

GRADUATE RECITALS

by

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B.Mus., University of Western Ontario, 1993

A THESIS SUBMITTED IN PARTIAL FULFILLMENT OF
THE REQUIREMENTS FOR THE DEGREE OF

MASTER OF MUSIC

in

THE FACULTY OF GRADUATE STUDIES

(Orchestral Instrument)

THE UNIVERSITY OF BRITISH COLUMBIA

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ABSTRACT

The thesis for the Master of Music degree in Orchestral Instruments consists two full-length recitals, or the equivalent, with emphasis on solo works, but also including representative chamber works.

The two full-length recitals were performed on April 27, 2004 and April 10, 2005.

THE UNIVERSITY OF BRITISH COLUMBIA
SCHOOL OF MUSIC
Recital Hall
Tuesday, April 27, 2004
8:00 p.m.

Master's Recital
Cheryl McHugh, flute
Sarah Bowker, piano/ harpsichord

Sonata in E minor BWV 1034
Adagio ma non tanto
Allegro
Andante
Allegro

J.S. Bach
(1685-1750)

Stefan Hintersteiner, cello

Le Merle Noir

Olivier Messiaen
(1908-1992)

Air Varié de La Molinara Op. 4
(Nel cor più non mi sento)

T. Böhm
(1794-1881)

Introduction
Theme - Andante
Variation I - Bien chante
Variation II - Più moto
Variation III
Variation IV - Più lento
Variation V
Variation VI

INTERMISSION

Duo for Flute and Piano
Flowing
Poetic, somewhat mournful
Lively, with bounce

Aaron Copland
(1900-1990)

Sonata in F sharp minor "Appassionata" Opus 140
for flute alone

Sigfrid Karg-Elert
(1877-1933)

Suite de Trois Morceaux
Allegretto
Idylle
Valse

Benjamin Godard
(1849-1895)

Reception to follow
Programme Notes

J.S. BACH

His music is truly a legacy. J.S. Bach's music overwhelms our senses and takes us on a musical journey of emotion. Not only did his music create an impact during his life, but it continues to do so for many lives to come.

OLIVIER MESSIAEN

Le Merle Noir translates to mean *The Blackbird*, and was a Conservatoire test piece from 1951. Messiaen studied birds from a young age, and has written several pieces inspired by birdsong.

THEOBALD BÖHM

Böhm wrote *Air Varié de La Molinara* in 1822 based on the theme from Paisello's opera. Böhm built himself his first flute at the age of sixteen, and designed the "Böhm system" flute that we know today. In addition to being a flute maker, composing for flute came naturally to him.

AARON COPLAND

The *Duo for Flute and Piano* was written in 1971 and arranged for clarinet and piano in 1977. Copland wrote very few chamber works, but what he did compose was written so well that it rarely required revision.

SIGFRID KARG-ELERT

Appassionata was written in 1917. This piece takes the performer and listener through several emotional stages that are described in the music as "stormy", "calm", and "feverish". Karg-Elert was a student of Grieg's and taught composition at the Leipzig Conservatoire.

BENJAMIN GODARD

The *Suite de Trois Morceaux* was written in 1890 for Paul Taffanel, the father of flute playing. Marcel Moyse once played this piece with Godard's daughter as his accompanist.

THE UNIVERSITY OF BRITISH COLUMBIA
SCHOOL OF MUSIC
Recital Hall
Sunday, April 10, 2005
2:00 p.m.

MASTERS RECITAL*

CHERYL McHUGH

with
Sarah Bowker, piano

Partita in a minor BWV 1013
for flute alone

J. S. Bach
(1685-1750)

Allemande
Corrente
Sarabande
Bouree Angloise

Sonata Op. 94
Andantino
Scherzo
Andante
Allegro con brio

Sergei Prokofiev
(1891-1953)

— INTERMISSION —

Image Op. 38
for flute alone

Eugene Bozza
(1905 - 1991)

Bachianas Brasileiras No. 6
for flute and bassoon

Heitor Villa Lobos
(1887-1959)

Aria (Choro)
Fantasia

Michael Siu, bassoon

Fantaisie Sur Le Freyschutz

Paul Taffanel
(1844-1908)

Allegro
Adagio
Allegretto

Reception to follow

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

Programme Notes

J.S. Bach

His music is truly a legacy. J.S. Bach's music overwhelms our senses and takes us on a musical journey of emotion. Not only did his music create an impact during his life, but it continues to do so for many lives to come. The *Partita in A minor* BWV 1013 is a technical *tour de force* for unaccompanied flute which could almost have been commissioned by some proud flute maker to show off the instrument's new-found voice. In style it has much in common with the Sonatas and Partitas for unaccompanied violin, to which it was in fact appended in a unique manuscript copy of c. 1723. The four movements of the Partita differ slightly from the classic pattern of the suite: Allemande, Corrente (replacing a Courante), Sarabande, and final Bourree Anglaise (instead of a Gigue).

Sergei Prokofiev

Although originally written for flute, this sonata has been very successful as a violin sonata. Violinist David Oistrakh asked Prokofiev to arrange it for him immediately after its debut performance in 1943.

Eugene Bozza

Bozza was a student of violin at the Paris Conservatoire. He composed *Image* in 1939 and dedicated it to the eminent teacher and flute virtuoso Marcel Moyse.

Heitor Villa-Lobos

Villa-Lobos is the most celebrated Brazilian composer of all time. What Villa-Lobos wished to achieve in the nine *Bachianas Brasileiras* (1930-1945) was a rarified chorus, paying homage both to Brazilian life as he saw it and to the greatest of his European predecessors, Bach. Directly related to *Choros No 2* was *Bachianas Brasileiras No 6*, a duo for flute and bassoon written in 1938, the first movement of which even borrows the word *choro* for its subtitle. His use of the word *choro* as a generic title is broad-based: it implies spiritual concept, actual technique and form. The spirit of *choros* suffused all Villa-Lobos's instrumental compositions from around 1920 until 1930, and many thereafter.

Paul Taffanel

The French flautist Paul Taffanel is often claimed to be the greatest exponent of his instrument ever to have lived. At the age of eighteen he became principal flautist of the Opera-Comique and, soon after, of the Paris Opera. He taught at the Paris Conservatoire and mostly composed chamber music and arranged works by other composers.