

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

Presents

Faculty Spotlight Concert

Performances by

Dr. Carmelo De Los Santos, violin
Kimberly Fredenburgh, viola
Dr. Ashley Kelly, saxophone
Prof. Christian Newman, piano
Dr. Falko Steinbach, piano
Dr. Kevin Vigneau, oboe

Sunday, October 27, 3:00pm
Center for the Arts
Keller Hall

PROGRAM

Nocturne Lugubre (Adagio)
Prelude, Band II no. 1 (Modéré)
Prelude, Band II no. 4 (Rapide et léger)

Kurt Schwaen (1909-2007)
Claude Debussy (1862-1918)
Claude Debussy (1862-1918)

Falko Steinbach, piano

Sonata Porteña No. 1 ("A day in Buenos Aires")
I. Nighttime Contemplation
II. Morning Fugue
III. Daytime Promenade
IV. Evening Bustle

Alejandro Drago (b. 1970)

Cármelo de los Santos, violin

Impressions Momentanées de Polyommatae à Albuquerque (2019-2024)

Christian M. Newman

No. 2) *Fantasia- "Un chat traque les plus gros papillons dans les parterres de fleurs de souci"* ("A cat stalks the larger butterflies in the marigold flower beds")

No. 5) *Cadenza- "Le jardinier détruit le champ de plantes de guimauve"* ("The gardener destroys the marshmallow plant patch") *

Christian M. Newman, Piano
Quannumthrows, Video Manipulations

Black Mary

Shelley Washington (b. 1991)

Ashley Kelly, saxophone

Si doucement me fait Amours doloir for oboe/ If one has courage it is no sorrow to invent songs for viola (2013)

Peter Gilbert (b. 1975)

Kevin Vigneau, oboe
Kimberly Fredenburgh, viola

*world premiere

PROGRAM NOTES

Si doucement me fait Amours doloir for oboe/ If one has courage it is no sorrow to invent songs for viola

*What strains flow forth when we lean in
and listen close, across the distance
to the last words of recognition we can hear.*

*What tender life is right there in between
with the pain of sweetness and sweetness of pain
that strengthens through the journey and lets joy sear.*

Peter Gilbert, 2013

This duet is unusual in that the parts of the duet are quite different in conception, style and notation. However, both are influenced by music found in a very unique manuscript—a singular collection of 15th century music from Cyprus for which the only historical record is found in one document in Turin. The oboe part is titled "*Si doucement me fait Amours doloir*" after the piece of the same name. It moves rhapsodically through reconceived materials derived from the polyphonic original. The viola part has no direct correspondence to music in the collection, but it is inspired by the feel and flow of that striking repertoire.

Separated by time and space, the parts of this duet are like isolated pages of history laid atop one another: apart they each tell a story of their time, but together they begin to paint a more complete picture of human experience.

The viola part's title comes from a line in *Si doucement...*: "Qui de ceur fort il ne li grieve mie/ S'il a travail pour nouviaux chans trouver" (If one has courage, it is no sorrow to invent songs). For me the "courage" here was letting go of a sense of personal or musical importance and simply allowing pieces to come into being. Indeed, just by having fun with it, this piece was a great joy to "invent" and I'm so grateful to Kim Fredenburgh and Kevin Vigneau for their artistry, collaborative spirit and friendship in developing its first performance.

BIOGRAPHIES



Brazilian violinist Cármeo de los Santos was the first prizewinner of the IV "Júlio Cardona" International Competition, held in Covilhã, Portugal, in 2003. He also received the special prize for the best interpretation of the required Portuguese work. In 2002 Cármeo performed at the prestigious Weill Recital Hall at Carnegie Hall with the ARCO Chamber Orchestra, both as a soloist and conductor.

Cármeo won the first prize at the Music Teachers National Association Collegiate Artist Competition in Cincinnati, Ohio. He came into prominence in 1993 when he won Brazil's most prestigious music competition, the "VII Eldorado Prize", São Paulo. Since then he has appeared as a soloist and as a recital player with major orchestras in Brazil and South America, in the most important halls. Other prizes include the second prize in the "VII Young Artist International Competition" (1991), Argentina, and first prize in

the “I Young Talents of MEC Radio Competition” (1996), in Rio de Janeiro. He has recorded many programs for radio and television in Brazil. In 1994 he made a CD under the Eldorado Radio label which featured Brazilian and other composers of the twentieth century.

Cármelo began his violin studies at the age of nine. He graduated from Rio Grande do Sul Federal University, Brazil, where he worked with Fredi Gerling and Marcello Guerchfeld, and came to America in 1997 to study in New York at the Manhattan School of Music with Sylvia Rosenberg. He holds a doctoral degree from the University of Georgia, having studied there under the Russian violinist Levon Ambartsumian. He is currently Professor of violin at the University of New Mexico, Albuquerque.



Violist Kimberly Fredenburgh, originally from New York, is Emeritus Professor of Viola at the University of New Mexico. Ms. Fredenburgh has been featured as a soloist and chamber musician across the United States, Puerto Rico, South Africa, Brazil, Ecuador, Argentina, Mexico, Canada, Portugal, Spain, Germany, Italy and Monaco. She is the Principal Violist of The Santa Fe Symphony and the Santa Fe Pro Musica Chamber Orchestra and is Assistant Principal with the New Mexico Philharmonic. She has performed many seasons with the Santa Fe Chamber Music Festival, the Santa Fe Opera and the Santa Fe Desert Chorale and is a regular performer on the Chatter, Placitas and Albuquerque Chamber Soloist series. She served on the faculty at Arizona State University while also performing as Associate Principal of the Phoenix Symphony for seven years. She was a Principal Violist in the New World Symphony under Michael Tilson Thomas. She has

delivered pedagogical papers and performed at several national string conferences and international competitions. Her interest in contemporary music has resulted in the creation of many new works for her instrument.



*“Filled with the ghosts of sounds, he captures a dark, yet hopeful wonder through variation in color, mood, and the semblance of melodies. ...Ethereal, ambient, and benignly haunting like a morning fog on the ocean. There is always something hidden, just beyond what is happening, that seems to slowly reveal itself but never quite does.”
(American Record Guide)*

Peter Gilbert’s music combines acoustic and live-electronic sensibilities in works for multi-media theatre, film, installation and the concert hall. His second portrait album with New Focus Recordings “Burned Into the Orange” was named “Best of 2021” by Sequenza21. Accolades, commissions and residencies have come from the Barlow Foundation, NRW Fonds Neues Musiktheater, the Ernst von Siemens Music

Foundation, Kennedy Center Education, New Music USA, ZKM | Institut für Akustik und Musik, the Aaron Copland House, Akademie Schloss Solitude, La Mortella, Tage Aktueller Musik Nürnberg, the Look & Listen Festival, the Russolo Foundation, Theater Bonn, the Third Practice Festival, IMEB Bourges, and the Washington International Composers Competition.

His work as a composer, performer and producer can be heard on New Focus Recordings, Innova, GM Recordings, Sono Luminus, Affeto, Centaur, and forthcoming on Neuma, EMT, and Ness. He has taught at Harvard University, Wellesley College, Northeastern University, University of Massachusetts-Dartmouth, Case Western Reserve University, and the Cleveland Institute of Music. Gilbert is now coordinator for composition and music technology as Associate Professor of Music at the University of New Mexico. <http://petergilbert.net>



Ashley Kelly joined the faculty of The University of New Mexico in 2016. She teaches courses in saxophone performance, saxophone chamber music, and music appreciation. In addition to her career in higher education, she also specializes in saxophone instruction for pre-college students. Dr. Kelly has enjoyed notable performances with the New Mexico Philharmonic, Santa Fe Pro Musica, Baton Rouge Symphony Orchestra and, most recently, the Santa Fe Opera, where she participated in the premiere of the Grammy award-winning contemporary opera, *The (R)evolution of Steve Jobs*. She has performed as a soloist at both national and regional NASA conferences, as well as at the 2018 World Saxophone Congress in Zagreb, Croatia.

Her research interests include, but are not limited to, early saxophone pedagogy, new works by female composers, and the advancement of research within the saxophone world. Her dissertation, *The Saxophone Symposium: An Index of the Journal of the North American Saxophone Alliance, 1976-2014*, was cited at the 2016 NASA Biennial Conference and is the first index of its kind for The Saxophone Symposium.

She received the degree of Doctor of Musical Arts from Louisiana State University, where she served as the graduate teaching assistant to Dr. Griffin Campbell. She also earned a Master of Music degree in saxophone performance from the University of New Mexico and a Bachelor of Music degree in music education and saxophone performance from the University of Montevallo in her home state of Alabama.



Christian M. Newman is a composer, multi-instrumentalist, visual artist, author, and music educator based in Albuquerque, New Mexico. His compositions for piano, instrumental ensembles, and electronic fixed media emphasize an intensive level of complexity, expressive timbres, and organic quality of gesture. Similarly, his artworks and graphic scores convey a bewildering array of spatial dimensions, striking use of color, and intricate surface details. Some noted performances of his pieces, including numerous commissioned works for solo piano, percussion, electronics, and ensembles have been given by artists from Mexico, Europe, and across the US at festivals and concert series like the John Donald Robb Composer Symposium (Albuquerque, NM), Wolf Tones Electronic Music Festival (Abq, NM), Sounding Off: an Audio Art Performance Series (ABQ, NM), Titwrench Stockholm (Stockholm, Sweden), Klavierfestival Lindlar (Köln, Germany), Sommerkonzerte, St. Marien Kürten (Kürten, Germany), and UNM Faculty Spotlight Series (Abq, NM).

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Since 2011, Newman has taught courses, seminars, and workshops in music theory, music history, music for dancers, composition, and piano performance from elementary to the college level at institutions like the Albuquerque Institute of Music's Trinity College Theory Program, The University of New Mexico, and Klavierfestival Lindlar, Germany. He has been a lecturer with UNM Music since 2017 where he is currently publishing a first major textbook on music history.



Raised in Leverkusen/Bergisch Gladbach (Germany), Falko Steinbach has an extended international performance career. He is regularly invited at renowned international music festivals as a soloist and collaborative pianist, for recitals and recordings e.g. in Germany, France, England, Italy, Switzerland, Austria, Bulgaria, Portugal, USA, Mexico, Malaysia, Taiwan. Prof. Steinbach is a Steinway Artist. He has recorded 16 compact disc recordings with Ambitus, Centaur Records, Antes Edition, Navona Records and the WDR as well as videos and has appeared on German (WDR, NDR) and US radio and television. The proceeds of his CD "Klassik für Menschenrechte" went to the Casa Alianza-Children's Aid of Guatemala produced by Amnesty International/Unesco. The proceeds of his CD "Humanity Classics" with piano concertos from Mozart and Schnittke produced with the "Landschaftsverband Rheinland" went to the home for women with disabilities, Malko Scharkovo in Bulgaria.

Steinbach created more than 50 compositions for chamber music, church music, voice, choir, ensembles and piano. His 53 etudes for piano in 4 volumes and his book "A Compendium of Piano Technique" have been published with Verlag Edmund Bieler/Cologne in German and English. The inexhaustible fantasy, his "mesmerizing sound" and his sharp understanding of the possibilities of playing the piano and its physical, spiritual and mental aspects have made Falko Steinbach a worldwide recognized soloist, composer, collaborative pianist and piano pedagogue. Steinbach has been head professor of the piano performance program at UNM with a thriving performance studio since 1999, and also teaches piano pedagogy, piano repertory and piano ensemble courses at the university as well.



Kevin Vigneau is Professor Emeritus at the University of New Mexico and principal oboe of the New Mexico Philharmonic Orchestra and the Santa Fe Pro Musica. He also performs with the Santa Fe Opera Orchestra. He was principal oboe of the Cape Town Symphony Orchestra (South Africa), and the Orquestra Metropolitana de Lisboa (Portugal).

He holds degrees from Yale School of Music and Boston University and his teachers were Ronald Roseman, Laurence Thorstenberg and Ralph Gomberg. He can be heard on the EMI Classics, Summit and Centaur labels.

2024-2025 Faculty Spotlight Series

September 8, 3:00pm

October 27, 3:00pm

February 9, 3:00pm

April 13, 3:00pm



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