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Britten On Music

Vicki P Stroeher, Justin Vickers



Britten On Music:

Britten's Musical Language Philip Ernst Rupprecht,2001 Examines Britten's fusion of verbal and musical sound in opera and song
On Music Benjamin Britten,2003 Benjamin Britten was a most reluctant public speaker Yet his contributions were without doubt a major factor in the transformation during his lifetime of the structure of the art music industry This book by bringing together all his published articles unpublished speeches drafts and transcriptions of numerous radio interviews explores the paradox of a reluctant yet influential cultural commentator artist and humanist Whether talking about his own music about the role of the artist in society about music criticism or wading into a debate on Soviet ideology at the height of the cold war Britten always gave a performance which reinforced the notion of a private man who nonetheless saw the importance of public disclosure
Music and Sexuality in Britten Philip Brett,2006 Publisher description

Benjamin Britten Paul Kildea,2013-01-28 Published to mark the beginning of the Britten centenary year in 2013 Paul Kildea's *Benjamin Britten A Life in the Twentieth Century* is the definitive biography of Britain's greatest modern composer In the eyes of many Benjamin Britten was our finest composer since Purcell a figure who often inspired him three hundred years earlier He broke decisively with the romantic nationalist school of figures such as Parry Elgar and Vaughan Williams and recreated English music in a fresh modern European form With *Peter Grimes* 1945 *Billy Budd* 1951 and *The Turn of the Screw* 1954 he arguably composed the last operas from any composer in any country which have entered both the popular consciousness and the musical canon He did all this while carrying two disadvantages to worldly success his passionately held pacifism which made him suspect to the authorities during and immediately after the Second World War and his homosexuality specifically his forty year relationship with Peter Pears for whom many of his greatest operatic roles and vocal works were created The atmosphere and personalities of Aldeburgh in his native Suffolk also form another wonderful dimension to the book Kildea shows clearly how Britten made this creative community notably with the foundation of the Aldeburgh Festival and the building of Snape Maltings but also how costly the determination that this required was Above all this book helps us understand the relationship of Britten's music to his life and takes us as far into his creative process as we are ever likely to go Kildea reads dozens of Britten's works with enormous intelligence and sensitivity in a way which those without formal musical training can understand It is one of the most moving and enjoyable biographies of a creative artist of any kind to have appeared for years Paul Kildea is a writer and conductor who has performed many of the Britten works he writes about in opera houses and concert halls from Sydney to Hamburg His previous books include *Selling Britten* 2002 and as editor *Britten on Music* 2003 He was Head of Music at the Aldeburgh Festival between 1999 and 2002 and subsequently Artistic Director of the Wigmore Hall in London
Britten, Voice and Piano Graham Johnson,2017-10-03 This collection of eight lectures by internationally acclaimed pianist Graham Johnson is based on a series of concert talks given at the Guildhall School of Music and Drama as part of the Benjamin Britten festival in 2001 The focus of the book is on Britten's songs

starting with his earliest compositions in the genre Graham Johnson suggests that the nature of Britten's creativity is especially apparent in his setting of poetry that he becomes the poet's alter ego A chapter on Britten's settings of Auden and Eliot explores the particular influences these writers brought to bear at opposite poles of the composer's life The inspiration of fellow musicians is also discussed with a chapter devoted to Britten's time in Russia and his friendship with the Rostropovitch family Closer to home the book places in context Britten's folksong settings illustrating how he subverted the English folksong tradition by refusing to accept previous definitions of what constituted national loyalty Drawing on letters and diaries and featuring a number of previously unpublished photographs this book illuminates aspects of Britten's songs from the personal perspective of the pianist who worked closely with Peter Pears after Benjamin Britten was unable to perform through illness Johnson worked with Pears on learning the role of Aschenbach in *Death in Venice* and was official pianist for the first master class given by Peter Pears at Snape in 1972 [Benjamin Britten](#) Neil Powell,2013-08-06 This spellbinding centenary biography by Neil Powell looks at the music the life and the legacy of the greatest British composer of the twentieth century Benjamin Britten was born on November 22 1913 in the East Suffolk town of Lowestoft Displaying a passion and proficiency for music at an early age to the delight of his mother Edith a talented amateur musician herself he began composing music when he was only five years old After studying at the Royal College of Music Britten went on to write documentary scores for the General Post Office Film Unit where he met and collaborated with the poet W H Auden Of more lasting importance was Britten's introduction in 1937 to the tenor Peter Pears who was to become the inspirational center of his emotional and musical life Their partnership lasted nearly four decades during a dangerous time when homosexuality was illegal in England Conscientious objectors Britten and Pears followed Auden to America before the war began in 1939 While there they joined the extraordinary Brooklyn ménage of George Davis Louis MacNeice and Paul Bowles Eventually intense homesickness provoked in part by George Crabbe's poem *Peter Grimes* drove the pair home to East Anglia in 1942 and gave Britten the inspiration for his finest opera Throughout his career Britten did not want modern music to be just for the cultured few and instead always composed his music to be listenable to The shared quotidian lives of Britten and Pears unfold in this intimate biography and the story of two men who created a truly remarkable legacy [Benjamin Britten in Context](#) Vicki P Stroehrer,Justin Vickers,2022-04-21 A thematically organised overview of the musical social and cultural contexts for the multi faceted career of this pivotal British composer [Selling Britten](#) Paul Francis Kildea,2002 At the end of the nineteenth century Britain was a country without an opera culture and in the concert halls the Austro Germanic symphonic repertory reigned supreme In the following fifty years the art music culture changed dramatically Radio the gramophone and the recording industry government arts subsidies Covent Garden and a post war resurgence in national and civic pride which contributed to the spread of music festivals were the agents of change Born in 1913 Benjamin Britten was well placed to take advantage of these market forces which he did consistently and skilfully from the 1930s onwards His

relationships with Boosey and Hawkes Decca Covent Garden the Aldeburgh Festival the English Opera Group and the Arts Council had a huge influence on the music he wrote This book explores the effect of these commercial and national institutions on the music of one of the foremost British composers of the twentieth century **“The” Music of Benjamin Britten** Peter Evans,1984 [Britten, Voice & Piano](#) Graham Johnson,2003 This collection of eight lectures by internationally acclaimed pianist Graham Johnson is based on a series of concert talks given at the Guildhall School of Music and Drama as part of the Benjamin Britten festival in 2001 The focus of the book is on Britten s songs starting with his earliest compositions in the genre Graham Johnson suggests that the nature of Britten s creativity is especially apparent in his setting of poetry that he becomes the poet s alter ego A chapter on Britten s settings of Auden and Eliot explores the particular influences these writers brought to bear at opposite poles of the composer s life The inspiration of fellow musicians is also discussed with a chapter devoted to Britten s time in Russia and his friendship with the Rostropovitch family Closer to home the book places in context Britten s folksong settings illustrating how he subverted the English folksong tradition by refusing to accept previous definitions of what constituted national loyalty Drawing on letters and diaries and featuring a number of previously unpublished photographs this book illuminates aspects of Britten s songs from the personal perspective of the pianist who worked closely with Peter Pears after Benjamin Britten was unable to perform through illness Johnson worked with Pears on learning the role of Aschenbach in *Death in Venice* and was official pianist for the first master class given by Peter Pears at Snape in 1972 **The Music of Benjamin Britten** Peter Evans,1979 Peter Evans discusses all the published compositions in subdivisions of genre and period and devotes a separate chapter to each opera With the help of over 300 music examples and diagrams he demonstrates Britten s mastery of the art of composition of tonal and harmonic structures thematic cast and transformation textural variety and the imaginative deployment of voices and instruments Publisher s description *The Music of Benjamin Britten* Peter Angus Evans,1979 *Rethinking Britten* Philip Rupprecht,2013-07-30 *Rethinking Britten* offers a fresh portrait of one of the most widely performed composers of the 20th century In twelve essays a diverse group of contributors both established authorities and leading younger voices explore a significant portion of Benjamin Britten s extensive oeuvre across a range of genres including opera song cycle and concert music Well informed by earlier writings on the composer s professional career and private life *Rethinking Britten* also uncovers many fresh lines of inquiry from the Lord Chamberlain s last minute censorship of the *Rape of Lucretia* libretto to psychoanalytic understandings of Britten s staging of gender roles from the composer s delight in schoolboy humor to his operatic revival of Purcellian dance rhythms from his creative responses to Cold War era internationalism to his dealings with BBC Television Each essay blends awareness of overarching contexts with insights into particular expressive achievements Balancing biographical archival and analytic commentary with cultural and historical criticism *Rethinking Britten* broadens the interpretive context surrounding all phases of Britten s career and is essential reading for scholars and

fans alike **Benjamin Britten** Peter J. Hodgson,2013-10-08 This work constitutes the largest and most comprehensive research guide ever published about Benjamin Britten Entries survey the most significant published materials relating to the composer including bibliographies catalogs letters and documents conference reports biographies and studies of Britten s music *Essays on Benjamin Britten from a Centenary Symposium* Quinn Patrick Ankrum,David Forrest,Stacey Jocoy,2017-06-20 Coming to terms with Britten s music is no easy task The complex often contradictory language associated with Britten s style likely stems from his double interest in progressive composition and immediate connection with a broad popular audience an apparent paradox in the splintered musical culture of the 20th century as well as from complicated truths in his own life such as his love for a country that accepted neither his sexuality nor his politics As a result the attempt to describe his music can tell us as much about our own biases and the inadequacies of our analytic tools as it does about the music itself Such audits of our scholarly language and strategies are vital in light of the still murky view we have of twentieth century music This opportunity for academic self reflection is the reason Britten studies such as this book are so important The essays included here challenge assumptions about musical constructs relationships between text and music and the influences of age spirituality and personal relationships on compositional technique Part One offers nine essays originally compiled for a symposium designed to recognize the composer s unique and varied contributions to music The authors include performers musicologists and music theorists and their work will appeal to a wide diversity of readers The topics and methodologies range from archival research and analysis of text and music to theoretical modelling using techniques such as set theory metric theory and prolongation While the papers were initially conceived in isolation from one another the collaborative focus of the symposium created opportunities for authors to expose points of intersection This deliberate reconciliation of lines of inquiry has yielded a more balanced and unified collection of essays than typically found in a simple record of proceedings Furthermore the chapters presented here benefit from the wealth of Britten research produced since the 2013 centenary Part Two provides an account of the symposium performances and lecture recitals that accompanied and enriched the academic presentations The reader will encounter fully the journey taken by symposium presenters participants and attendees by reviewing the concerts lecture recitals and papers in the context of the full symposium program

Benjamin Britten Graham Elliott,2005-12-08 Since Britten s death in 1976 numerous articles and books have been written about his life and work Much has been made of the strong influences of his pacifism and his homosexuality It is often suggested that Britten felt himself to be an outsider from normal society and that this accounts for the his concern to portray the outsider in his operas There is no doubt that this is an important aspect of Britten s art but the present work attempts to show that his music embraces much wider and more universal concerns and in addressing those concerns there is a clearly defined pattern of spiritual influence Part One of the book examines Britten s early life and the strong presence which the Church had in his childhood and adolescence It explores the way in which certain spiritual influences were first manifested

and how like the more specifically musical themes which Donald Mitchell has noted they can be traced throughout Britten's life and work. The author was privileged to have conversations with two clergymen who were influential in Britten's life as well as gathering valuable insights through a long series of conversations with Sir Peter Pears. Part Two examines a wide range of the composer's music in which a spiritual dimension can be traced. The specifically liturgical music has received rather less critical notice than Britten's larger works. The music is discussed here and shown to possess musical characteristics in common with the larger works. Britten could not be described as a conventional Christian still less is it true to describe him as Eric Walter White has done as keen wherever possible to work within the framework of the Church of England. Nevertheless his spirituality was rooted in the religious experience of his childhood. This book seeks to demonstrate that Britten retained a sense of the Christian values absorbed in childhood and adolescence and that these along with the specifically Christian heritage of plainsong were strongly influential in his choice and treatment of themes.

Benjamin Britten Studies Vicki P. Stroehler, Justin Vickers, 2017. The shock of exile Paul Kildea. Britten Paul Bunyan and American-ness Vicki P. Stroehler. Collaborating with Corwin CBS and the BBC. Jenny Doctor. An empire built on shingle. Justin Vickers. Save me from those suffering boys. Byron Adams. Britten's and Pears's Beloved. Louis Niebur. Notes of unbelonging. Lloyd Whitesell. Take these tokens that you may feel us near. Colleen Renihan. Traces of N. Kevin Salfen. Britten and the augmented sixth. Christopher Mark. Quickening of the heart. Philip Rupprecht. Reviving Paul Bunyan. Danielle Ward. Griffin. Striking a compromise. Thornton Miller. From Boosey Hawkes to Faber Music. Nicholas Clark. The man himself. Lucy Walker. Epilogue. Vicki P. Stroehler and Justin Vickers.

Music of Benjamin Britten Peter Evans, 1994-04-01

Britten and Barber Daniel Felsenfeld, 2005-04. Amadeus. The second title in the Amadeus Press Parallel Lives series. This volume examines the lives and work of two giants of 20th century music. Both composers influenced countless others and their works are performed often in today's concert and opera houses. Felsenfeld gives us a penetrating look into the lives of these two extraordinary men helping us get to know them and therefore better understand their music. In clear concise language he examines their major works helping us to understand their genius and power which is illustrated by the accompanying full length CD. The author points out parallel developments in Britten and Barber's lives and careers. Both came of age in a time of war, a time of political and artistic unrest and upheaval and both were celebrities in their own time. Both wrote primarily and most successfully for the voice but neither became ghettoized as a strictly vocal composer and both were possessed of a flawless compositional technique with a fluency that bordered on wizardry. Finally both were prolific involved musical presences on the world stage. The accompanying full length CD from Naxos Records includes six complete pieces.

Britten Experienced Peter Franklin, 2024-03-07. Who writes the books we read about music that excites us and why. Is classical music all about class. Related questions underpin this partly polemical study written by an academic who believes that the Humanities to be really humane must confront their methods and aims. Two recent studies of Benjamin Britten have

specifically interested the author who was educated in a world where the composer was a living subject of criticism and praise his works reflecting values worries and dramas that were not just about music Franklin s response is to question the recent writers proposing that like theirs his own story conditioned when and how he experienced Britten This he unfolds autobiographically in and around the discussion of specific works Recalling his encounters with the composer as a schoolboy as a student and opera goer and then as a teacher he challenges recent assertions about Britten and modernism in the period

The Top Books of the Year Britten On Music The year 2023 has witnessed a noteworthy surge in literary brilliance, with numerous engrossing novels enthralling the hearts of readers worldwide. Lets delve into the realm of popular books, exploring the captivating narratives that have enthralled audiences this year. The Must-Read : Colleen Hoovers "It Ends with Us" This poignant tale of love, loss, and resilience has gripped readers with its raw and emotional exploration of domestic abuse. Hoover expertly weaves a story of hope and healing, reminding us that even in the darkest of times, the human spirit can prevail. Uncover the Best : Taylor Jenkins Reids "The Seven Husbands of Evelyn Hugo" This captivating historical fiction novel unravels the life of Evelyn Hugo, a Hollywood icon who defies expectations and societal norms to pursue her dreams. Reids captivating storytelling and compelling characters transport readers to a bygone era, immersing them in a world of glamour, ambition, and self-discovery. Discover the Magic : Delia Owens "Where the Crawdads Sing" This mesmerizing coming-of-age story follows Kya Clark, a young woman who grows up alone in the marshes of North Carolina. Owens spins a tale of resilience, survival, and the transformative power of nature, captivating readers with its evocative prose and mesmerizing setting. These top-selling novels represent just a fraction of the literary treasures that have emerged in 2023. Whether you seek tales of romance, adventure, or personal growth, the world of literature offers an abundance of captivating stories waiting to be discovered. The novel begins with Richard Papen, a bright but troubled young man, arriving at Hampden College. Richard is immediately drawn to the group of students who call themselves the Classics Club. The club is led by Henry Winter, a brilliant and charismatic young man. Henry is obsessed with Greek mythology and philosophy, and he quickly draws Richard into his world. The other members of the Classics Club are equally as fascinating. Bunny Corcoran is a wealthy and spoiled young man who is always looking for a good time. Charles Tavis is a quiet and reserved young man who is deeply in love with Henry. Camilla Macaulay is a beautiful and intelligent young woman who is drawn to the power and danger of the Classics Club. The students are all deeply in love with Morrow, and they are willing to do anything to please him. Morrow is a complex and mysterious figure, and he seems to be manipulating the students for his own purposes. As the students become more involved with Morrow, they begin to commit increasingly dangerous acts. The Secret History is a masterful and thrilling novel that will keep you speculating until the very end. The novel is a warning tale about the dangers of obsession and the power of evil.

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