



Summer 2024

UNM Music News

A Newsletter to Alumni & Friends
from
The University of New Mexico
Department of Music

New Arts Facility Scheduled to Break Ground Soon!

We are excited to announce the construction of the new Center for Collaborative Arts & Technology (CCAT), set to begin in late fall, 2024, with a projected completion date of fall, 2026. This much-anticipated facility will be located between Redondo Drive and Central Avenue, just south of Johnson Center and Johnson Field. It will house a state-of-the-art 600-seat concert hall that will accommodate performances by our larger ensembles (band, orchestra, choir, opera) and will free the Department from having to pay rental fees for the use of Popejoy Hall. Keller Hall will still be used for student recitals and smaller ensembles, and scheduling will be much easier once the new facility is available.

The new building will also house the ARTSLab, a transdisciplinary research facility and exhibition space that will serve not only UNM, but also the greater New Mexican community. The ARTSLab will serve as a center for emerging media emphasizing immersive and interactive technology, and will offer technology and technical support for faculty from departments across the university.

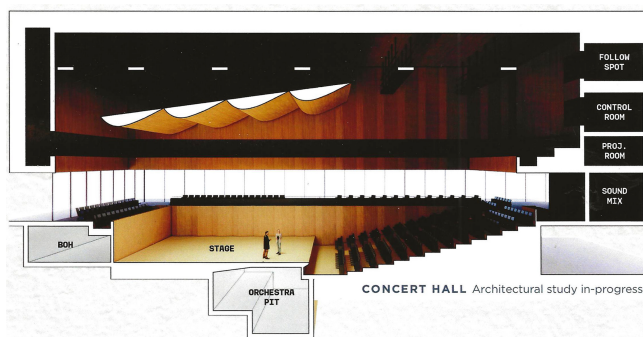
In addition, the Department of Film and Digital Arts will benefit from a cutting-edge sound stage that will allow students to have access to an on-campus moviemaking facility tailored to their needs. And the Department of Art will gain a much-needed exhibition space to showcase projects from studio arts and art education programs, and will allow art history students to curate their peers' artworks.

The internationally-known architecture firm of Diller Scofidio + Renfro (DS+R) has been engaged for its exceptional qualifications. Led by distinguished architect Benjamin Gilmartin, DS+R will collaborate with Albuquerque-based ROMA Architecture and other specialized partners. DS+R is known for designing cutting-edge musical performance spaces, and has a proven track

record in the design of performing arts spaces on university campuses. Among the projects that the firm has designed are the Juilliard School Exterior in Lincoln Center, the Alice Tully Hall Interior, the High Line and the latest expansion of MoMA in New York City, the Broad in downtown Los Angeles, the Prior Performing Arts Center in Worcester, Massachusetts, and multiple facilities at Columbia University.



Artist's Conception of the Center for Collaborative Arts & Technology



Projected Design of the Performance Hall

For more information and to learn how you can support the new CCAT facility, please contact Kristine Purrington, Executive Director of Academic Development at (505) 277-7320 (kristine.purrington@unmfund.org), or Shelly Smith, Director of Development at (505) 277-0681 (shelly.smith@unmfund.org).

UNM Presence in “Carmen”

May’s production of Bizet’s *Carmen* by Albuquerque’s Opera Southwest was special for two reasons: 1) it was performed in Spanish rather than the original French, and 2) it featured many faculty, students and alumni from UNM! The performances were in the Journal Theatre at the National Hispanic Cultural Center in Albuquerque. From our vocal faculty, *Dr. Olga Perez Flores* starred as Carmen, *Prof. James Flora* was Don José and *Dr. Michael Hix* was Morales. Among our alumni, *Ingela Onstad* (M.M., 2014) played Frasquita and *Javier Ortiz* (B.M., 2007, M.M., 2011) sang the role of Dancaïro. Current vocal Teaching Assistant *Santiago Alfonso Meza* was Zúñiga. The chorus included current students *Nadine Adisho*, *Jude Harb* and *Amanda Porter*, as well as alumni *Lore Hazard* (M.M., 2023), *Mary Brzezinski* (M.M., 2017), *Jenni Hipolito* (B.M., 2011), *Ashli Saenz* (B.M., 2011), *Theresa Sanderson* (B.M., 2011), *Mitzy Sotelo* (B.A. in Music, 2022) and *Lauren Rodriguez* (B.M., 2023). *Dean of Fine Arts Harris Smith* was featured as the fight coordinator, and orchestra members included Department of Music faculty members *Denise Turner* (bassoon), *Valerie Potter* (flute), *Michael Walker* (horn) and *Scott Ney* (percussion).



UNM music faculty *Olga Flora*, *Denise Turner*, *Scott Ney* and *Chris Buckholz* (trombone), along with UNM music student *Amanda Porter*, also performed last March in Opera Southwest’s production of Jorge Matin’s *Before Night Falls*, the emotionally riveting true story of Cuban writer Reinaldo Arenas.

Distinguished Alumni Awards

On May 2, during the UNM Symphony Orchestra concert in Popejoy Hall, the first College of Fine Arts Distinguished Alumni Award recipients were recognized. For Music, the honors went to *U.S. Army Col. Jim Keene* and Austrian-American tenor *Kurt Streit*.



Col. Keene (B.M., 1988) had been presented with the award at the Army Field Band’s concert on February 26, 2022, at the Lensic Theater in Santa Fe, New Mexico. A native of Albuquerque, he has led thousands of performances in 47 states and seven countries, including for six U.S. Presidents. He led multiple televised productions, most recently earning a New York Emmy Award for a CBS production, “Songs of Service” and a Grammy Award for “Best Immersive Album” in 2022 as conductor of the United States Army Field Band.

Col. Keene was leader of the U.S. Army Field Band and the U.S. Military Academy Band, was Commandant of the Army School of Music, and served the United States Army Band “Pershing’s Own,” as director of The Army Chorus, The Army Strings and the Army Orchestra, the U.S. Army Europe Band and Chorus in Heidelberg, Germany, and the Ground Forces Band in Atlanta. He led the Joint Forces Chorus at G.H.W. Bush’s memorial service, and music for the interments of Presidents Ronald Reagan and Gerald R. Ford. He has conducted the New York Philharmonic, the Detroit Symphony, the New York Philharmonic, the Boston Pops, the Japan Central Band, and the Dallas Winds. He has performed with numerous artists, including Ray Charles.

Tenor *Kurt Streit* (B.M., 1984) was the 2023 Department of Music Awardee. He studied singing with Marilyn Tyler at the University of New Mexico. He went on to become a member of apprentice programs in San Francisco and Santa Fe. He has since performed for leading companies and opera houses around the world.



Considered one of the world’s best Mozart interpreters throughout his career, Streit has performed *Die Zauberflöte* in 23 different productions around the world (over 150 performances) and *Idomeneo* in eight different productions—in the opera houses of Naples, Vienna, Madrid, London, San Francisco and others.

Performing in numerous productions of *Don Giovanni*, *Così fan tutte* and *Die Entführung aus dem Serail*, Streit has also featured in these and earlier works of Mozart in opera houses such as The Metropolitan Opera in New York, The Vienna State Opera, The Royal Opera House, Covent Garden in London, La Scala in Milan, both the Bastille and the Grand Opera in Paris, Teatro Real and the Zarzuela in Madrid, and on the prestigious stages of San Francisco, Tokyo, Aix-en-Provence, Chicago, Munich, Berlin, Rome and Salzburg.

Faculty Notes

We are pleased to welcome *Dr. Melissa Ryan* as Assistant Professor of Music Education, who comes to UNM from the University of New Hampshire. She has taught music in Hawaii, China, Nashville, and Miami in elementary and secondary classroom settings. In addition, she has facilitated students' musical learning by partnering with inclusive community music programs in under-resourced communities across the United States. Dr. Ryan's passions include creating actively inclusive musical experiences for all students and fostering agency and personhood through liberatory teaching practices. Utilizing her Orff, Modern Band, and World Music Pedagogy training, she facilitates workshops for current and future music teachers on classroom topics such as creativity, composition, movement, inclusivity, and world music curriculum. Dr. Ryan earned her Ph.D. (2020) and M.M. (2017) from the University of Miami's Frost School of Music. She regularly presents her research at state, national, and international conferences, and her work has been published in peer-reviewed journals. Her research interests include teachers' perceptions of social justice in music teacher education, restorative justice teaching practices, and music teachers' pedagogical creativity.



Dr. Aaron Jacobs is coming on board this fall as Director of String Pedagogy and Director of the UNM Prep School and String Lab School. Dr. Jacobs has 22 years of experience teaching applied violin, string pedagogy and string methods courses at universities, academies, music schools, and summer institutes throughout Ohio, Maine, Wisconsin, and Illinois. For ten years, Aaron worked at the University of Illinois at Urbana-Champaign, where he collaborated to establish the Pre-College Chamber Music Program in 2011 and founded the Illinois String Academy in 2015, serving as Lead Instructor and Senior Coordinator for both programs until 2021. Also in 2015, he created a violin program for Danville School District 118, which offered violin instruction to nearly 200 first- and second-grade students at two elementary schools in Danville, Illinois. He currently serves as a Clinical Assistant Professor at Illinois State University and as an Instrumental Music Teacher for Champaign Unit 4 Schools. Aaron is an



active chamber and solo recitalist, including in collaboration with wife, pianist Tatiana Shustova. He has extensive experience as a professional orchestral musician, and has been a featured soloist with chamber orchestras at Bowling Green State University and the University of Illinois, as well as the Jacksonville Symphony Orchestra (IL) and Illinois State University Symphony Orchestra. As a clinician, Aaron has served as a Co-Director and faculty member of the Paul Rolland String Pedagogy Workshop since 2017. He has presented research and clinical sessions and has been invited to lead master classes and clinics at numerous collegiate institutions in Illinois, Indiana, and Ohio. He is a certified Mentor for string teachers enrolled in the certification program of the Paul Rolland String Pedagogy Society, for which he is also a member of the Board of Directors. Aaron holds a Bachelor of Music degree in Music Education and an Artist's Certificate in Violin Performance from Bowling Green State University, a Master of Music degree in Violin Performance and String Pedagogy from Northwestern University, and a DMA in Violin Performance and Literature from the University of Illinois at Urbana-Champaign.

Conductor *Dr. Sebastian Serrano-Ayala* has been hired on a one-year appointment as Visiting Professor of Orchestra. Dr. Serrano is actively involved with symphonic music and educational programs in the U.S., and has been serving as Assistant Conductor with the Skagit Symphony in Mount Vernon, Washington, during its 2023-24 season. He also served as Assistant Conductor with the Saratoga Orchestra and has held conducting fellowships at the Allentown Symphony Orchestra and the Mostly Modern Festival in New York, where he premiered works with the American Modern Ensemble. Other engagements have included the SJMEA Honor Orchestra, the Whatcom Wind Ensemble, and as cover conductor for Yakima Symphony. Past performance highlights include a premiere and recording session with Symphony Tacoma, leading the Royal Military Chapel "Johan Willem Friso" during the Dutch International Festival "BLOW," and conducting The U.S. Army Band "Pershing's Own" in Washington, D.C. Through his research and programming, he advocates for the importance of contemporary music influenced by Latin America and his native Colombia. In the summer of 2022, he presented on these topics at a world conference of symphonic music in Prague, Czech Republic. Dr. Serrano holds a DMA in Wind-Orchestral Conducting from the University of Cincinnati College-Conservatory of Music and an MM in Conducting from Andrews University. He also holds degrees in music education from the Adventist University of Colombia and the Adventist University of the Philippines.





Instructor of Organ *Dr. Maxine Thévenot* reports a number of performances and projects for Spring, 2024. In January, she performed the *Grand chœur dialogué* by Eugène Gigout for organ and brass with the New Mexico Philharmonic Orchestra, under the direction of Dr. Emily Moss. In February she performed organ solo recitals in Charlottesville, Virginia and Chestertown,

Maryland, and was guest conductor and organist at St. Paul's Memorial Church at the University of Virginia. In March she led a composition-for-organ class for the composition students of Dr. Peter Gilbert. As part of the Friends of Cathedral Music series, Dr. Thévenot served as artistic director and organ continuo player for what is believed to be the New Mexican premiere of J. S. Bach's arrangement of Giovanni Pergolesi's *Stabat Mater* for soprano, mezzo-soprano and strings; fellow musicians included Hayden Eberhart, Sarah Nickerson, Stephen Redfield, David Felberg, Jeffrey Smith and Katie Rietman.

In April, Dr. Thévenot organized a workshop day that included leading a choir of 45 community singers alongside an octet of professional singers from Polyphony: Voices of New Mexico through Robert Levin's completion of W. A. Mozart's *Requiem in d minor*, K. 626; the workshop included a lecture by Bruce Redford, Professor Emeritus of Baroque & Eighteenth-Century Art at Boston University. In April, she was the first female conductor and guest organist of the 26th annual Three Choirs Festival, Indianapolis, and also was chorus master Chorus Master in the presentation of W. A. Mozart's *Requiem in d minor*, K. 626 by Santa Fe Pro Musica. In May Dr. Thévenot performed a solo organ recital as part of the new Santa Fe Pro Musica organ series held at St. Francis Auditorium in the New Mexico Museum of Art.



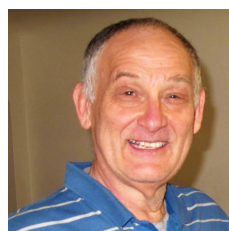
Dr. Thévenot (3rd from left) with UNM composition students

Fulbright Scholar *Dr. Naomi Sunderland* says, "Huge thanks to the Music Department, colleagues, students, and my host Dr. Kristina Jacobsen. Our collaborative teaching and research has explored how professional songwriting craft can intersect with trauma informed and healing-oriented creative practice for self and community. A highlight has been meeting fellow Fulbrighter Dr. Rodrigo Sigal and co-teaching "Songwriting for Community" with Dr. Jacobsen and ten students (four UNM students and six community members). The Arts-in-Medicine program led by Dr. Patrice Repar is an inspiration and I have learnt a lot to share with colleagues at home. Anyone interested in Fulbright or other travel to Australia is warmly welcomed to get in touch."



Dr. Jacobsen (front left) and Dr. Sunderland (front center) with members of the Songwriting class

Dr. Karl Hinterbichler, Professor of Music, was recently honored for his 50 years at UNM! To the right is a photo of Dr. Hinterbichler at the Service Awards Ceremony held on April 11, 2024, in the Student Union Building Grand Ballroom. Beginning in 1973, he has taught applied trombone, bass trombone, euphonium and tuba, as well as numerous courses in brass pedagogy and repertoire, music history, Bibliography and Research and his "Making a Living as a Musician" course.



He served as Coordinator of the John Donald Robb Composers Symposium from 1980 to 1988, was Music Department Acting Chair in the summer of 1979, was Graduate Coordinator from 1994 to 2005, and has served on many department and university committees. From 2011 to

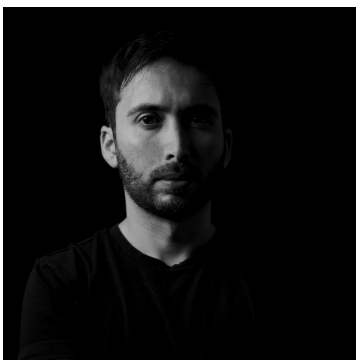
2014, he was also the Music Director of Hey Mozart! New Mexico, a nonprofit organization that sponsored a music composition competition for children throughout the state. Dr. Hinterbichler was a founding member of UNM's New Mexico Brass Quintet, which toured extensively, premiered many works and recorded three CD's. He has also performed numerous times as a soloist and with many ensembles, including the New Mexico Symphony Orchestra, Orchestra of Santa Fe, Santa Fe Symphony, Florida Symphony, Flint Symphony, Dallas Symphony, National Repertoire Orchestra and the Eric Hawkins Dance Company. Dr. Hinterbichler has lectured widely on a variety of musical topics, and has published a large number of arrangements of music for brass ensemble. His articles on the history of music in Albuquerque and Santa Fe appear in Grove Music Online, and he has also contributed a number of articles and reviews for the *International Trombone Association Journal*, a publication for which he has served as Assistant Editor since 1974.



Student Spotlights

Axel Retif, master's student in musical composition and a student of Dr. José Luis Hurtado, reports that the world premiere of his symphonic work *La Batalla de Puebla* (2023) will be performed by the Orquesta Sinfónica del Estado de Puebla, under the direction of David Hernández Breton on May 3, 2024, in

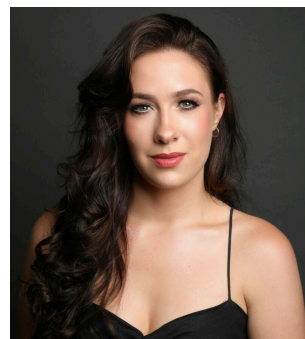
the Museo San Pedro de Arte. The piece is an artistic commemoration of one of the most significant events in Mexican history, the Battle of Puebla on May 5, 1862. The work offers a sonic interpretation of the historical event and serves as a reminder of Mexico's rich cultural heritage and the importance of preserving its history through art. Axel embarked on his musical journey at the Centro de Investigación y Estudios Musicales (CIEM), where he received composition instruction from Dr. Ana Paola Santillán. He furthered his education by earning a LLCM-BA in Music Composition from the West London College of Music, studying under the guidance of Vincent Carver. Currently he is pursuing a master's degree in Music Theory & Composition at UNM. Retif also actively participates in the composition laboratory LACREMUS, led by Julio Estrada. In addition to his career as a composer, he serves as the director/editor and artistic director of the Tagma Records label and the Methexis Festival, both of which are projects dedicated to the production and promotion of contemporary music.



Alumni Updates

Soprano **Lydia Grindatto**

(B.M., 2017), is a 2024 Grand Finals Winner of the prestigious Metropolitan Opera Laffont Competition. Lydia is a third-year Resident Artist at the Academy of Vocal Arts (AVA). Her recent opera roles have included Donna Anna in Mozart's *Don Giovanni* with Arizona Opera, Tatiana in Tchaikovsky's *Eugene Onegin* with Opera Columbus, and the title role in Donizetti's *Anna Bolena* at AVA. This summer she will reprise the role of Donna Anna with the Merola Opera Program, and was invited to perform popular opera selections alongside featured guest star Michael Fabiano in a concert with "Opera Italiana is in the Air" at the Lincoln Memorial in Washington, D.C. During the 2024/25 season, she will debut with Utah Opera as Nedda in Leoncavallo's *Pagliacci*. Lydia is a native of Tijeras, New Mexico.



Pulitzer Prize-winning Diné composer and sound artist

Raven Chacon (B.A. in

Music, 2001) has been awarded the prestigious MacArthur Genius Grant for "creating musical works that cut across boundaries of visual art and performance to illuminate landscapes, their inhabitants, and histories." MacArthur fellows receive a grant of \$800,000 over five years to

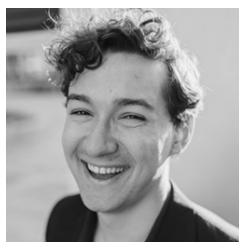
spend however they want. Fellows do not apply for the grant, but instead are nominated by their peers or communities. The criteria for the award include exceptional creativity, promise for important future advances based on a record of significant accomplishments, and potential for the Fellowship to facilitate continued creative work. Chacon's compositions often include both orchestral instrumentation and sounds created by performers using objects such as rifles, foghorns, whistles, and coins. He uses a notational language that combines standard Western musical notation with nonmusical symbols, drawings, and written guidelines for interpreting the score, which is often displayed audiences during performances. Chacon describes his work as "noise music" and he calls the type of music he writes "contemporary classical music."





Vera Kleinhenz (B.A. in Music, 2009; M.M. in Choral Conducting, 2012; recipient of the NM Alumni Association Zia Award, 2019) was awarded her teaching certificate by the state of Texas. Vera has been the Choir Director at Sellers Middle School in Garland, Texas, since October 2021 and has conducted several award-winning choirs at the school. She is also the Director of Music and Worship at First United Methodist Church in Sachse, Texas, where her Chancel Choir has been invited to sing in Carnegie Hall in December 2024. Vera continues to write and arrange music for all of her choirs.

Tzvi Bat Asherah (B.M. in Vocal Performance, 2024), former student of Jamie Flora, has been accepted into the Santa Fe Apprentice Program for Singers. Tzvi was one of 44 singers selected from more than 1000 applicants, and he is the first undergraduate to be accepted into this prestigious program. He will be performing in *Der Rosenkavalier* in July 2024.



Daniel Yim (M.M., 2022), former student of Denise Turner, has joined the Eugene Symphony Orchestra as its new second bassoonist.



John Marchiando's former trumpet student **Josue Hernandez** (B.M.E., 2023) is now the band director at Hoover Middle School in Albuquerque. Josue was a student ambassador for UNM Music, as well as drum major for the Spirit Marching Band.

Erick Lopez Hernandez (M.M., 2023), former student of Chris Buckholz, is now the principal trombonist of the Orquesta Sinfónica del Estado de México, one of the four major symphony orchestras in Mexico City. Born in Oaxaca, Mexico, Erick was a member of the Boca del Rio Philharmonic and the Puebla Symphony before coming to UNM for his master's degree. At UNM, he performed with the Sandia Graduate Brass Quintet, Wind Symphony and Symphony Orchestra.



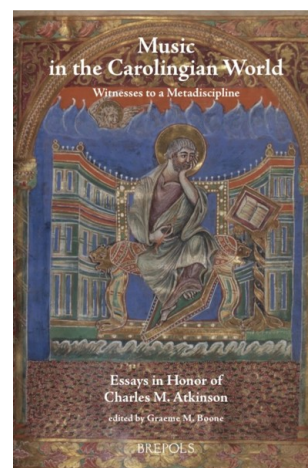
Jonathan Datton (M.M., 2020) is in his second year as a Cafritz Young Artist of the Washington National Opera at the John F. Kennedy Center. In his first season with WNO he debuted in the role of Marcello in Puccini's *La Bohème*; as well as premiered *The Demon*, in the world-premiere of *Bubbe and the Demon* by Jens Ibsen, a product of the American Opera Initiative. In summer 2023 Jonathan performed at the Glimmerglass Festival, where he sang the roles of James/Martin in Bernstein's *Candide* and Paris in Gounod's *Romeo et Juliette* and covered the role of Marcello in *La Bohème*. His upcoming performances with Washington National Opera include Paris in Gounod's *Romeo et Juliette*. In the winter, he performed the roles of Elk, Camel, and Butcher 1 in Jeanine Tesori's holiday opera *The Lion, the Unicorn, and Me*. Finally, he will appear as Don Pedro in *Songbird*, a jazzy adaptation of Offenbach's *La Pêcheur*.



Kim Fredenburgh reports that two of her former viola students, **Grazzia Sagastume** (M.M., 2015) and **Ulisses Silva** (M.M., 2006), have secured teaching positions at Wisconsin Stevens Point and the Federal University of Paraíba, Brazil, respectively.

Sarah Schwenke (M.M., 2022; Graduate Certificate in Music Performance, 2023), former horn student of Michael Walker, is managing the box office at Santa Fe Pro Musica.

Fall of 2023 was a special time for **Charles M. Atkinson** (BFA, 1963), University Distinguished Professor (emeritus) and Arts and Humanities Distinguished Professor of Music (emeritus) at The Ohio State University. His review of Christian Meyer and Shin Nishimagi, Aurélien de Réomé: *Musica disciplina* (Brepols, Turnhout, 2021) appeared in *Music and Letters* 104 (2023): 478-483; the article "On Modulation in Early Medieval Chant: The $\phi\theta\omicron\rho\alpha\iota$ in Byzantium and the *vitia* in the West," co-authored with Gerda Wolfram of the University of Vienna, appeared in *Études grégoriennes* (2023): 35-50. In November Atkinson presented a paper "Wrong-Way Corrigan? Or just a little off-course? The *Alia musica*'s Expositor and the Modes" at the joint annual meeting of the American Musicological Society and Society for Music Theory, which took place in



Denver, Colorado, 8-12 November. November also saw the publication of a Festschrift (a collection of scholarly essays) in his honor, *Music in the Carolingian World: Witnesses to a Metadiscipline: Essays in Honor of Charles M. Atkinson*, edited by Graeme M. Boone and published by Brepols in the series *Építome Musical*. Its cover (seen above) and table of contents may be viewed on the Brepols website at (<https://www.brepols.net/products/IS-9782503603308-1>).

Dr. Atkinson writes, "It is a tremendous honor indeed that 16 of the world's leading scholars in musicology and medieval studies contributed essays for [the publication.] I hope that my classmates and former professors at UNM will feel a bit honored by it, too. It wouldn't have happened without my undergraduate training at UNM."

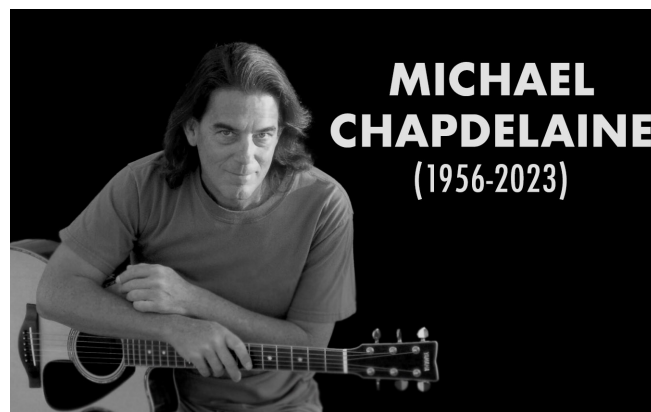


In Memoriam:



Christine Dolansky (1948–2024), former Department of Music Administrator, passed away on January 5th of this year, after a brief battle with cancer. After working as an insurance agent for many years, Chris decided to change course and pursue one of her passions, art history. In 1997, after more than 30 years out of school, she enrolled at

UNM and earned her bachelor's degree in Art History in 2000. She then worked in several administrative jobs at UNM, including as the Office Administrator of the Alumni Association. Her final position before retirement was in the Department of Music, which she said was her favorite job. Chris stayed physically active after retirement, attending yoga and Zumba classes and taking long walks. She loved cats and adopted several older ones so they could have a good home. She is survived by her two sons, David & Brian, her sister Kathy and her brothers Phil, John and Tom. The family requests that donations be made to St. Jude Children's Research Hospital.



We are sad to announce that *Michael Chapdelaine*, Professor Emeritus of guitar, passed away unexpectedly on November 16, 2023, at the age of 67. Born in 1956 in San Diego, Michael traveled the U.S. as the son of a Navy officer in a military family. He fell in love with the guitar at an early age and began his career "rocking out" with his band on electric guitar in Pensacola at officer and enlisted Navy clubs. Upon deciding to attend Florida State University, he discovered that there was no major called "rock star" and elected to study classical guitar instead.

Michael was the only guitarist ever to win First Prize in the world's top competitions in both the classical and fingerstyle genres—the Guitar Foundation of America International Classical Guitar Competition and the National Fingerstyle Championship at the Walnut Valley Bluegrass Festival in Winfield. He also twice won the coveted National Endowment for the Arts Solo Recitalist Grant and took first prize in the Music Teachers National Association's Guitar Competition. Michael won the Silver Medal in Venezuela's VIII Concurso Internacional de Guitarra "Alirio Diaz," and earned prestigious grants, including the National Endowment for the Arts Solo Recitalist Grant.

Michael spent 33 years as Professor of Music and the head of guitar studies at UNM. He was previously on the faculties of Metropolitan State University and the University of Colorado/Denver. He gave masterclasses throughout the world and at institutions such as the University of Miami, Mannes School of Music, University of Texas, and California State University.

In the 1990's, Michael turned his attention from playing only classical music on a nylon string guitar to composing original pieces and arranging pop tunes to be played on any type of guitar. He traded his tuxedo and polished dress shoes for guitar T-shirts and bare feet. He touched the hearts of fans across the globe with passionate compositions like "Blue Chile," "Portrait de Femme," "Lullaby for Two," and his wife's favorite, "Cowboy Waltz." Michael also upended the acoustic fingerstyle guitar world with his hit arrangements for songs like "Come Together" by the Beatles and "Somebody that I Used to Know" by Gotye.



UNM Music News is published twice a year by the
Department of Music in the
College of Fine Arts at
The University of New Mexico

Michael Hix, Chair



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