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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:


Major Professor

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Department of Music

Graduate Series
Season 1984-85

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 (1732-1809)
Adagio
Allegro molto

Oiseaux Tristes, from *Miroirs* *Maurice Ravel*
(1875-1937)

Mephisto Valse *Franz Liszt*
(1811-1886)

—INTERMISSION—

Concerto No. 1 in E minor, Op. 11 *Frederic Chopin*
Allegro maestoso (1810-1849)
Romanze (Larghetto)
Rondo (Vivace)

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

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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

Department of Music

KANSAS STATE UNIVERSITY
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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.