



DEPAUL UNIVERSITY

SCHOOL OF MUSIC

Saturday, April 25, 2026 • 7:00 PM

MADDY GUYER

Graduate Recital

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

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Allen Recital Hall

MADDY GUYER, VIOLA

Graduate Recital

MAX RANDAL, PIANO

PROGRAM

Johann Sebastian Bach (1685–1750); arr. Simon Rowland-Jones
Suite No. 6 in D major, BWV 1012 (1717–1723)

II. Allemande

III. Courante

Paul Hindemith (1895–1963)

Der Schwanendreher (1935)

I. "Zwischen Berg und tiefem Tal": Langsam – Mäßig bewegt,
mit Kraft

II. "Nun laube, Lindlein laube": Sehr ruhig – Fugato: "Der
Gutzgauch auf dem Zaune sass"

III. Variationen: "Seid ihr nicht der Schwanendreher": Mäßig
schnell

- Intermission -

Kenji Bunch (b. 1973)

The 3 Gs (2005)

Max Randal (b. 1999)

Sonata for Viola and Piano in G minor, Op. 12 (2025)

I. Moderato con passione

II. Allegro scherzando

III. Andante sostenuto

IV. Grave – Allegro feroce

*Maddy Guyer 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. Simon Rowland-Jones
Suite No. 6 in D major, BWV 1012 (1717–1723)

Duration: 10 minutes, 30 seconds

Although violas have no solo Bach works of their own, his Six Cello Suites have become integral to the viola repertoire. Coming at the end of the journey through the suites, this final suite is like a celebration and acceptance of life. This joyful sentiment is supported by its original key of D major, which the German music theorist Johann Mattheson characterized in a 1713 treatise as “sharp and willful.” The suite was likely originally intended for an instrument like the *violoncello da spalla*, a 5-stringed instrument that is smaller than a cello but larger than a viola. Because of this, most viola arrangements are transposed to G major to avoid going too high up the instrument.

The Allemande movement is graceful and possibly the most expansive out of the Six Suites’ allemandes. The dance form for which it is named and modeled after was a “welcome” dance at the start of a social dance event. A Bach allemande is ceremonious but inviting, bringing to mind the image of dancers as they get acquainted with one another. The courante, a dance commonly following an allemande, is a much livelier movement with its name literally translating to “running.” This Courante is the more laid-back French interpretation of the dance style, which is free flowing rather than rushing.

Paul Hindemith (1895–1963)

Der Schwanendreher (1935)

Duration: 27 minutes

Written in 1935, *Der Schwanendreher* seems to display Hindemith’s internal conflict as his standing in Germany waivered amidst Nazi party cultural campaigns against so-called “degenerate” music. The concerto features four German folk melodies, the names of which can be seen in each movement’s title. In the first movement, the phrase “happiness lies in every alley” (“Glück liegt in allen gassen”) from the tune “Zwischen Berg und tiefem Tal” is repeated throughout the piano part, but does not occur in the viola until the movement’s final measures where it appears as a sudden defiant declaration. In the next two movements, a similar pattern appears. The piano seems to play direct references to these German tunes, while the viola dances around the subject, abstracting the original or responding with entirely new material.

Perhaps Hindemith's evasiveness with the folk material is reflective of his reluctance to maintain his 'German-ness' during this greatly unstable time. *Der Schwanendreher* premiered in 1936, shortly before Hindemith's works would be banned by Nazi officials from public performance in Germany.

Kenji Bunch (b. 1973)

The 3 Gs (2005)

Duration: 5 minutes

The 3 Gs is a rare example of a bluegrass fiddle piece written for viola. American composer and violist Kenji Bunch has an interest in non-classical styles of string playing and has cultivated critical acclaim for his ability to combine these styles with classical composition. Although the first published versions of *The 3 Gs* appeared in 2005, this piece seems to have had a longer performance history in Bunch's live concerts. In following with fiddle jamming convention, Bunch has stated that he never intended to prescribe a written part for the tune, but eventually did so for the sake of his students. The piece takes its name from its unique tuning, which requires the C and A strings to both be tuned down to G, leaving the viola's usual G string untouched to make the third G.

Max Randal (b. 1999)

Sonata for Viola and Piano in G minor, Op. 12 (2025)

Duration: 20 minutes

This piece is a new viola sonata written by my collaborator and fiancé Max Randal. While Max has written multiple original pieces for piano and voice, this is his first work to feature a string instrument. Although this piece was not originally imagined as being a sonata for viola and piano, this arrangement was finalized with me in mind. Max wrote the piece in the Romantic style of Rachmaninoff and Chopin, including references to works by Strauss and Puccini, among others.

Our rehearsals together have been rewarding as we get to work together to bring these musical ideas to life for the first time. It is something I take seriously to be the first tasked with the responsibility of premiering this work, and I hope I can do justice to this sonata for my dear composer and set an example for future performers.

Notes by Maddy Guyer