



DEPAUL UNIVERSITY

SCHOOL OF MUSIC

Saturday, May 9, 2026 • 1:00 PM

ANGELA ROJAS

CASTRO

Senior Recital

Murray and Michele Allen Recital Hall
2330 North Halsted Street • Chicago

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Allen Recital Hall

ANGELA ROJAS CASTRO, VIOLIN

Senior Recital

SUNG CHANG, PIANO

PROGRAM

Felix Mendelssohn (1809–1847); arr. Harry L. Alford
Frühlingslied (Spring Song), Op. 62, No. 6 (1844)

Johann Sebastian Bach (1685–1750)
Partita No. 3 in E major, BWV 1006 (1717–1720)
I. Prelude
II. Loure
III. Gavotte en Rondeau
VII. Gigue

- Intermission -

Germán Darío Pérez (b. 1968); arr. Carlos Ágreda
Ancestro (Bambuco) (1988)

Jean Sibelius (1865–1957)
Violin Concerto in D minor, Op. 47 (1905)
I. Allegro moderato

Angela Rojas Castro is from the studio of Renata Knific. This recital is presented in partial fulfillment of the degree Bachelor of Music.

As a courtesy to those around you, please silence all cell phones and other electronic devices. Flash photography is not permitted.

PROGRAM NOTES

Felix Mendelssohn (1809–1847); arr. Harry L. Alford
Frühlingslied (Spring Song), Op. 62, No. 6 (1844)

Duration: 3 minutes

As beautiful and vibrant as spring itself, this piece celebrates the flowers born from seeds I had long waited to see, and reflects on the gift of life, the opportunity we have to see colors and breathe the air of a new season, a new day, a new beginning. Felix Mendelssohn originally composed this work for piano as part of his collection, *Songs Without Words*. He believed in the expressive power of music, as he wrote in one of his letters: "Music is more precise than words in expressing feelings." Searching for meaning in this wordless song, I find emotions of joy rooted in the simple yet powerful reality of new beginnings, whether of a year, a season, or even a day. Recently, I have grown more aware of my gratitude for the chance to continue growing, and for the hope found in God's new mercy every morning.

Johann Sebastian Bach (1685–1750)
Partita No. 3 in E major, BWV 1006 (1717–1720)

Duration: 15 minutes

The violin is often seen as a melodic instrument; however, Bach reimagines its possibilities in this work, writing music that suggests an entire ensemble through a single solo voice. This final partita explores the brightness and warm colors of E Major while elevating the violin into a self-sufficient, polyphonic instrument. The Prelude opens with a continuous stream of brilliant motion, creating the illusion of multiple voices and projecting a radiant, expansive character. The Loure follows as an elegant dance of noble and slightly introspective character. The Gavotte en Rondeau offers a lively contrast, alternating a recurring, buoyant theme with lighter, playful episodes that highlight its graceful structure. The work concludes with the Gigue, an energetic and spirited dance that drives forward with rhythmic vitality, bringing the Partita to a joyful and celebratory close.

Germán Darío Pérez (b. 1968); arr. Carlos Ágreda
Ancestro (Bambuco) (1988)

Duration: 7 minutes

From my childhood memories in the Andean mountains, I recall hearing many bambucos: walking through the halls of my school and hearing the distinctive brightness of the tiple, dancing in the folkloric festivals and feeling the beat of the hemiolas. Maestros Germán Darío Pérez and Carlos Ágreda have shaped the future of this traditional genre by incorporating elements of European classical tradition, such as piano and violin writing, as well as jazz influences in its fast-moving

harmonies. In moments when I feel I have almost forgotten the beauty of those mountains, a bambuco is enough to close my eyes and be reminded of the deep green landscape where my roots come from.

Jean Sibelius (1865–1957)

Violin Concerto in D minor, Op. 47 (1905)

Duration: 14 minutes

Jean Sibelius' Violin Concerto is one of the first works that made me fall in love with the sound of the violin. Its deep emotional world is reflected in complex yet breathtaking harmonies that revealed to me how much this instrument can express. The first movement is characterized by a dark, introspective, and atmospheric quality rather than outward brilliance. It opens with a somber orchestral texture that creates a sense of vast, Nordic space, from which the violin emerges gradually rather than entering in a traditionally heroic way. Throughout the movement, there is a continuous sense of tension between the violin and the orchestra, often feeling more like dramatic confrontation than simple accompaniment.

Notes by Angela Rojas Castro