



DEPAUL UNIVERSITY

SCHOOL OF MUSIC

Friday, May 1, 2026 • 7:00 PM

KYLIE BAIRD

Graduate Recital

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

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Allen Recital Hall

KYLIE BAIRD, VIOLA

Graduate Recital

SUN CHANG, PIANO

PROGRAM

Johann Sebastian Bach (1685–1750); arr. Watson Forbes
Cello Suite No. 6, BWV 1012 (1717–1723)

- I. Prelude
- II. Allemande
- III. Courante
- IV. Sarabande
- V. Gavotte I
- VI. Gavotte II
- VII. Gigue

- Intermission -

Miguel del Aguila (b. (1957)

Silence, Op. 107 D for viola and piano, to Nelson del Aguila (2013)

Paul Hindemith (1895–1963)

Sonata for Viola and Piano, Op. 25 No. 4 (1922)

- I. Sehr lebhaft, Markiert und kraftvoll
- II. Sehr langsame Viertel
- III. Finale. Lebhaftes Viertel

Kylie Baird is from the studio of Ann Marie Brink. This recital is presented in partial fulfillment of the degree Master 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

Johann Sebastian Bach (1685–1750); arr. Watson Forbes
Cello Suite No. 6, BWV 1012 (1717–1723)

Duration: 27 minutes

Composed between the years 1717 and 1723 while he was working as Kapellmeister (music director) in Köthen, Johann Sebastian Bach wrote Six Suites for Violoncello Solo, which were later popularized by cellist Pablo Casals in the early 20th century.

Suite No. 6 in D major is highly regarded for its technical demands, lively and triumphant melodies, and unique instrumentation. Although performed today on modern four-stringed instruments, in Bach's time it was written for a five-stringed instrument (thought to be a violoncello piccolo). Because of this difference (and accounting for the transcription challenges in the absence of an E string), violists typically play the sixth suite transcribed in G Major, a fourth lower from the original key, to maintain comfort and playability.

The suite proceeds with traditional Baroque dance sequences found in all the cello suites (Prelude, Allemande, Courante, Sarabande, and Gigue), in addition to two lively Gavotte movements derived from French Baroque tradition. Each movement provides distinct coloring and unique characteristics: the Prelude's nature is virtuosic and bright, much like the fast-paced Courante and Gigue, and the slow movements (Allemande and Sarabande) steal the show with their earnest expressiveness and rich, chordal support. The Gavotte dance movements are full of upbeat joy, with repeated melodies that help balance the suite's expressive range.

Miguel del Aguila (b. 1957)

Silence, Op. 107 D for viola and piano, to Nelson del Aguila (2013)

Duration: 10 minutes

Written in memory of his brother, *Silence* (2013) is a work by three-time GRAMMY Award-nominated American composer Miguel del Aguila, whose compositional style is deeply reflective of his Latin American roots and the exploration of contemporary classical style. Currently serving as Composer in Residence at Lynn University and the *Du Vert A L'Infini* Festival in France, Aguila has written over 140 works for solo, chamber and orchestral settings, and strives to have his works blend modernity with elements of his heritage.

In the composer's own words, the composition's title "Silence" refers to the void or emptiness left by a person who is absent, and the work

takes the listener on an expressive journey of loss and reflection. The recurring lyrical theme heard at the beginning by both instruments – which develops into more intense, rhythm-driven variations as the piece progresses – is dominated by elements from 1940s Latin Jazz and tango, while maintaining the mournful and melancholic nature that comes with grieving the loss of life. *Silence* (2013) is a beautiful composition that, despite only having one movement, is able to create many spaces that encourage deep introspection.

Paul Hindemith (1895–1963)

Sonata for Viola and Piano, Op. 25 No. 4 (1922)

Duration: 25 minutes

Paul Hindemith wrote his Second Sonata for Viola and Piano, Op. 25 No. 4, in 1922, a work emerging from the impacts and devastation of the First World War and Hindemith's own release from military service in early 1919. Some sources suggest that the sonata did not see widespread publication or circulation during Hindemith's lifetime, which may help explain why it remains less frequently performed today. It was later published in 1977 and is often overshadowed in the performance repertoire by his other works, most notably his First Sonata for Viola and Piano, Op. 11 No. 4, written in 1919. It is also worth noting that Hindemith was a violist himself and often premiered his own works. He wrote in total seven major viola sonatas (three with piano, four unaccompanied), in addition to multiple concertante works, a viola concerto, a handful of chamber works, and sonatas for viola d'amore.

Op. 25 No. 4 presents a unique case study on Hindemith's compositional development – often paired by musicologists investigating the compositional tools he used in his first sonata, Op. 11 No. 4. In his early career, Hindemith strived to expand upon 'traditional' frameworks, exploring how much flexibility and contrast he could achieve. In many traditional works (often described as "sonata form"), musical ideas are introduced and later return in recognizable ways, creating a sense of structure and familiarity. Hindemith, however, moves beyond those expectations, reshaping and transforming his material in ways that feel more fluid and less settled.

The first movement, *Sehr lebhaft, Markiert und kraftvoll* (Very Lively. Marked and powerful), has two distinctive sections: a rhythmic, dissonant theme set by the piano (and later interwoven with the viola's counterlines), evoking a sense of vigorous, driving power, and the second theme, which is distinctively more lyrical, floating,

and equally unpredictable. The second movement, *Sehr langsam Viertel* (Very slow quarter notes), is in free, self-contained form, presenting slow and ambiguous melodies that are supported by the piano's dissonant writing. Out of the three movements, it is the most atmospheric and devastating. The final movement, *Finale: Lebhaft Viertel* (Lively quarters), brings about all the excitement that can be expected from a finale – fast, driving melodies and grand gestures, all in a dynamic rush to the finish line. Op. 25 No. 4 goes beyond those expectations and takes us on an intense harmonic journey that never seems to settle.

Notes by Kylie Baird

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