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A MASTER'S RECITAL

AND

LECTURE RECITAL

by

DORIS BOSWORTH POWERS

B.A., University of Washington, 1960

A MASTER'S REPORT

submitted in partial fulfillment of the

requirements for the degree

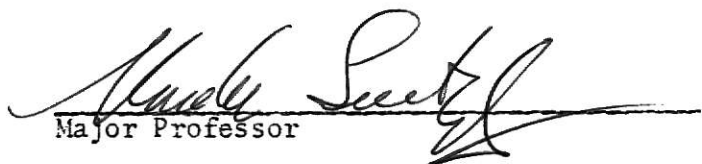
MASTER OF MUSIC

Department of Music

KANSAS STATE UNIVERSITY
Manhattan, Kansas

1980

Approved by:


Major Professor

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GRADUATE RECITAL SERIES #122

SEASON 1979-80

KANSAS STATE UNIVERSITY DEPARTMENT OF MUSIC

Presents

Doris Bosworth Powers, Violin

B.A., University of Washington

assisted by

SUZANNE TORKELESON, PIANO and HARPSICHORD

and

SHELDON LENTZ, VIOLONCELLO

Tuesday, March 4, 1980

All Faiths Chapel

8:00 p.m.

A MASTER'S RECITAL

presented in partial fulfillment of the requirements

for the degree of

MASTER OF MUSIC

PROGRAM

TZIGANE—CONCERT RHAPSODY *Maurice Ravel*
(1875-1937)

SONATA OP. 3, NO. 10, IN A MAJOR *Jean-Baptiste Anet*
(1661-1755)
Largo
Presto
Andante
Gigue en cor de chasse

SONATA *Claude Debussy*
(1862-1918)
Allegro vivo
Intermède — Fantasque et léger
Finale — Très animé

INTERMISSION

SONATA IN A MAJOR *César Franck*
(1822-1890)
Allegretto ben moderato
Allegro
Recitativo — Fantasia
Allegretto poco mosso

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LECTURE RECITAL
BAROQUE STRING PERFORMANCE PRACTICES

presented by

DORIS BOSWORTH POWERS
B.A., University of Washington, 1960

AN ABSTRACT OF 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

1980

The performance practices of Baroque music have undergone many changes since Arnold Dolmetsch started a revival of the performance of early music on the original instruments and in the original style of playing. Through the study of the treatises of the Baroque period, art works which show the positions of playing the instruments, and the actual playing of Baroque works with the original instruments, much has been learned and is being learned about the sound of the Baroque style.

This lecture, centering on string practices, explores the lightness and clarity of sound produced by the Baroque bow, and compares its sound and construction with the modern bow by means of played examples and slide illustrations. The changes of equipment on the violin since the Baroque are discussed for their importance in the changes of sound. The articulations of the Baroque bow strokes, and the characteristic phrasings and dynamics, presented through discussion and demonstrated examples, reveal also the aerated delicacy of sound of the Baroque string playing. The art of ornamentation, a practice expected of the Baroque performer, adds much variety to the style of the Baroque sound. In studying primary and secondary sources on ornamentation, many interesting ideas of the principles of ornamentation emerge as well as what was used when. These are presented in the lecture. The expressiveness of the style of the Baroque sound, thus, can provide a rich counterpoint of texture and timbre to effectively enhance the essence of the affect of a piece.

The lecture recital ends with a performance of the Corelli solo violin sonata, Op. 5, No. 9 in A major, played with the harpsichord and cello. Both string players are using Baroque bows on modern instruments. The ornaments and slow movement improvisations in the performance were written by Doris Powers.