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A MASTER'S RECITAL
and
LECTURE RECITAL

by

MARLA GRAVES LOWEN

B.M., Wichita State University, 1972

A MASTER'S REPORT

submitted in partial fulfillment of the
requirements for the degree

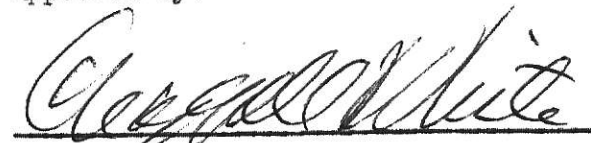
MASTER OF MUSIC

Department of Music

KANSAS STATE UNIVERSITY
Manhattan, Kansas

1975

Approved by:

A handwritten signature in cursive script, reading "Gerald White", is written over a horizontal line.

Major Professor

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GRADUATE SERIES No. 106

SEASON 1974-1975

KANSAS STATE UNIVERSITY

DEPARTMENT OF MUSIC

presents

MARLA GRAVES LOWEN, Pianist

Bachelor of Music, Wichita State University

assisted by

JOHN W. THOMSON, PIANIST

Tuesday, April 8, 1975

8:00 p.m.

All Faiths Chapel

A MASTER'S RECITAL

presented in partial fulfillment of the requirements
for the degree of
Master of Music

PROGRAM

Sonata Op. 109, in E major *Ludwig van Beethoven*
(1770-1827)

Vivace, ma non troppo; Adagio espressivo
Prestissimo
Gesangvoll, mit innigster Empfindung

Vingt-Unieme Ordre from PIECES DE CLAVECIN . *Francois Couperin*
(1668-1733)

La Reine des Coeurs
La Bondissante
La Couperin
La Harpee
La Petite Pince-Sans-rire

Vallee d'Obermann from
ANNEES DE PELERINAGE: SUISSE *Franz Liszt*
(1811-1886)

INTERMISSION

Rapsodie sur un theme de Paganini, Op. 43 . . *Serge Rachmaninoff*
(1873-1943)

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LECTURE RECITAL
THE SECULAR VARIATIONS OF WILLIAM BYRD
IN THE FITZWILLIAM VIRGINAL BOOK

by

MARLA GRAVES LOWEN
B.M., Wichita State University, 1972

AN ABSTRACT OF A MASTER'S REPORT

submitted in partial fulfillment of the

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MASTER OF MUSIC

Department of Music

KANSAS STATE UNIVERSITY
Manhattan, Kansas

1975

ABSTRACT

The lecture recital "The Secular Variations of William Byrd in the Fitzwilliam Virginal Book" begins with a discussion of the origins of the manuscript, and a general consideration of the forms and composers represented in it.

After an overall view of the secular variation form, a detailed investigation is made of the two categories of Byrd's secular variations. The first type, cantus firmus variation, is defined by its treatment of the melody, and by the stylized figuration patterns that accompany it. "John Come Kiss Me Now", an example of the cantus firmus type, is analyzed, and then compared with another composition, "The Mayden's Song".

The second category, the melo/bass variation, is defined, and the variations "Fortune" serve as an example of this type. As a conclusion to the discussion of the secular variation, "The Carman's Whistle", containing elements from both types of variation, is analyzed.

The lecture recital ends with remarks by Byrd's contemporaries regarding the esteem and veneration in which he was held. The observation is made that Byrd's music is disregarded today, despite aesthetically pleasing qualities and artistic merit worthy of scrutiny in the teaching studio, and certainly worthy of performance.