



DEPAUL UNIVERSITY

SCHOOL OF MUSIC

Sunday, May 10, 2026 • 7:00 PM

ALEJANDRA
CONTRERAS

Senior Recital

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

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Allen Recital Hall

ALEJANDRA CONTRERAS, VIOLA

Senior Recital

SUMMER BAEK, PIANO

PROGRAM

Johann Sebastian Bach (1685–1750)

Bach Cello Suite No. 4 in E-flat major BWV 1010 (1717–1723)

I. Prelude

II. Allemande

III. Courante

IV. Sarabande

V. Bourrées I & II

VI. Gigue

– Intermission –

York Bowen (1884–1961)

Viola Sonata No. 1 in C minor, Op 18 (1905)

I. Allegro moderato

II. Poco lento e cantabile

III. Finale: Presto–Allegro molto

Jorge Amado (b. 1997)

La Insistencia de mi memoria (2020)

Alejandra Contreras is from the studio of Ann Marie Brink. 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

Johann Sebastian Bach (1685–1750)

Bach Cello Suite No. 4 in E-flat major BWV 1010 (1717–1723)

Duration: 25 minutes

Number four in the series of six cello suites, Bach's Suite in E-flat Major is distinguished by its majestic character and expansive tonality. He wrote Suite No. 4 while working as Kapellmeister (Director of Music) for Prince Leopold of Anhalt-Köthen. On the viola, the key of E-flat major offers a dense sonority well suited to the instrument. When Bach composed these suites, he was experimenting with the limits of "monodic" (single-voiced) instruments. His objective was to demonstrate that a string instrument could serve as its own accompaniment. In his era, every key possessed a specific "affect," and E-flat major was regarded as a majestic, solemn, and spiritual key. This work is not just a sequence of dances, but an architecture in which the aim is to transform the physical resistance of the instrument into the nobility and majesty that characterized Bach's thought.

York Bowen (1884–1961)

Viola Sonata No. 1 in C minor, Op 18 (1905)

Duration: 28 minutes

York Bowen was one of the most renowned figures in early 20th century British music, possessing a masterful command of the piano and an exuberant harmonic language. In an era when the viola was often relegated to a secondary role within the orchestra, Bowen alongside his colleague, the legendary violist Lionel Tertis, became a fundamental pillar in the instrument's emancipation. The Sonata No. 1 in C Minor, Op. 18, composed in 1905, stands as a testament to this revolution. Dedicated to Tertis, the work challenges the technical limits of the viola as they existed at the time, demanding both rhythmic virtuosity and lyrical intensity.

Structurally, the sonata is a work of grand Romantic scope, and divided into three movements. The first movement, Allegro moderato, displays a heroic and passionate character, in which the piano and viola engage in a dense, chromatic dialogue. The second movement, Poco lento e cantabile, allows the viola to explore its warmest and most vocal register, moving through Impressionistic textures and sophisticated harmonies. Finally, the Presto brings the work to a close with overwhelming energy, demanding absolute technical agility. Through this sonata, Bowen not only pays homage to the nobility of the viola's sound but also definitively establishes it as a powerful solo voice one capable of navigating the full spectrum from the deepest melancholy to triumphant virtuosity.

Jorge Amado (b. 1997)

La Insistencia de mi memoria (2020)

Duration: 7 minutes

Jorge Amado is a distinguished Cuban composer, violinist and educator, recently awarded his Master's degree by DePaul University in Chicago. Amado has successfully fused his Afro-Cuban cultural heritage with the most demanding idioms of contemporary classical music. "La insistencia de mi memoria" (The insistence of my memory) is an introspective work that explores the dialectical nature of memory; written with a profound understanding of string instruments, the piece calls for an exceptionally broad timbral palette. Through gestures that oscillate between the fragility of harmonics and the urgency of incisive rhythms, Amado crafts a narrative in which sound seems to struggle against silence. For the listener, the work is not merely a display of contemporary virtuosity, but an invitation to traverse the emotional landscapes of nostalgia.

Notes by Alejandra Contreras