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A MASTER'S RECITAL

AND

LECTURE RECITAL

by

JANET KAY ANSCHUTZ

B. A., Kansas State University, 1983

A MASTER'S REPORT

submitted in partial fulfillment of the

requirements for the degree

MASTER OF MUSIC

Department of Music

KANSAS STATE UNIVERSITY
Manhattan, Kansas

1985

Approved by:

[Signature]

Major Professor
JANET ANSCHUTZ, piano
assisted by
ROBERT EDWARDS, piano

Sunday, March 24, 1985
3:00 p.m. All Faiths Chapel

Sonata in C Major, Hob. XVI:50 ....... Franz Joseph Haydn
   Allegro
   Adagio
   Allegro molto

Oiseaux Tristes, from Mirroirs .......... Maurice Ravel
   (1875-1937)

Mephisto Valse .......................... Franz Liszt
   (1811-1886)

—INTERMISSION—

Concerto No. 1 in E minor, Op. 11 .... Frederic Chopin
   Allegro maestoso
   Romanze (Larghetto)
   Rondo (Vivace)

(1810-1849)

This recital is presented in partial fulfillment of the requirements for the Master of Music degree.
BIBLIOGRAPHY


Headington, Christopher. Britten. (His Composer as Contemporary series, John Lade, general editor.) London: Eyre Methuen, 1981. 166 p.


LECTURE RECITAL

WINTER WORDS, OP. 52, BY BENJAMIN BRITTEN

presented by

JANET KAY ANSCHUTZ

B. A., Kansas State University, 1983

AN ABSTRACT OF A MASTER'S REPORT

submitted in partial fulfillment of the

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MASTER OF MUSIC

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1985
This lecture recital examines the song cycle Winter Words, Op. 52, by Benjamin Britten (1913-1976). Winter Words was written in 1953 on eight poems by Thomas Hardy, and shows Britten's mature style in writing for the voice. It was first performed by Peter Pears and Benjamin Britten in 1953, as a part of the Leeds Festival in England.

A short biographical sketch begins the lecture, examining aspects of Britten's life, especially those that have a direct influence on the composition of this song cycle. Following this is a general summary of Britten's compositional style, especially that of his writing for chorus, opera, and solo voice.

The cycle Winter Words is then closely examined. The poetry of Thomas Hardy is introduced, with a summary of his writing and a description of the style and date of these poems. Aspects of Britten's style in setting the poems are examined, including illustration of mood, word emphasis, relation of motivic development to the poem, unification of the cycle, and treatment of the voice with piano, first generally and then specifically within the context of each song. The lecture is focused as much on the accompaniments of the eight songs as it is on the vocal aspects and problems. Since Britten was a pianist and accompanist, this seems to be an interesting and logical approach to the cycle.

The lecture recital includes a performance of the eight songs of the cycle Winter Words by Dr. Jerry Langenkamp, tenor, and Janet Anschutz, piano; each song is performed immediately after its analysis in the lecture.