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PROFESSOR MICHAEL HIX, Chair of the Department of Music

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EVENTS CALENDAR

Fall 2026 UNM Orchestras Events
November 12, 7:30pm in Popejoy Hall – UNMSO***
December 1, 7:30pm in Keller Hall – Campus Band & Sinfonia***
December 3, 7:30pm in the SUB Ballrooms – UNMSO & Choirs Combined Holiday Concert*

***free admission**
*****tickets at the box office or unmtickets.com**

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

Presents

UNM SYMPHONY ORCHESTRA
A MOSAIC OF THE AMERICAS

Conducted by Dr. Karin Hendrickson
& Graduate Assistant Benjamin Goldstein

Thursday November 12, 2026
Center for the Arts
Popejoy Hall
7:30 p.m.

PERFORMERS

Violin I
Andre Silva *
Heloisa Fochesato
Guilherme Cendretti
Marina Weideman
Nathan Aguirre
Hollie White
Autumn Crabb

Violin II
Thi Tang *
Dongqi Zhou
Landyn Hinojosa
Karis Nakasone
Cindy Verde
Zachory Mori
Ashley Warden
Priya Velumuri

Viola
Cory McBride *
Renan Cardoso
Jeshua Gardner
Charlotte Thomsen

Cello
Miaoqian Wang *
Jose Reyes
Greg Weger
Kyle Mather
Tristan Witt
Larch Kingdon-Edwards
Pluto Kundargi
Austin Sprunk
Sofia Martin
Sarah Robertson
Ava Stratton

Contrabass
Jose Gardea *
Elijah Giron
Joshua Duran
William Morrow

Flute
Carrie Martinek *+^
Tristan Castorena *#
Yunuen Quezada *~
Haily Hamilton-Baca
Ismael Romero

Oboe
Meredith Koza *+^#~
Cole Campbell

Clarinet
Noah Wilkerson *+^
Jaiden Thompson-Dodd *#~
Waverly Bourgeois

Bassoon
Remy Patterson *+
Carlos Martinez *^
Levi Walsh *#
Josh Castro *~

Horn
Natalie Smith *+^#~
Kellen Scheutze *(Assistant)*
Jaron Jolly
Thomas Karingada
Aubrey Bourgeois

Trumpet
Landon Jordan *+~
Avery Manginell *#
Hannah Wren *^
Austin Strot

Trombone
Frida Cano *+^#~
Asher Apodaca
Brandon Roux

Tuba
Gonzo Marquez

Piano
Roberto De León Ortiz #
Ana Paula Rojo Muro ~

Harp
Emily Mitchell *G* +^#

Timpani
Ethan Moore *+^
Carolina Munoz *#~

Percussion
Mateo Salcido
Emma Simmons

* *Principal*
G Guest performer
\+ *Liberty Fanfare*
^ *Serenade*
\# *Appalachian Spring*
~ *Danzon No. 2*

PROGRAM

Liberty Fanfare.....John Williams (b. 1932)

Serenade for Orchestra.....William Grant Still (1895-1978)

conducted by Benjamin Goldstein

Appalachian Spring Suite for Orchestra.....Aaron Copland (1900-1990)

Danzón No. 2.....Arturo Márquez Navarro (b. 1950)

A Mosaic of the Americas

John Williams: *Liberty Fanfare* (1986)
Liberty Fanfare opens our program, and serves ceremonially today in honor of yesterday's Veteran's Day. John Williams wrote Liberty Fanfare for the 1986 celebrations marking the centennial of the Statue of Liberty - the official title of the statue is "Liberty Enlightening the World". Liberty Fanfare follows John William's Olympic fanfares of the 1980s and shows his adeptness at writing ceremonial music. Although John Williams is best known for his film scores (Jaws, Star Wars films, Indiana Jones, Jurassic Park, and more), he also strongly shaped the Pops Orchestra repertoire and sound as conductor of the Boston Pops from 1980 to 1993.

William Grant Still (1895-1978): Serenade for Orchestra (1957)
Often referred to as the "Dean of Afro-American Composers," William Grant Still (1895 -1978) was a significant pioneer in American classical music. He was born in Mississippi and raised in Little Rock, Arkansas, where his close family helped shape his artistic personality. His mother, an English teacher, insisted that Still read great literature and encouraged him to take violin lessons and be disciplined in his practice. His grandmother, a formerly enslaved woman, sang African American spirituals and told stories of her past, which instilled a deep connection to the folk tradition that Still would commonly write with in his music. His stepfather, who helped raise Still, often played opera recordings and took him to see live

performances, which helped nurture a love of classical music. Under the initial advice of his mother, Still began to study pre-med at university but ultimately went on to study composition at the Oberlin Conservatory of Music after a brief pause to join the U.S. Navy during WWI. Before finding compositional success, Still worked a variety of jobs in the industry such as being an arranger and orchestrater of popular music, performing in Broadway pits in New York, being a music director of a popular commercial record label, arranging and conducting for NBC and CBS radio programs, and scoring for Hollywood film and television. Throughout his long career, Still broke numerous racial barriers in American classical music. In 1931, the Rochester Philharmonic premiered Still's Afro-American Symphony, marking the first African American to have a symphony performed by a major U.S. orchestra. Five years later in 1936, Still conducted the Los Angeles Philharmonic Orchestra, becoming the first African American to conduct a major professional symphony orchestra. Still was a trailblazer of the 20th century, and his success helped pave the way for future composers and musicians.

Serenade for Orchestra was composed in 1957 towards the later part of Still's career and was commissioned by Great Falls High School in Montana. This work showcases Still's unique musical voice and sophisticated orchestration, one that blends Western classical practices and African American folk traditions. Serenade beautifully reflects Still's musical personality, capturing his lyrical and romantic quality that is infused with the sounds of 1950s popular American ballads and jazz harmonies. *(Program notes by MM Orchestral Conducting candidate Benjamin Goldstein).*

Aaron Copland: *Appalachian Spring* Suite for Orchestra (1944, suite 1945)

Copland wrote *Appalachian Spring* as a ballet for Martha Graham, commissioned by Elizabeth Sprague Coolidge and premiered at the Library of Congress in 1944. It was first scored for just thirteen instruments, and Copland later arranged the suite for full orchestra. Copland's compositional style includes stacking particular intervals in repetition (imagine notes constantly 4 steps away from each other). This produces a particularly "open" yet blended, consonant sound. It also allows Copland to reveal a melody slowly, without creating any markers that might give away the twists it might take.

The story of the ballet imagines a spring celebration around a newly built farmhouse in the Pennsylvania hills, with a young couple, a neighbor, and a preacher. The title came from Graham, borrowed from a Hart Crane poem, and Copland was reportedly surprised to find it attached to his music. The work opens with a soft development of pitches, develops into whirling, multi-meter joyful dance, and ends with a soft, simple prayer from the string section. The suite's best-known moment is a set of variations on the Shaker hymn "Simple Gifts," whose plain melody grows steadily more radiant. Copland's open harmonies and wide-spaced orchestration came to define what many listeners hear as the sound of America. The work won the Pulitzer Prize for Music in 1945.

The last 4 lines of Crane's 26-stanza poem wraps a union of opposites - The serpent (representing the earth, the chthonic, the subterranean) and the eagle (representing the sky, the spirit, the sun, or the transcendent) come together peacefully within the branches of the tree that will protect them both (the steady caretaker of all living things):

We danced, O Brave, we danced beyond their farms.
In cobalt desert closures made our vows . . .
Now is the strong prayer folded in thine arms,
The serpent with the eagle in the boughs.

Arturo Márquez: *Danzón No. 2* (1994)

Arturo Márquez, born in Sonora, Mexico, wrote *Danzón No. 2* after visiting the dance halls of Veracruz and Mexico City, where the danzón is still danced today. The danzón came to Mexico from Cuba and is a slow, stately couples' dance with a strict, elegant structure. Márquez keeps its formal character but gives it a varied orchestral setting - the initial meeting of two people perhaps portrayed by the intimate opening of only solo clarinet and piano, before building to full orchestral forces and the excitement and intricacies of the fully executed danzón.

In recent decades, Danzon No. 2 has become one of the most frequently performed Latin American works in the concert hall, and is especially popular with youth, university, and conservatory orchestra around the world. The piece was premiered in Mexico City by the Orquesta Filarmónica de la UNAM - an orchestra originally started by faculty musicians at the National Autonomous University of New Mexico.