo Moncayo (1912-1958)

PROGRAM NOTES

This concert celebrates the vibrant exploration of cultural and musical connections between Iberia and the Americas. The program features the world premiere of Sérgio Azevedo's ...Contempla alma, y considera..., a double concerto for oboe and viola, alongside iconic works like Ravel's Bolero, Rimsky-Korsakov's Capriccio Espagnol, and Moncayo's Huapango. Each piece reflects the rich tapestry of Hispanic traditions that have influenced and enriched New Mexico's unique cultural landscape.

Bolero

Maurice Ravel's *Bolero* is one of the most famous and innovative works of the 20th century, originally composed as a ballet for Ida Rubinstein in 1928. The piece is renowned for its hypnotic and relentless rhythm, built upon a repeating

theme that grows in intensity throughout the performance. Ravel's orchestration is masterful, with a gradual crescendo that transforms the initial simplicity of the melody into a powerful climax. The composition is structured around a continuous, unchanging rhythmic pattern, played by the snare drum and other percussion instruments, which supports a single melodic line that is passed around the orchestra. This unorthodox approach to form and orchestration has made *Bolero* a landmark in the repertoire, demonstrating Ravel's ability to create a mesmerizing and compelling musical experience from minimal material.

...Contempla alma, y considera...

Premiering tonight, Sérgio Azevedo's *...Contempla alma, y considera...* is a unique double concerto for oboe and viola, accompanied by string orchestra, timpani, and percussion. Drawing from the rich cultural heritage of New Mexico, the work incorporates traditional melodies and historical recordings, blending them with Azevedo's contemporary style.

The concerto takes its title from an old Iberian poetic phrase, inviting reflection and deep consideration. Each movement explores different facets of New Mexican culture, from the serene simplicity of its landscapes to the vibrant rhythms of its festivals. A standout movement is based on the ancient Plain Song 'Albuquerque,' while another integrates the folk song 'Somos Diferentes'. The final movement, titled 'Fiesta', showcases a lively and celebratory conclusion, symbolizing the fusion of traditions.

Azevedo's work is a powerful evocation of the past, while its contemporary structure offers new perspectives on these timeless themes. The interplay between oboe and viola evokes a dialogue between two voices, intertwining to represent a journey through time and place.

Capriccio Espagnol

Nicolai Rimsky-Korsakov's *Capriccio Espagnol* is a vivid and colorful orchestral work inspired by Spanish folk music, composed in 1887. The suite is known for its lively rhythms, rich orchestration, and virtuosic demands on the performers. Each of its five movements is based on different Spanish dance forms, showcasing Rimsky-Korsakov's skill in evoking the vibrant character of Spanish music. The piece begins with a lively "Alborada" and progresses through various dances, including a "Serenata" and a "Fandango," culminating in a brilliant "Coda." Rimsky-Korsakov's use of orchestral color and texture is particularly striking, with intricate melodies and complex harmonies that reflect the exuberance of Spanish music. *Capriccio Espagnol* remains a favorite in the orchestral repertoire for its energetic spirit and impressive orchestral effects.

Huapango

José Pablo Moncayo's *Huapango* is a quintessential piece of Mexican orchestral music, composed in 1941. The work is a celebration of Mexican folk traditions, specifically the huapango dance style, which combines indigenous and Spanish