



DEPAUL UNIVERSITY

SCHOOL OF MUSIC

Saturday, November 15, 2025 • 1:00 PM

KAYA EGAN

Senior Recital

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

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Allen Recital Hall

KAYA EGAN, FLUTE & PICCOLO

Senior Recital

YOKO YAMADA, PIANO

PROGRAM

Carl Reinecke (1824–1910)

Undine - Flute sonata op. 167 (1882)

I. Allegro

II. Intermezzo. Allegretto vivace

III. Andante tranquillo

IV. Finale. Allegro molto agitato ed appassionato, quasi Presto.

Philippe Gaubert (1879–1941)

Nocturne et Allegro Scherzando (1906)

Nocturne

Allegro Scherzando

– Intermission –

Kaya Egan (b. 2003)

It will come with time (2025)

Amanda Welch & Dionysus Mabini, flutes

Megan Rideout Redecker, Bb clarinet

Rose Bittle, bass clarinet

McKayla Feters, cello

Tōru Takemitsu (1930–1996)

Air (1996)

Amanda Harberg (b. 1973)

Sonata for Piccolo and Piano (2018)

1. Allegro, Flowing

2. Moderato, Dreamy

3. Vivace, Driving, Playful

Kaya Egan is from the studios of Alyce Johnson & Aaron Goldman. 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

Carl Reinecke (1824–1910)

Undine – Flute sonata op. 167 (1882)

Duration: 20 minutes

The story of Undine, written by Friederich Heinrich Karl de la Motte Foque, inspired Reinecke to write this sonata, which he dedicated to flutist Wilhelm Barge. The story tells a tale of love followed by betrayal, and explores the throes of human fault and the need for an identity. Undine, the water spirit, comes up from the sea and is adopted by a fisherman and his wife who have recently lost their daughter. Undine turns out to be a very mischievous child, playing many tricks, but they raise her as if she were their own. Undine yearns for a human soul and she can acquire one if she gains the love of a mortal. So, when Huldbrand the Knight comes upon their door to wait out the storm, he and Undine fall in love and get married. Huldbrand soon grows burdened by Undine's otherworldly nature and falls in love with another woman, Bertalda, who becomes his intended. This breaks the bond between Undine and Huldbrand. Because of his unfaithfulness to Undine, she must then take his life and return to the waters. On the day of Huldbrand's wedding to Bertalda, Undine takes his life with a kiss. In despair, she builds him a tomb near the well of her home waters so that her love can flow around him after death.

Philippe Gaubert (1879–1941)

Nocturne et Allegro Scherzando (1906)

Duration: 6 minutes

As one of the leading flutists of the 20th century, Philippe Gaubert made his mark in flute repertoire and French Impressionistic style through his extensive compositions and connections with the flute world. Many of these connections came from his teacher Paul Taffanel, whom he started studying with at age 11 before transferring to lessons at the Paris Conservatory at 13, when Taffanel gained a teaching position there. Gaubert gained great success, winning many competitions and eventually winning the first chair flute position with the Paris Opera when he was 16. He later became principal conductor of the Paris Opera and gained the role of flute professor at the Paris Conservatory.

Before assuming his teaching role at the Paris Conservatory, he often composed exam (concours) pieces to test students' abilities during their studies. Nocturne et Allegro Scherzando is one of these pieces. The first movement allows the player to demonstrate the range of colors they can create through differences in register, and shows how they explore and navigate the freedom of expression

one must assume in French Impressionistic music. This is also true in the second movement, but the player must approach it differently because of the natural adherence and acknowledgment of meter and time within this faster section of music.

Kaya Egan (b. 2003)

It will come with time (2025)

Duration: 6 to 10 minutes

Writing music has recently become a more challenging process, but the issue is that I still have lots to say, so I will get the words out, even if they are through gritted teeth. This chamber piece has been an exercise in trusting my musical intuition, and listening to when it tells me to move from idea to idea. In a lot of my earlier works, I didn't give myself the freedom to sit with an idea until it had fully said what it must—this either tied to my lack of confidence in an idea, or the worry that someone will grow bored enough to lose attention. That same boredom can be turned into anticipation if a musical idea is surrounded by friends that support and answer its call.

I hope my music incites feelings, or answers to questions you didn't know you were asking; but overall, I hope you, the listener, finds something here.

Tōru Takemitsu (1930–1996)

Air (1996)

Duration: 7 minutes

Takemitsu was a primarily self-taught Japanese composer who became one of Japan's leading composers during his lifetime. He was also a founding member of the Jikken Kobo (Experimental Workshop), a group of young avant-garde artists who aimed to combine different art forms through organic connections found in each piece of art. They wanted to create a new style of art that expressed aspects of everyday life as well as social concerns. The members created and hosted multimedia collaborative "presentations" that showcased the artists' different pieces, and each was either directly tied into one or multiple different works, or the art coexisted and collaborated through natural means within each space.

This piece was dedicated to flutist Aurèle Nicolet on his 70th birthday, and was Takemitsu's last composition. Nicolet and Takemitsu had a continuous collaborative relationship and many works for flute and other instruments were dedicated to and/or premiered by Nicolet. Although it was written for Nicolet, *Air for Solo Flute* was premiered by Hiroshi Koizumi. The philosophical concept of "ma" (space between

two objects) was a core consideration in Takemitsu's compositions and manifests in the space that must be impressed between phrases.

Amanda Harberg (b. 1973)

Sonata for Piccolo and Piano (2018)

Duration: 13 minutes

Commissioned by a group of 24 piccolo players and loved by many others, this piece has risen to be part of the standard piccolo repertoire in a fairly short amount of time. There is not nearly as much repertoire for piccolo as there is for flute, so it is incredibly exciting that we get so many wonderful pieces from Amanda Harberg.

Each piece has its own flavor and characters, with this one jumping around from joyful to contemplative to explosive (not an exhaustive list) all in the span of 13 minutes. These characters are made even more prominent because of the feel and timing of the piece, and when executed with intent, one can achieve a really jaunty effect that lends itself well to her musical ideas.

Notes by Kaya Egan

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804 West Belden Avenue
Chicago, IL 60614
773.325.7260
music.depaul.edu

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