

GRADUATE RECITALS

by

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B.Mus., University of Western Ontario, 1992

**A THESIS SUBMITTED IN PARTIAL FULFILLMENT OF
THE REQUIREMENTS FOR THE DEGREE OF
MASTER OF MUSIC
(FLUTE)**

in

**THE FACULTY OF GRADUATE STUDIES
(School of Music)**

**We accept this thesis as conforming
to the required standard**

THE UNIVERSITY OF BRITISH COLUMBIA

April 1997

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Department of Music

The University of British Columbia
Vancouver, Canada

Date April 30, 1997

The opening work by Jaques Ibert is a beautiful, peaceful melody. Written in 1930, this charming piece aptly demonstrates Ibert's philosophy that music should be "the expression of an interior adventure".

Aaron Copland's *Duo for Flute and Piano*, written in 1971, uses triads, large intervals and floating melodies to create a feeling of spaciousness which is characteristic of his style.

Popular legend has it that the tarantella was danced as a cure for the mildly toxic bite of the tarantula. Today, the tarantella (a folkdance from southern Italy) is a kind of mimed courtship dance, usually performed by one couple surrounded by a circle of others. The music is usually regularly phrased, in triple meter, and alternates between major and minor modes all while gradually increasing in tempo.

The *Sonate in D Major* by Hummel was written sometime between 1810 and 1814. I have chosen to use a fortepiano instead of the modern piano for tonight's performance. The fortepiano, which dates from the 18th and 19th centuries, is a cross between a harpsichord and the modern piano. Its tone and touch is much lighter than that of the modern piano. In addition, I am using a wooden headjoint on my flute to create a sound which is more characteristic of flutes from the Classical era. Until the early twentieth century flutes were made entirely of wood. The wooden headjoint is less brilliant than silver and blends nicely with the tone of the fortepiano. Pitch was an added consideration in this piece as the fortepiano is tuned to A430 (rather than today's standard of A440), and the modern flute is not meant to play so 'flat'. A special thank you to Ward Music for the use of the beautiful Abel headjoint.

The final work on tonight's program is Jolivet's *Chant de Linos*. Composed in 1944, this work was originally written for flute, string quartet and harp. Jolivet's art was dedicated to restoring music's ancient sense, as the magical and incantatory expression of the religiosity of human communities. This work is a wonderful example of his philosophy.

UBC SCHOOL OF MUSIC
GRADUATION RECITAL

Kathleen Stokholm, flute
Stephen Smith, piano

Sunday March 9, 1997
8:00 p.m.

Aria

Jaques Ibert
(1890-1962)

Duo for Flute and Piano

Aaron Copland
(b. 1900)

I Flowing
II Poetic
III Lively

Tarantella, Opus 6

Camille Saint-Saëns
(1835-1921)

Adam Stokholm, clarinet

Intermission

Sonate in D Major, Opus 50

Johann Nepomuk Hummel
(1778-1837)

Allegro con brio
Andante
Rondo. Pastorale

Chant de Linos

André Jolivet
(1905-1974)

This recital is dedicated to my husband Adam, for all his love and support
In partial fulfillment of the requirements for the Master of Music degree in
Performance

THE UNIVERSITY OF BRITISH COLUMBIA

SCHOOL OF MUSIC

Recital Hall
Friday, May 24, 1996
8:00 p.m.

MASTERS STUDENT RECITAL*

KATHLEEN STOKHOLM, Flute
with
Tanya Shevtsov, Piano

Sonata in G Major

Pietro Locatelli
(1695-1764)

Adagio
Allegro
Largo
Allegro

Sonata in D Major, Op. 94

Sergei Prokofiev
(1891-1953)

Moderato
Allegretto scherzando
Andante
Allegro con brio

INTERMISSION

Rondo

Kelsey Jones
(b. 1922)

L'Histoire du Tango

Astor Piazzolla
(b. 1921)

Bordel 1900
Cafe 1930
Nightclub 1960

Zachery Westfall, *guitar*

Sonata for Flute and Piano, Op. 23

Lowell Lieberman
(b. 1961)

Lento con rubato
Presto energico

* In partial fulfillment of the requirements for the Bachelor of Music degree with a major in Flute.