The EWU Department of Music presents

Kristopher Schubach
Senior Flute Recital

Accompanied by:
Rebecca Hardy, piano
Mary Cudmore, piano

Sunday, May 5, 2013
5:00 p.m.
Music Building Recital Hall

Presented in partial fulfillment of the requirements for
Bachelor in Music Education

Studio of Professor Bruce Bodden
Piccolo Concerto in A minor, RV 445  
Allegro  
Mary Cudmore, piano  

Concerto No. 7 in E minor  
Adagio  
Rondo, Allegretto poco moderato  
Mary Cudmore, piano  

Flute Concerto No. 2 in D Major, K. 314  
Allegro aperto  
Andante ma non troppo  
Allegro  
Rebecca Hardy, piano  

Flute Sonata in D Major, Op. 94  
Moderato  
Rebecca Hardy, piano
Vivaldi wrote a set of three concerti for the recorder, two in C Major and one in A Minor. These three pieces are now played on the piccolo to match the light and delicate sound of the recorder and also its range. The keys of C Major and A Minor were used to accommodate the fact that the recorder did not have keys, which made accidentals an issue to perform.

François Devienne was a virtuoso of the bassoon and flute, as well as a composer and professor. He wrote primarily for wind instruments and his pieces number 300. Jean-Pierre Rampal brought light to the work of this accomplished French composer in the 1960’s renewing the performance of these pieces that had since been lesser known. Of the 12 flute concertos Devienne wrote, number 7 is one of the more popular.

Employed by a wealthy Dutchman named De Jean, Mozart was to write 3 flute concertos and a set of quartets for flute and strings. Due to Mozart’s distaste of the flute, he completed only Concerto No. 1 in G Major before writing to his father complaining about “how laggard I become when obliged to write for an instrument which I cannot bear.” The second concerto in D Major was reworked from his Oboe Concerto in C Major. The final concerto of this commission was never fully written, with only an Andante movement in C existing.

After settling down in the Ural Mountains after three major works (Cinderella, War and Peace, and the film score for Ivan the Terrible), Prokofiev wrote his Flute Sonata in D. He describes the sonata’s composition as “...inappropriate at the moment, but pleasant. I had long wanted to write a work for the neglected flute, and I wanted this sonata to have a delicate, fluid classical style.” The first movement employs two graceful themes with harmonic influence from Mussorgsky and his Russian background. These exuberant melodies carry the listener on a powerful journey as the flute and piano explore the pungent harmonies and stunning intricacies of Prokofiev’s writing style.
Thank you to all of the professors, musicians, friends, and family that have supported and guided me to this point.

Thank you Bruce for teaching and mentoring me for these past four years. Thank you to my family for starting me on this beautiful musical journey with my first flute.

Thank you Eric for your caring and strength in helping me prepare for this recital.

And thank you to my wonderful accompanists, Rebecca and Mary. I could not have done this without your amazing talents.