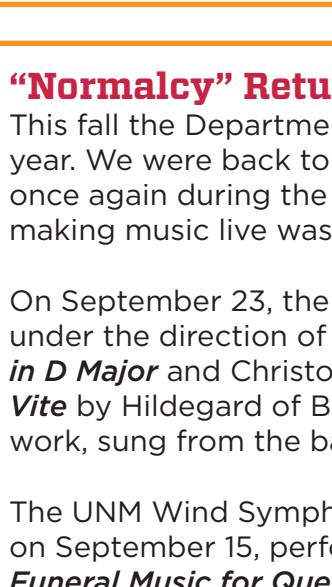
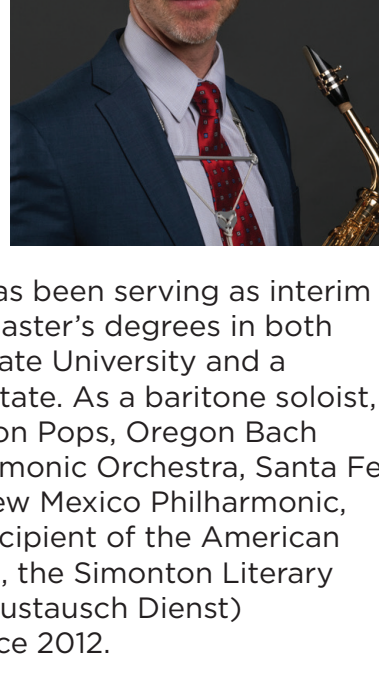


## Hello,

to all our alumni and friends of the Department of Music at UNM. Here's some news from the Department of Music. Please be sure to send us your news so we can pass it along to our readers.

## Eric Lau Leaves Chair Position

Dr. Eric Lau stepped down last summer from his position as Chair of the Department of Music to assume the combined position of Dean of the Honors College and Dean of University College at UNM. Dr. Lau is currently Professor of Saxophone. He received the Doctor of Musical Arts and Master of Music degrees from Michigan State University and his undergraduate degree in saxophone performance from Louisiana State University, and has given concerts throughout the world. Addressing the music faculty, Eric said, "I feel fortunate to have served as the chair of this wonderful department for five years, a department that has been my home for the last 18 years. Thank you all for making the Department of Music such an amazing place."



Dr. Michael Hix, Associate Professor of Voice, has been serving as interim chair since Dr. Lau's departure. Michael holds master's degrees in both voice and historical musicology from Florida State University and a Doctorate of Music in voice, also from Florida State. As a baritone soloist, he has been featured in concerts with the Boston Pops, Oregon Bach Festival, Arizona Bach Festival, Orlando Philharmonic Orchestra, Santa Fe Desert Choral, Santa Fe Symphony and the New Mexico Philharmonic, among others. As a musicologist, he was the recipient of the American Musicological Society Thomas Hampson Award, the Simonton Literary Prize, and a DAAD (Deutscher Akademischer Austausch Dienst) Research Visit Grant. He has taught at UNM since 2012.

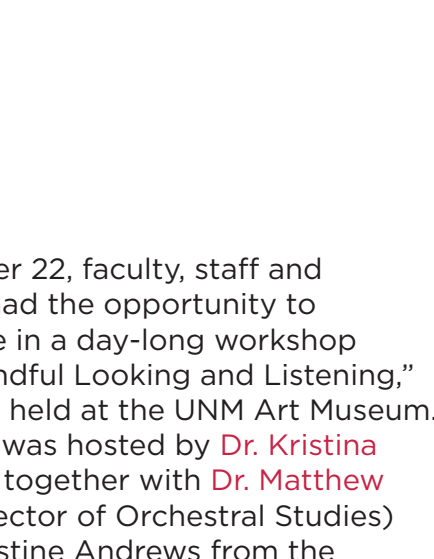
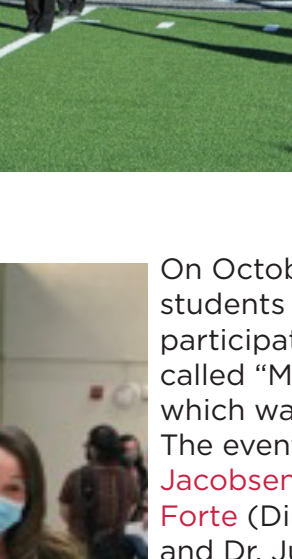
## "Normalcy" Returns (almost)

This fall the Department of Music got closer to "normal" following the restrictions of the pandemic year. We were back to in-person learning in August, and our ensembles were able to give concerts once again during the semester. There were Covid protocols of course, but everyone agreed that making music live was well worth any of the inconveniences.

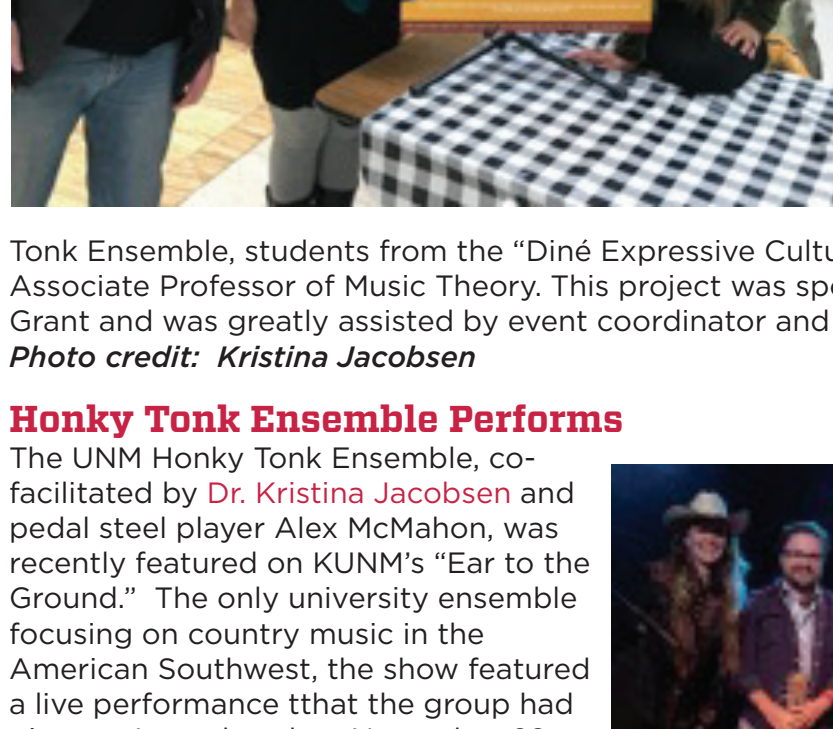
On September 23, the UNM Orchestras gave their first concert of the semester in Popejoy Hall, under the direction of **Dr. Matthew Forte**. The program included Jean Sibelius' *Symphony No. 2 in D Major* and Christopher Theofanidis' *Rainbow Body*, based on the chant *Ave Maria, O Auctrix Vite* by Hildegard of Bingen. A highlight of the concert was the performance of Benjamin Britten's original work, sung from the balcony by UNM vocal graduate student **Hope Willenbrink**.

The UNM Wind Symphony, directed by **Eric Rombach-Kendall**, also gave a concert in Popejoy Hall on September 15, performing Einojuhani Rautavaara's *A Requiem in Our Time*, Henry Purcell's *Funeral Music for Queen Mary*, and Igor Stravinsky's *Ebony Concerto*, as well as several works for smaller ensembles. On October 6, the Wind Symphony was joined by the UNM Symphonic Band, directed by **Dr. Chad Simons**, for a concert that featured works by Stravinsky, Grantham, Fucik, Clifton Williams and others. UNM graduate student **Donovan Polk** conducted Benjamin Britten's *Russian Funeral*.

## And the Band Played On...



## Mindful Looking & Listening



On October 22, faculty, staff and students had the opportunity to participate in a day-long workshop called "Mindful Looking and Listening," which was held at the UNM Art Museum. The event was hosted by **Dr. Kristina Jacobsen**, together with **Dr. Matthew Forte** (Director of Orchestral Studies) and Dr. Justine Andrews from the Department of Art & Art History. The event drew over 100 attendees from across the Colleges of Fine Arts, Arts & Sciences and Health Sciences, and featured guided meditations using mindfulness to explore visual art and close listening. Featured performers included the Abe Frank String Quartet, songwriters from Dr. Jacobsen's Songwriting II class, the UNM Honky

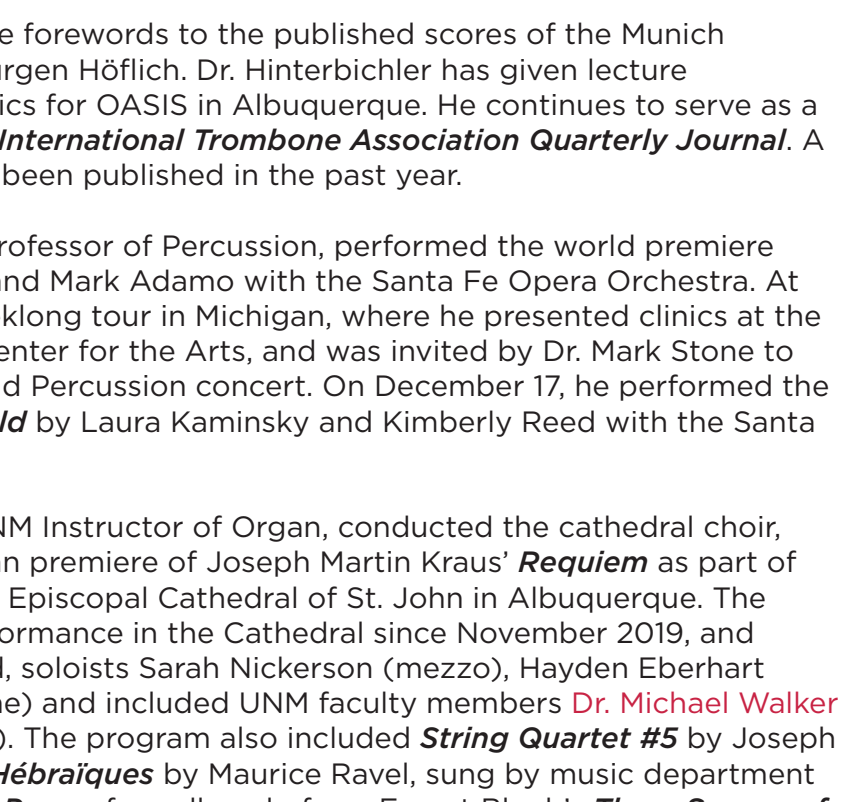
Tonk Ensemble, students from the "Diné Expressive Culture" course, and **Dr. David Bashwiner**, Associate Professor of Music Theory. This project was sponsored by a UNM Teaching Allocation Grant and was greatly assisted by event coordinator and Graduate Assistant **Grace Weaver**.

*Photo credit: Kristina Jacobsen*

## Honky Tonk Ensemble Performs

The UNM Honky Tonk Ensemble, co-facilitated by **Dr. Kristina Jacobsen** and pedal steel player Alex McMahon, was recently featured on KUNM's "Ear to the Ground." The only university ensemble focusing on country music in the American Southwest, the show featured a live performance that the group had given at Launchpad on November 28, and an interview in which the group reflected on social class, music genre and verbal art within the sphere of country music and music studies at UNM. The interview and performance can be heard on the class' podcast feed at: [Honky Tonk Happy Hour](#).

*Photo credit: John Parish*



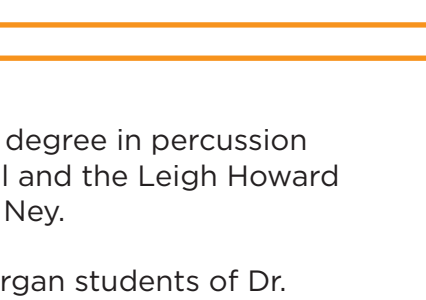
## Faculty & Staff Notes

**Dr. Karl Hinterbichler** continues to provide forewords to the published scores of the Munich (Germany) publisher, Musikproduktion Jürgen Höflich. Dr. Hinterbichler has given lecture presentations on a variety of musical topics for OASIS in Albuquerque. He continues to serve as a regular columnist and contributor to the *International Trombone Association Quarterly Journal*. A number of his reviews and columns have been published in the past year.

This past summer **Scott Ney**, Associate Professor of Percussion, performed the world premiere of *The Lord of Cries* by John Corigliano and Mark Adamo with the Santa Fe Opera Orchestra. At the beginning of December, he did a weeklong tour in Michigan, where he presented clinics at the University of Michigan and Interlochen Center for the Arts, and was invited by Dr. Mark Stone to visit Oakland University for their fall World Percussion concert. On December 17, he performed the world premiere of *Hometown to the World* by Laura Kaminsky and Kimberly Reed with the Santa Fe Opera.

On November 6, **Dr. Maxine Thévenot**, UNM Instructor of Organ, conducted the cathedral choir, soloists, and orchestra in the New Mexican premiere of Joseph Martin Kraus' *Requiem* as part of the Concert of Remembrance held at the Episcopal Cathedral of St. John in Albuquerque. The performance marked the first public performance in the Cathedral since November 2019, and featured concertmaster Stephen Redfield, soloists Sarah Nickerson (mezzo), Hayden Eberhart (soprano) and Edmund Connolly (baritone) and included UNM faculty members **Dr. Michael Walker** (French horn) and **Megan Holland** (violin). The program also included *String Quartet #5* by Joseph Boulogne, *Kaddish* from *Deux Mélodies Hébraïques* by Maurice Ravel, sung by music department faculty member **Jamie Flora** (tenor), and *Prayer* for cello solo from Ernest Bloch's *Three Scenes of Jewish Life*, performed by Melinda Mack. Bloch wrote this and other works in November 1924 while in residence in Santa Fe.

On December 11, Dr. Thévenot performed a concert on the recently restored Frederick R. Haas Pipe Organ in the St. Francis Auditorium in Santa Fe. The concert was attended by 350 people in the historic auditorium of the New Mexico Museum of Art. The program included traditional holiday music as well as a selection of organ compositions by Johann Sebastian Bach, Johannes Brahms, and other notable composers. The concert marked the return of the pipe organ, which has not been played publicly since 2014 and was recently refurbished in 2021, thanks to a generous donation from the Philadelphia-based Wyncote Foundation and foundation trustee Frederick R. Haas. Mr. Haas and Maxine performed an organ duet to conclude the evening's concert.



Dr. Thévenot also participated this fall in the Jeanne Demessieux Centennial Tribute, which celebrated the virtuoso French organist Jeanne Demessieux. The project was put together by Susan Jane Matthews, Joy-Leilani Garbutt and Janet Yieh as a collaboration between the Boulanger Initiative and *Amplify Female Composers*, two organizations that advocate for women composers. Fourteen organists from around the United States were selected to perform. Two videos were the result and these premiered on November 21-22: *12 Choral Preludes on Gregorian Chant Themes, Sacred Spaces and Inspirations*, and *Demessieux Te Deum, Op. 11*.

This fall **Dr. Kristina Jacobsen**, Associate Professor of Ethnomusicology, was busy writing, performing and presenting her research. Together with Sardinian ethnomusicologists Marco Lutz, Diego Pani and Ignazio Macchiarella, she presented her research on a panel at the conference in Cambridge, England, on "Women and Creativity in Sardinia." Her album, *House on Swallow Street*, written and recorded while living in Sardinia, was released in Italy in February 2021, and has been favorably reviewed and featured on radio stations, podcasts and newspapers across Italy. Recently, the album was reviewed for the first time in the Sardinian language, a politically non-dominant language she was studying while she lived in Sardinia as a Fulbright Scholar. The review can be found at: <https://www.sardegnaeventi24.it/notizie/kristina-jacobsen-e-su-country-sardu/>

In October **James Flora**, Lecturer in Voice and Opera, sang the role of King Charles (tenor lead) in Tchaikovsky's opera *Maid of Orleans* (Joan of Arc), sung in Russian, with Opera Company Middlebury (OCM) in Vermont. He also taught a masterclass for OCM's young artist program. While OCM is a small company, the production featured a prestigious cast, with Annie Rosen (Met, Lyric of Opera of Chicago) as Joan, Meredith Lustig (Ravinia, Pittsburgh Opera, Carnegie Hall, Chicago Symphony) as Agnes Sorel, and Joshua Jeremiah (Wolf Trap, Houston Grand Opera, Los Angeles Opera) as Dunois. It was directed by Douglas Anderson, the General and Artistic Director of OCM, and conducted by Michael Sakir, who is also the Musical Director for OCM and the General and Artistic Director of InterMountain Opera in Bozeman, Montana.

## STUDENT SPOTLIGHTS

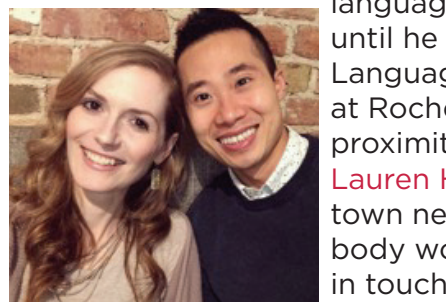
This past summer, **Robert Torres**, who is pursuing a Bachelor of Music degree in percussion performance, participated in the Eastman Summer Percussion Festival and the Leigh Howard Stevens Summer Marimba Seminar. Robert is a student of Prof. Scott Ney.

UNM organ major **Steven Villavicencio**, along with two other private organ students of Dr. Maxine Thévenot, performed in a week-long Summer Organ Academy held at First Presbyterian Church in Santa Fe. The event was led by Dr. Kimberly Marshall, professor of organ at Arizona State University, who presented research on the use of vibrations for relaxation and healing, and developing ideas for organists to adapt these principles to create sound baths with the organ. Activities during the week consisted of daily masterclasses, lectures and one-on-one instruction, culminating in a final public recital. Lecture topics included an in-depth look at *Stylus Phantasticus* as used in the music of Bach and Buxtehude, ornamentation in Renaissance Spanish organ music, and the organ music of César Franck. Steven opened the final program on the D. C. B. Fisk organ with a rousing rendition of Dietrich Buxtehude's *Praeludium, Fuga und Ciacona in C*, BuxWV 137.

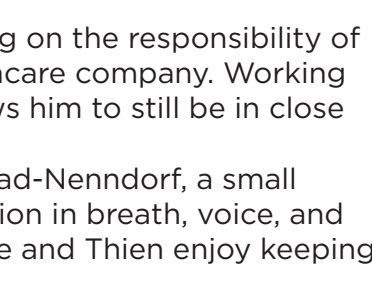
## ALUMNI UPDATES

On Wednesday, 8 December 2021, the University of Würzburg, Germany, conferred upon **Charles M. Atkinson** (B.F.A., 1963) the degree of *Doctor honoris causa*. In his laudatio for the award ceremony, Professor Andreas Haug stated that in conferring the honorary doctorate the university "honors one of the world's leading representatives of research in medieval music, whose work on the history of music and music theory of the Middle Ages is unanimously regarded by experts as groundbreaking, a scholar whose standard-setting scholarly oeuvre has made a lasting contribution to the reputation that historical music research enjoys in our discipline to this day, despite all the changes in research paradigms, methods, and fashions....The professional esteem in which Charles Atkinson is held is evidenced by visiting professorships such as the one at the *École Pratique des Hautes Études* in Paris, by his election as President of the American Musicological Society, and by honorary awards such as the Alfred Einstein Award of the American Musicological Society and the Van Courtlandt Elliott Prize of the Medieval Academy of America. His book *The Critical Nexus: Tone-System, Mode, and Notation in Early Medieval Music*, published in 2009, in which he gave research into the formative phase of European music a new direction that went beyond previous research approaches, received two awards: the Otto Kinkeldey Award of the American Musicological Society in 2010, and the Charles Homer Haskins Medal of the Medieval Academy of America in 2015, whose recipients include such renowned scholars as the historians Ernst H. Kantorowicz, Richard Krautheimer and Paul Otto Kristeller, and the art historian Erwin Panofsky."

Atkinson retired from The Ohio State University in 2017, where he was Arts and Humanities Distinguished Professor of Music and University Distinguished Professor. Since his retirement he has been living and working in Würzburg, where he is a member of the editorial staff for the project *Corpus monodicum: the monophonic music of the Latin Middle Ages*.

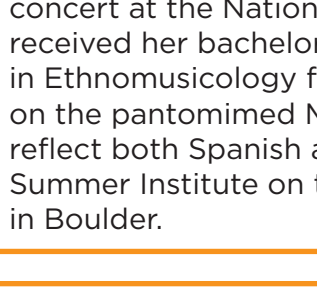
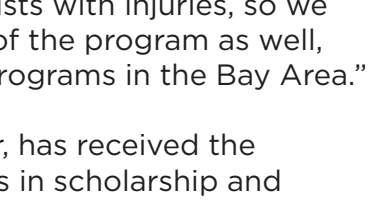


Former trombone student of Karl Hinterbichler, **Dr. Jason Sulliman** (M.M., 2007) is Assistant Professor of Music at Troy University and Trombone Tutor for the *North American Brass Band Summer School* in Halifax, Nova Scotia. Jason was a soloist, conductor, and music manager with the Tony and Emmy Award-winning Broadway show, "Blast!" and over a 15-year period performed over two thousand shows with the company. Jason is one of the founders and organizers of the *International Trombone Hang*, which is an online collaborative offering of clinics and master classes from the world's leading teachers and performers of trombone. He is passionate about providing resources to developing players of all ages and maintains a Youtube channel with hundreds of videos and roughly one million views.



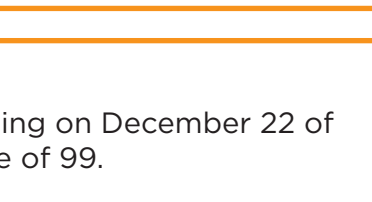
**Shane Corwin** (B.M., 2021) just completed his first semester of graduate studies at New York University in percussion performance. Shane studied with Prof. Scott Ney as a percussion performance major at UNM.

Former trombone student of Karl Hinterbichler, **Dr. Carl Hammond** (B.M., Theory & Composition, 1968; M.M., Theory & Composition, 1982), is currently on the faculty of the University of Chile in Santiago, where he has been Director Titular de la Orquesta Sinfónica Estudiantil and Director del Big Band. His compositions and arrangements have been performed worldwide.

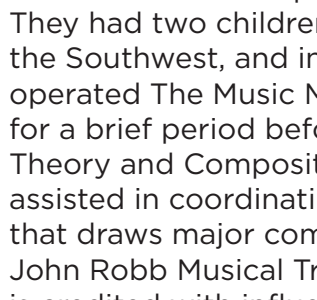


**Wojciech Milewski** (M.M., 2015) is the current Music Director of the Summerville Orchestra and Associate Conductor for Charleston Opera Theater. Under his baton, the S. O. has sold out its past four seasons in subscriptions, doubled in size, and developed three community outreach programs in the Summerville community. Most recently, he was awarded the Harold Farberman Prize at the Henderson Symphony Orchestra Camp in the summer of 2019, and was a finalist in the Los Angeles Conducting Competition that same year.

**Enrique F. Victoria Obando** (M.M., 2012) is currently music director and conductor of the Orquesta Sinfónica de Arequipa in Peru, one of the oldest and most accomplished professional symphony orchestras in South America.



**Thien Pham** (B.M. in Vocal Performance and B.A. in Foreign Languages & Literature, 2016), writes that after graduating with a master's degree in Translation from the University of Heidelberg, he continued to teach languages and worked as a freelance translator

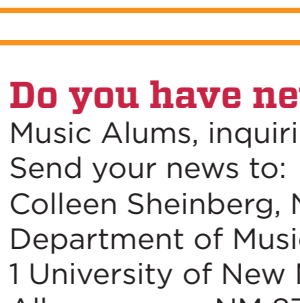


until he started the next chapter of his career, taking on the responsibility of Language Manager at Roche, a multinational healthcare company. Working at Roche Diabetes Care in Mannheim, he says, allows him to still be in close proximity to all his friends in Heidelberg.

**Lauren Humble** (B.M.E., 2016) recently moved to Bad-Nenndorf, a small town near Hanover, to pursue her training certification in breath, voice, and body work at the Schlawffhorst Andersen school. She and Thien enjoy keeping in touch as they continue in their careers.

**Jeremy Stanek** (M.M., 2003) writes the following: "I was a student of Jeff Piper's in the early 2000s, getting a master's degree in trumpet performance. Unfortunately, I developed focal dystonia and was forced to quit my performing career. I ultimately settled on medicine as my next career. I went to medical school at the University of Missouri, completed my internship of internal medicine at the Medical College of Wisconsin, advanced training in physical medicine & rehabilitation (physiatry) at the University of Missouri, and completed a sports medicine fellowship at Washington University in St. Louis, where I was a provider in their medical program for performing artists. I am now starting my 3rd year on faculty at Stanford University, where I have founded a performing arts medicine program, treating musicians, dancers, actors, and circus artists (<https://pmr.stanford.edu/patients/performing-arts-orthopaedic-health.html>). It is a multidisciplinary clinic, and my goal is for it to be a one-stop-shop for artists with injuries, so we can keep performers doing what they love to do. Education is a big part of the program as well, and I have given lectures/presentations to all of our local college music programs in the Bay Area."

**Brenda Romero**, Professor of Music at the University of Colorado, Boulder, has received the UNM John Donald Robb Musical Trust's Robb Award for her achievements in scholarship and performance of music of the Southwest. The award was presented at the *Música del Corazón* concert at the National Hispanic Cultural Center in Albuquerque on November 14. Dr. Romero received her bachelor's and master's degrees in Theory and Composition from UNM and her Ph.D. in Ethnomusicology from the University of California in Los Angeles. She has worked extensively on the pantomimed Matachines music and dance and other New Mexican folk music genres that reflect both Spanish and Indian origins. She also founded and facilitates the College Music Society Summer Institute on the Pedagogies of World Music Theories, which she hosts every other summer in Boulder.



## IN MEMORIAM

It is with great sadness that we report the recent passing on December 22 of beloved Professor Emeritus Scott Wilkinson at the age of 99.

Scott was born in Bement, Illinois, in 1922. He received his bachelor's and master's degrees from the University of Arizona, although his studies were interrupted by military service during World War II. After completing his master's, he went on to advanced studies in composition under Darius Milhaud at Mills College in California, and then at Milhaud's home in Paris, France. After returning from France, Scott worked briefly in documentary and industrial films in New York City before becoming Managing Editor for the music publishing company Carl Fischer, Inc. In 1957, Scott married Linda Painton. They had two children, Jean Mary and Ann Elizabeth. Family health issues necessitated a move to the Southwest, and in 1961, the family settled in Albuquerque, where Scott and Linda owned and operated The Music Mart. In 1968, Scott sold the store to Joe Keith and returned to Carl Fischer for a brief period before accepting a position in the Department of Music at UNM. Scott taught Theory and Composition and became coordinator of the Theory program. During his tenure, he assisted in coordinating the UNM John Donald Robb Composers' Symposium, an annual event that draws major composers both nationally and internationally. He was also involved with the John Robb Musical Trust at its inception, and served as the Trust Chair prior to his retirement. He is credited with influencing Dean Robb to leave his archival materials to UNM rather than to Yale or Harvard. Following his retirement from UNM in 1991, Scott remained supportive by establishing an endowed award in composition for outstanding UNM composition students, and the award is presented each year at the Symposium. Composition was Scott's major interest for most of his career, and he published works in a variety of media. In 2020, the Robb Trust presented him with The Robb Award for Excellence in Music.

After Linda passed away, Scott married Jane Ellen Schermerhorn, a young lady he had known since his high school days in Bement, Illinois. He is survived by Jane, and by his daughters Ann Elizabeth Wilkinson of Albuquerque, and Jean Wilkinson Martinis of Santa Barbara, California (family John, Scott, and Stephen), as well as Jane's children Nancy (and Hal) Brischke of San Antonio, Texas, Skip (and Debbie) Schermerhorn of Pekin, Illinois, and their children and grandchildren. Scott is also survived by many beloved nieces and nephews as well as hundreds of students from the UNM Department of Music whom he mentored and inspired.



To celebrate Scott's life, memorial gifts can be made to The Scott Wilkinson Music Theory and Composition Endowed Scholarship at the UNM Department of Music. Contributions can be made online at [www.unmfund.org/fund/scott-wilkinson/](http://www.unmfund.org/fund/scott-wilkinson/) or can be mailed to:

The UNM Foundation  
700 Lomas Blvd. NE  
Albuquerque, NM 87102  
Attn: Scott Wilkinson Scholarship

## Do you have news to share?

Music Alumni, inquiring minds want to know what you've been doing!

Send your news to:

Colleen Sheinberg, Newsletter Editor  
Department of Music, MSC04 2570  
1 University of New Mexico  
Albuquerque, NM 87131-0001

(or e-mail: [colleens@unm.edu](mailto:colleens@unm.edu))

Please send your photos in jpg format or hard copies. Photos will be used on a space-available basis.

Please send address updates to Kristine Purrington,  
Senior Director of Development, College of Fine Arts  
Email: [kristine.purrington@unmfund.org](mailto:kristine.purrington@unmfund.org)

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