

**Illinois State University  
Wonsook Kim College of Fine Arts  
School of Music**

**Junior Recital**  
**Carlos Felipe Leon Castro, *viola***  
**Zach Tarcak, *piano***  
**Lu Witzig, *piano***

**This recital is in partial fulfillment of the  
graduation requirements for the degree,  
Bachelor of Music in Performance.**

**Kemp Recital Hall  
March 31, 2025  
Monday Evening  
7:00 p.m.**

**This is the one hundred and fifty-first program of the 2024-2025 season.**

# Program

Please silence all electronics for the duration of the concert. Thank you.

Suite No. 3 in C-Dur BWV 1009

Johann Sebastian Bach

Prelude

(1685-1750)

Allemande

Courante

Sarabande

Bourre I and II

Gigue

Viola Concerto in D-Dur Op.1

Carl Philipp Stamitz

Allegro

(1745-1801)

Andante Moderato

Rondeau

## ~Intermission~

Sonata for Solo Viola Op.25 No.1

Paul Hindemith

Breit Viertel

(1895-1963)

Sehr frisch und straff

Sehr langsam

Rasendes Zeitmass. Wild. Tonschonheit ist Nebensache

Langsam, aber mit viel Ausdruck

Viola Sonata (1934)

Jose Pablo Moncayo Garcia

Allegro moderato

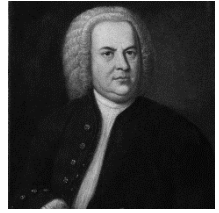
(1912-1958)

Lento

Allegro

## Program Notes

**Johann Sebastian Bach** (March 21st 1685–July 28th 1750, Germany, Baroque). Composer and organist. His genius combined outstanding performing musicianship with supreme creative powers in which forceful and original inventiveness, technical mastery and intellectual control are perfectly balanced. His musical language was distinctive and extraordinarily varied, drawing together and surmounting the techniques, the styles and the general achievements of his own and earlier generations and leading on to new perspectives.

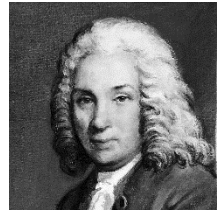


This *Suite No. 3 in C-Dur* has the characteristic festivity and openness usually associated with works in this key. The prelude opens with the one of the most characteristic and effective opening gesture in all of music literature. The allemande is characterized by boldness and a strong sense of forward motion created by the frequent use of sixteenth and thirty-second notes. The courante displays many of the typical stylistic and formal characteristics of the Italian style *corrente*, even though Bach labels its courante. The Sarabande contains the famous B A C H subject, in the last four measures.

**Jose Pablo Moncayo Garcia** (June 29th, 1912–June 15th 1958, Mexico, 20th Century). Mexican composer. He studied composition with Chavez at the Mexico City Conservatory; later he took lessons from Copland (1942). He was a percussionist in the National Symphony Orchestra since 1931, which he conducted from 1949 to 1954. In 1934, along Galindo, Contreras and Ayala, he formed the Group of Four whose aim was to rekindle the nationalist spirit in Mexican music. Such was his significance that his death in 1958 is considered to mark the end of the nationalist school in Mexico.

The *Viola Sonata*, written in 1934 and published in 1991, is a standard three-movement sonata (fast-slow-fast). However, Moncayo deviates from traditional Western harmonies and melodies by incorporating elements from early 20th-century modernism, as well as influences from Aztec (Mexican) music, which he likely absorbed from his teacher, Carlos Chávez. One technique he employs is *pandiatonicism*, the use of the diatonic scale without the constraints of functional tonality, as well as quartal harmonies.

**Carl Philipp Stamitz** (May 8th 1745–November 9th 1801, Germany, Classical). Composer and violinist, viola and viola d'amore player, son of Johann Stamitz. He was a leading member of the second generation of Mannheim orchestral composers, a widely travelled performer and a major contributor to the literature of the symphonie concertante and concerto.



Stamitz's six surviving viola concertos, including three for the viola d'amore, were certainly written for his own use. The best-known of them is the *Concerto in D-Dur* known as "No. 1," it is frequently asked in orchestral audition around the globe. The first movement features the solo viola developing the orchestra's themes with virtuosic passages, including octaves and arpeggios. The second movement, an Andante moderato in D minor, contrasts in mood, alternating between expressive minor phrases and more serene major-key episodes. The final movement is a lively Rondeau, centered around the interplay between the soloist and orchestra, with the viola introducing and the orchestra repeating the rondo theme.

**Paul Hindemith** (November 16th 1895–December 28th 1963, Germany, 20th Century). German composer, theorist, teacher, viola player and conductor. The foremost German composer of his generation, he was a figure central to both musical composition and musical thought during the inter-war years.

In his *Sonata for Solo Viola, Op.25/1*, Hindemith used special devices to replace the tonal framework for harmonic orientation, in this sonata he uses: a three-chord motto in the first movement; a two-measure progression with careful definition of the bass in the second; a chord in the third; and obvious ostinato in the fourth; and a recurrent progression with bass-register definition in the fifth.