

# WITH LOVE AND GRATITUDE

Thanks to my sister, Juanita Caballero-McGill and my brother in law Chris McGill who were there for me when I began my academic journey at UND, their presence, help, and guided support were vital for accomplishing this.

To my husband Alexandro Carvajal, who has been by my side with Nina, Inky and Felix our cats, encouraging me everyday; their constant love and affection gave me the motivation to finish this Master's degree and prepare for this recital.

And to my in-law family and friends from Bolivia, UND friends and faculty, Popplers Music, everyone at ULC, and all the wonderful people that supported me through this time, thanks for always making me feel welcome, and cared for.

## BIOGRAPHY

Rosario Carolina was born and raised in La Paz, Bolivia. She started studying in the National Conservatory of Music in Bolivia at a very young age, she attended National Contest "Abril en Tarija", winning 2<sup>nd</sup> prize, and International Contest "Claudio Arrau" in Valparaiso – Chile, achieving an honorary mention. Her first soloist concert was sponsored by the Department of Culture of Bolivia, performing in "Palacio Chico", and later on in venues for alternative cultures like the Contemporary Museum of Art among others. She was also a part of Impera Choir and De Profundis Choir, where she performed as an alto and an accompanist for presentations based in different themes, like Dracula and Broadway.

In addition to her musical academic background, she holds a Bachelor in Law, Associate Degrees in English and Fashion Design, and Certificates in Higher Education. For the last two years, she has been advancing on academic research as a Piano Graduate Student, under the guidance of Dr. Nariaki Sugiura; she's also been working as a Piano Instructor at Popplers Music, at the UND Music Community Program and as Graduate Writing Consultant at UND Writing Center.

**IN LOVING MEMORY OF MY MOM & DAD: VICTOR CABALLERO & JULIA CAZAS DE CABALLERO**

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# ROSARIO CAROLINA CABALLERO

## GRADUATE PIANO RECITAL

May 2, 2026 | 7:30 pm

Josephine Campbell Recital Hall | Hughes Fine Arts Center

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# PROGRAM

## Prelude and Fugue in C minor, BWV 847

Johann Sebastian Bach  
(1685-1750)

## Piano Sonata No. 8 in C minor, Op. 13, *Pathétique*

- I. Grave - Allegro di molto e con brio
- II. Adagio Cantabile
- III. Rondo Allegro

Ludwig van Beethoven  
(1770-1827)

### INTERMISSION

## *Danse Macabre*, Op. 40

Camille Saint-Saëns (Arr. Cramer)  
(1835-1921)

## Masquerade Suite

- I. Waltz
- II. Nocturne
- III. Mazurka

Aram Khachaturian  
(1903 - 1978)

### CLOSURE

## *Cholita Paceña*

Manuel Elias Coronel (Arr. Caballero)  
(1896-1977)

# ARTISTIC GUIDANCE

My deepest gratitude to Dr. Nariaki Sugiura for all the thoughtfulness and patience sharing his knowledge, skills, and stories. Accomplishing this degree seemed like only a dream long ago, but his guidance shaped my performance, talent and understanding of what it means to be a pianist by learning a wider and higher appreciation of music. Thanks for the opportunity of being your student!

Special thanks to Dr. Ling Lo and Dr. Yukyung Hwang for their feedback, to Dr. Anne Marques-Catarin for her kindness and to my instructors from Bolivia, Marina Moussaeva (†) and Einar Guillen who laid the foundation of my musical career.

# PROGRAM NOTES

Johann Sebastian Bach's Prelude and Fugue in C Minor (BWV 847) showcases a mastery energy and logic, driving forward from the Prelude with a restless, spinning rhythm into a dramatic, free-form finish; to the three-voice Fugue with a catchy rhythmic theme between the voices, ending on a bright major chord.

Beethoven's Sonata No. 8 in C minor, Op 13, *Pathétique* reflects the "passionate" struggle of the human spirit, The Grave – Allegro opens with solemnity, to develop into a restless, defiant struggle. The Adagio cantabile follows as a soulful, lyrical prayer, offering a brief oasis of calm. Finally, the Rondo returns to a stormy C minor, blending rhythmic elegance with emotional intensity.

Saint-Saëns's *Danse Macabre* Op. 40 was inspired by Henri Cazalis's poetry, satirizing social status by showing that popes and peasants dance together to the grave; drawing from the medieval "Dance of Death", it is an artistic response to the Black Death reminding society that death equals all. Composed shortly after the Franco-Prussian War, it also reflects a French era of mourning, using the forbidden "Devil's interval" to evoke ancient superstitions.

Aram Khachaturian's Masquerade Suite written for Lermontov's play, reflects the character of high-society drama. The Waltz swirls with a haunting, fatalistic elegance, while the Nocturne captures a lyrical, melancholic sentiment. Finally, the Mazurka provides a sharp, rhythmic irony—a vibrant party dance that masks the dark, impending tragedy lurking beneath a ballroom's glitter.

Manuel Elías Coronel's *Cholita Paceña* is a celebrated Bolivian cueca often regarded as the second anthem of La Paz. Written during the Chaco War era, it emerged from a time of deep cultural pride, serving as a lyrical tribute to the Chola Paceña, an iconic figure of Aymara-mestizo identity known for her elegance and social strength. Narratively, it captures the elegant courtship dance of the cueca, where the waving of a white handkerchief symbolizes a flirtatious yet respectful pursuit.

# SPECIAL ACKNOWLEDGEMENTS

To Hal and Kathleen Gershman for investing in music and the future of graduate students by opening the doors of the Gershman Graduate Center as a special venue to share both music and cultural heritage.

A note of appreciation to Julie Bean for all the efforts and support coordinating the concerts and events with Project 88, the student organization I preside.

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