GRADUATE RECITALS

by

GLORIA HSIN-YI CHU

M.Mus., State University of Freiburg im Breisgau, 1996

A THESIS SUBMITTED IN PARTIAL FULFILLMENT OF

THE REQUIREMENTS FOR THE DEGREE OF

MASTER OF MUSIC

(PIANO)

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 1999

© Gloria Hsin-Yi Chu, 1999

In presenting this thesis in partial fulfilment of the requirements for an advanced degree at the University of British Columbia, I agree that the Library shall make it freely available for reference and study. I further agree that permission for extensive copying of this thesis for scholarly purposes may be granted by the head of my department or by his or her representatives. It is understood that copying or publication of this thesis for financial gain shall not be allowed without my written permission.

Department of School of Music.

The University of British Columbia
Vancouver, Canada

Date April 26, 1999

DE-6 (2/88)

THE UNIVERSITY OF BRITISH COLUMBIA

SCHOOL OF MUSIC

Recital Hall
Sunday, April 18, 1999
8:00 p.m.

MASTER'S STUDENT RECITAL*

GLORIA HSIN-YI CHU, Piano

Now Comes the Gentiles' Saviour — Bach-Busoni (1685-1750)-(1866-1924)
Rejoice, Beloved Christians
Jesu, Joy of Man's Desiring — Bach-Hess (1685-1750)-(1890-1965)

Sonata No. 30 in E major, Op. 109 — Ludwig van Beethoven (1770-1827)

Vivace, ma non troppo – Adagio espressivo – Tempo I
Prestissimo
Gesangvoll, mit innigster Empfindung (Andante molto cantabile ed espressivo)

Dance of the Gnomes — Franz Liszt (1811-1886)
Concert-study

- INTERMISSION -

Piano Pieces, Op. 119 — Johannes Brahms (1833-1897)

Intermezzo in B minor – Adagio
Intermezzo in E minor – Andantino un poco agitato
Intermezzo in C major – Grazioso e giocoso
Rhapsodie in E flat major – Allegro risoluto

Thème Varié — Francis Poulenc (1899-1963)

Ballade No. 4 in F minor, Op. 52 — Frédéric Chopin (1810-1849)

* In partial fulfillment of the requirements for the Master of Music degree with a major in Piano.

Reception to follow in the Lobby.

THE UNIVERSITY OF BRITISH COLUMBIA

SCHOOL OF MUSIC

Recital Hall
Sunday, February 15, 1998
8:00 p.m.

MASTER'S STUDENT RECITAL*

GLORIA HSIN-YI CHU, Piano

Sonata in D Major for Two Pianos, K 448/375a — Wolfgang Amadeus Mozart (1756-1791)

Allegro con spirito
Andante
Allegro molto

Christine Yoshikawa, *piano*

Sonata in Eb Major for Viola and Piano, Op. 120, No. 2 — Johannes Brahms (1833-1897)

Allegro amabile
Allegro appassionato
Andante con moto
Allegro

Tawnya Popoff, *viola*

- INTERMISSION -

Songs Op. 10 — Richard Strauss (1864-1949)

Zueignung
Nichts
Allerseelen

Robyn Driedger, *soprano*

Trio in G for Piano, Violin and Violoncello

Claude Debussy
(1862-1918)

Andantino con moto allegro
Scherzo – Intermezzo; Moderato con allegro
Andante espressivo
Finale – Appassionato

Catherine Wong, *violin*
Brian Mix, *violoncello*

Suite Italienne for Violin and Piano

Igor Stravinsky
(1882-1971)

Introduzione
Serenata
Tarantella
Minuetto e Finale

Catherine Wong, *violin*

* In partial fulfillment of the requirements for the Master of Music degree with a major in Piano.

Reception to follow in the Lobby.

RICHARD STRAUSS

Zueignung
Op. 10, Nr. 1

Ja, du weißt es, teure Seele,
daß ich fern von dir mich quäle,
Liebe macht die Herzen krank,
habe Dank.

Einst hielt ich, der Freiheit Zecher,
hoch den Amethysten-Becher
und du segnetest den Trank,
habe Dank.

Und beschworst darin die Bösen,
bis ich, was ich nie gewesen,
heilig, heilig an's Herz dir sank,
habe Dank!

Dedication
Op. 10, No. 1

Yes, dear soul, you know,
away from you I'm in torment,
love makes hearts sick,
have thanks.

Once I, drinker of freedom, held
high the amethyst goblet
and you blessed that draught,
have thanks.

And you drove out from it the evil ones,
till I, as never before,
holy, sank holy upon your heart,
have thanks!

Nichts
Op. 10, Nr. 2

Nennen soll ich, sagt ihr, meine
Königin im Liederreich?
Toren, die ihr seid, ich kenne
sie am wenigsten von euch.

Fragt mich nach der Augen Farbe,
fragt mich nach der Stimme Ton,
fragt nach Gang und Tanz und Haltung,
ach, und was weiß ich davon!

Ist die Sonne nicht die Quelle
alles Lebens, alles Lichts?
Und was wissen von derselben
ich und ihr und alle? Nichts.

Nothing
Op. 10, No. 2

Do you say I must name my
queen in the realm of song?
Fools that you are, I know
her least of you all.

Ask me the colour of her eyes,
ask me about the sound of her voice,
ask about her walk and dancing and bearing,
and oh! what do I know about them?

Is not the sun the source
of all life, all light?
And what do we know about it,
I and you and everybody? Nothing.

Allerseelen
Op. 10, Nr. 8

Stell auf den Tisch die duftenden Reseden,
Die letzten roten Astern trag herbei,
Und laß uns wieder von der Liebe reden,
Wie einst im Mai.

Gib mir die Hand, daß ich sie heimlich drücke
Und wenn man's sieht, mir ist es einerlei,
Gib mir nur einen deiner süßen Blicke,
Wie einst im Mai.

Es blüht und duftet heut auf jedem Grabe,
Ein Tag im Jahr ist ja den Toten frei,
Komm an mein Herz, daß ich dich wieder habe,
Wie einst im Mai.

All Souls
Op. 10, No. 8

Set on the table the fragrant mignonettes,
bring in the last red asters,
and let us speak of love again,
as once in May.

Give me your hand to press in secret,
if people see, I do not care;
give me but one of your sweet looks,
as once in May.

Each grave today has flowers, is fragrant,
for one day of the year the dead are free,
come close to my heart, and so be mine again,
as once in May.