

## STUDENT RECITAL



Louis Barker, *violin*  
Minji Kwon, *piano*

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THURSDAY, MAY 6, 2021 at 5:30 PM RECITAL HALL

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The University of Iowa is located on the homelands of the Ojibwe/Anishinaabe (Chippewa), Báxoje (Iowa), Kikapú (Kickapoo), Omāēqnomenēwak (Menominee), Myaamiaki (Miami), Nutachi (Missouri), Umo<sup>o</sup>ho<sup>n</sup> (Omaha), Wahzhazhe (Osage), Jiwere (Otoe), Odawaa (Ottawa), Pá<sup>n</sup>ka (Ponca), Bodéwadmi/Neshnabé (Potawatomi), Meskwaki/Nemahahaki/Sakiwaki (Sac and Fox), Dakota/Lakota/Nakoda (Sioux), Sahnish/Nuxbaaga/Nuweta (Three Affiliated Tribes) and Ho-Chunk (Winnebago) Nations. The following tribal nations, Umo<sup>o</sup>ho<sup>n</sup> (Omaha Tribe of Nebraska and Iowa), Pá<sup>n</sup>ka (Ponca Tribe of Nebraska), Meskwaki (Sac and Fox of the Mississippi in Iowa), and Ho-Chunk (Winnebago Tribe of Nebraska) Nations continue to thrive in the State of Iowa and we continue to acknowledge them.

### **Program**

Nahasdzaan Bikaa'gi Naasha (I Walk The Earth)	Michael Begay (b. 1983)
Rhapsody No. 1 (2014)	Jessie Montgomery (b. 1981)
Snow Ash	Ching-chu Hu (b. 1969)
Partita No. 2 for Solo Violin in D Minor, BWV 1004 <i>Chaconne</i>	J. S. Bach (1685-1750)

### INTERMISSION

Sueños de Chambí: Snapshots for an Andean Album <i>I. Harawi de Quispe</i> <i>II. Diablicos Puneños</i> <i>III. Responsorio Lauramarqueño</i> <i>IV. P'asña Marcha</i> <i>V. Adoración para Angelitos</i> <i>VI. Harawi de Chambí</i> <i>VII. Marinera</i>	Gabriela Lena Frank (b. 1972)
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This program is being presented by Louis Barker in partial fulfillment of the requirements of the Bachelor of Music in Violin Performance degree.

## Program Notes

### ***Nahasdzaan Bikaa'gi Naasha (I Walk The Earth)*** - Michael Begay

"The first spark that set everything in motion was during one of my class discussions with my professor, Martha Austin-Garrison, when I was a student at Diné College. We were talking about the correlation between how Indigenous Australians have 'Walk About', and how we the Diné have 'Naasha', and how it is used in our traditional greetings. Every now and then, I would think back on that discussion, and also other discussions pertaining to Diné culture. The other concept I was thinking about is where Earth and Sky meet, that is where the People of Earth came into existence; that's why it is a gift to walk the Earth... I wanted the piece to have movement, like the journey of life, into the unknown, with courage and hope." -Michael Begay.

### **Rhapsody No. 1 (2014)** - Jessie Montgomery

"Rhapsody No. 1 is the first solo violin piece I wrote for myself. It draws on inspiration from the Eugène Ysaÿe solo violin works and is intended to serve as both an etude and a stand-alone work. This piece is intended to be part of a set of 6 solo violin works, each of which will be dedicated to a different contemporary violinist, and inspired by an historical composer." -Jessie Montgomery

### **Snow Ash** - Ching-chu Hu

"Snow Ash is a work for violin and piano. Snow Ash symbolizes my various sensory experiences during a summer at Banff, as man and nature collided and obscured my view, a view at once directed by an awe-inspiring response to the innate beauty of the landscape, and man's seemingly cavalier capacity to exploit it." -Ching-chu Hu

### **Partita No. 2 for Solo Violin in D Minor, BWV 1004** - J. S. Bach

#### ***Chaconne***

"You can tell from [Bach's] music that his emotion is raw. It is so controlled, but it is so profound. This is a man who truly grieves. I mean, you'll hear the chaconne. It's a dance. But it's a grieving dance. I know, it seems like a paradox. But it's extremely moving and — of somebody who clearly has enormous feeling. And, yet, it's very controlled." - Bernard Chazelle, *Discovering the Cosmology of Bach*

### **Sueños de Chambi: Snapshots for an Andean Album** - Gabriela Lena Frank

"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, having had the good luck to train with Max T. Vargas in the southern Peruvian town of Arequipa as a young boy. 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. I was first introduced to Chambi's work at the encouragement of compadre and friend Rodney Waters, a fine pianist and photographer himself. Having watched me explore my Peruvian heritage (in music and otherwise) for some time, Rod purchased a slim volume containing some of Chambi's work for me one day... and I fell in love with the images. 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

## Performer Biographies

**Louis Barker** is a musician whose areas of interest include performing works by living composers, collaborating with fellow musicians and people in other disciplines, and creating programs centered around activism. Originally from Shubert, Nebraska, Lou started playing the violin at the age of 5. His grandmother was his first teacher. He is currently pursuing a BM in Violin Performance under the instruction of Dr. Scott Conklin.

Korean-born pianist **Minji Kwon** was granted the Ambassadorial Scholarship from the Rotary Foundation to study in the US. She was the recipient of the Iowa Performance Fellowship at the University of Iowa. Ms. Kwon taught as Adjunct Professor at New York University, where she earned her master's degree in Collaborative Piano. Ms. Kwon internationally appeared in cities like Seoul, London, Prague, Mexico City, Orlando, Chicago, and New York City in such major venues as Stern Auditorium and Weill Recital Hall in Carnegie Hall. Also, she gave concerts at New York University, the Juilliard School, Columbia University, the University of Florida, and the University of Michigan. Recently Ms. Kwon has collaborated with oboist Courtney Miller for a CD project "Portuguese Perspectives", as well as with New York based Soprano Yujung Bae for the recital series "The Romantic Spirit."

Currently, Ms. Kwon is working on her DMA recording project on Croatian female composer Dora Pejačević 's piano solo works under the tutelage of Dr. Réne Lecuona.

Ms. Kwon serves as a staff pianist for the University of Iowa.