

# COLLEGE OF MUSIC

2024-25



CU ★ PRESENTS



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UNIVERSITY OF COLORADO BOULDER

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CU Boulder is a **SMOKE-FREE CAMPUS**.

The University of Colorado Boulder, Colorado's flagship university, honors and recognizes the many contributions of Indigenous peoples in our state. CU Boulder acknowledges that it is located on the traditional territories and ancestral homelands of the Cheyenne, Arapaho, Ute and many other Native American nations. Their forced removal from these territories has caused devastating and lasting impacts. While the University of Colorado Boulder can never undo or rectify the devastation wrought on Indigenous peoples, we commit to improving and enhancing engagement with Indigenous peoples and issues locally and globally.

# Master's Degree Recital

Laura Pérez Rangel, violin

Matthew Sebald, piano

7:30 p.m., Friday, April 18, 2025

Grusin Music Hall

## PROGRAM

### **Sonata for solo violin No. 5 in G Major, Op. 27, No. 5**

Eugène Ysaÿe (1858-1931)

- I. L'Aurore
- II. Danse Rustique

### **Violin and Piano Sonata No. 2, M. 77**

Maurice Ravel (1875-1937)

- I. Allegretto
- II. *Blues*. Moderato
- III. *Perpetuum Mobile*. Allegro

*Matthew Sebald, piano*

## Intermission

# ***Sueños de Chambí: Snapshots for an Andean Album***

Gabriela Lena Frank (b. 1972)

- I. Harawi de Quispe
- II. Diablicos Puneños
- III. Responsorio Lauramarqueño
- IV. P'asña Marcha
- V. Adoración para Angelitos
- VI. Harawi de Chambí
- VII. Marinera

*Matthew Sebald, piano*

## **Program notes: *Sueños de Chambi***

“Sueños de Chambi: Snapshots for an Andean Album” is inspired by the work of Martín Chambi (1891-1973), the first Amerindian photographer to achieve international acclaim, albeit posthumously. In a career spanning half a century, he recorded as much of Peruvian life, architecture, and landscape as possible (...) In 1920, he opened a studio in Cuzco, the original capital of the Inca empire, which became the base for his examination of indigenous culture. In his documentation of both the Quechua-speaking descendants of the Incas and the mestizo (mixed-race) elite, Chambi produced more than 18,000 glass negatives depicting the customs and festivals, the working lives and public celebrations of twentieth-century Peruvians.

Chambi was notable for his lack of interest in the industry of touring and exhibiting, buying and selling, and obtaining listings in foreign photography collections and catalogues. As far as he was concerned, his subjects were his constituency. Chambi's desire to integrate his Indian heritage with his artistic talent, his unassuming nature and ease in meeting people regardless of class, caste or race, and his natural curiosity meant that he avoided exoticizing the inhabitants of the high altiplano of Peru. His pictures are consequently direct but not at the expense of pictorial concerns. Throughout his life, Chambi experimented heavily with light sources which can be directly related to his interest in Rembrandt's paintings.

Sueños de Chambi ("Dreams of Chambi") is my musical interpretation of seven photos from Chambi's vast collection of pictures. (...) It was with great difficulty that I picked just seven to muse on in this duo for violin and piano! They are:

**I. Harawi de Quispe:** Based on the photo, "Portrait of Miguel Quispe, Cuzco, Peru, c. 1926," this opening movement frames a Cusqueño religious tune (collected by the Peruvian ethnomusicologist Daniel Alomia Robles) in

a harawi, a melancholy and emotional song played by a solo quena flute, the quintessential wind instrument of the Andes. Nicknamed "El Inca" for hiking these mountains barefoot, Miguel Quispe was famous for his nonviolent organizations against the deplorable economic conditions of Indians. Here, he is photographed in profile, the lines of his face and Inca outfit quietly brilliant.

**II. Diablicos Puneños:** This picture ("Danzarin de la Diablada, 1925") features a single dancer dressed as a devil from the southern Peruvian region of Puno. The piano flows attacca into this second movement from the first, setting the scene for a dance number with a singing melody on repeated notes. Black note clusters imitate shacapa percussion (seed rattles strapped to the dancers' thighs) while the violin plays in legato and connected parallel fourths to imitate the tayqa, an extremely large and breathy panpipe.

**III. Responsorio Lauramarqueño:** In this picture ("Shepherds Piping in their Flocks, Lauramarca, Peru, 1929-33"), two shepherds, presumably father and son, are portrayed with their flutes against the backdrop of the Peruvian highlands, calling in their sheep. The music is structured as antiphonal responses between short solo piano interludes and the serrana cantilena melody sung by the violin. The cantilena melody is set against a swinging piano backdrop meant to convey the sound of the wind in the regional trees.

**IV. P'asña Marcha:** This picture ("The P'asña Marcha, Cuzco, Peru, 1940") features women, known as bastoneras de Quiquijana, who dance for one another. In a game testing their skill, they balance large poles on their hands while performing intricate dance steps. After a capricious opening evoking the tremolo and pizzicato sounds of charangos (instruments similar to the mandolin) and guitars, a karnavalito rhythm persists throughout as an ostinato ground in the piano. The tinya drum is alluded to as well - Small in

size, it is one of the only musical instruments commonly played by women in indigenous Peruvian culture.

**V. Adoración para Angelitos:** As a piano solo, this movement sets a Peruvian nursery rhyme (collected by Peruvian ethnomusicologist/composer Andre Sás) to reflect "Dead Child Displayed for the Mourners, Cuzco, Peru, 1920s," a photograph of a deceased child laid out among flowers and candles on a bed, ready for burial.

**VI. Harawi de Chambi:** The sixth photo is a self-portrait of Chambi which caught my eye for its similarity to the first portrait of Miguel Quispe. Both photos are in profile, in tranquil repose of quiet strength, and bathed in a halo of intertwining light and dark. Consequently, the same harawi melody from the introduction is set in the finale. Considering Chambi's penchant for posing in disguise in his pictures in an attempt to get "inside" the setting, I like to think he would have appreciated my linking him to Quispe. I also pay tribute to the folk-influenced music of Bela Bartók by alluding to his second sonata for violin and piano.

**VII. Marinera:** "Folkloric Musicians, Cuzco, Peru, 1934" is the inspiration for this finale in an enlivened marinera style, a coastal dance popular among folk musicians throughout Peru.

Gabriela Lena Frank

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