

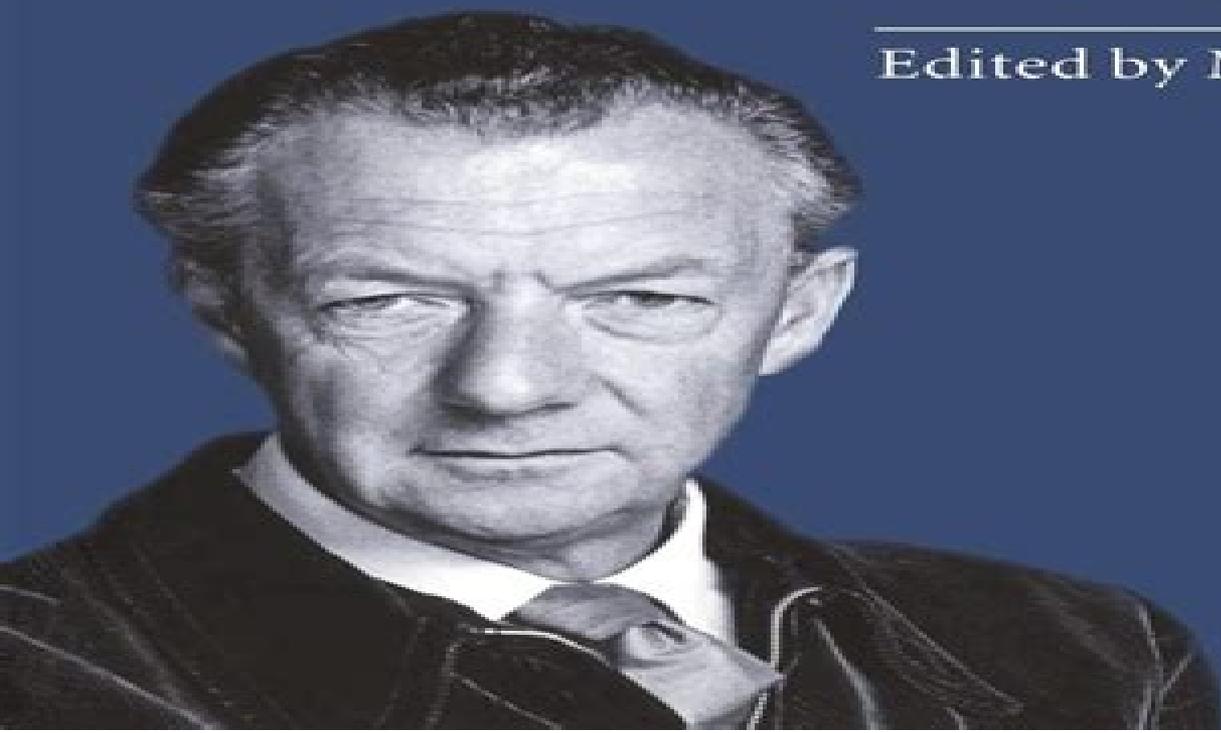


The Cambridge

Companion to

Benjamin Britten

Edited by Mervyn Cooke



Cambridge Companion To Benjamin Britten

Mervyn Cooke, David Horn



Cambridge Companion To Benjamin Britten:

The Cambridge Companion to Benjamin Britten Mervyn Cooke, 1999-06-28 The Cambridge Companion to Benjamin Britten is a comprehensive guide to the composer's work aimed both at the non-specialist and music student. It sheds light on both the composer's stylistic and personal development, offering new interpretations of his operatic works and discussing his characteristic working methods. Topics treated here in detail for the first time include Britten's work in the cinema in the 1930s, his lifelong pacifism and his strong interest in the music of the Far East. Other chapters include reassessments of his relationship with W. H. Auden and his attitude towards childhood, comprehensive analyses of major works, and a concise history of the Aldeburgh Festival. A distinguished team of contributors includes some who worked with the composer during his lifetime, as well as leading representatives of the younger generation of Britten scholars on both sides of the Atlantic.

The Cambridge Companion to Twentieth-Century Opera Mervyn Cooke, 2005-12-08 This Companion celebrates the extraordinary riches of the twentieth-century operatic repertoire in a collection of specially commissioned essays written by a distinguished team of academics, critics, and practitioners. Beginning with a discussion of the century's vital inheritance from late-romantic operatic traditions in Germany and Italy, the text embraces fresh investigations into various aspects of the genre in the modern age, with a comprehensive coverage of the work of individual composers from Debussy and Schoenberg to John Adams and Harrison Birtwistle. Traditional stylistic categorizations including symbolism, expressionism, neo-classicism, and minimalism are reassessed from new critical perspectives, and the distinctive operatic traditions of Continental and Eastern Europe, Russia, and the Soviet Union, the United Kingdom, and the United States are subjected to fresh scrutiny. The volume includes essays devoted to avant-garde music, theatre, operettas, and musicals, filmed opera, and ends with a discussion of the position of the genre in today's cultural marketplace.

The Cambridge Companion to Jazz Mervyn Cooke, David

Horn, 2002 Notes Works cited Principal musicians cited Index

The Cambridge Companion to Michael Tippett

Kenneth Gloag, Nicholas Jones, 2013-01-17 Sir Michael Tippett is widely considered to be one of the most individual composers of the twentieth century, whose music continues to be performed to critical acclaim throughout the world. Written by a team of international scholars, this Companion provides a wide-ranging and accessible study of Tippett and his works. It discusses the contexts and concepts of modernism, tradition, politics, sexuality, and creativity that shaped Tippett's music and ideas, engaging with archive materials, relevant literature, and models of interpretation. Chapters explore the genres in which Tippett composed, including opera, symphony, string quartet, concerto, and piano sonata, to shed new light on his major works and draw attention to those that have not yet received the attention they deserve. Directing knowledge and expertise towards a wide readership, this book will enrich the listening experience and broaden understanding of the music of this endlessly fascinating and challenging composer.

Rethinking Britten Philip Rupprecht, 2013-09-19 This book offers a new account of the composer's enduring popularity. 12 essays by a group of leading senior and emerging scholars offer fresh historical and

interpretive contexts for all phases of Britten's career

Britten, Opera and Film Peter Auker, Pianist Piano Teacher and Examiner Founder Trustee of the Stephen Sondheim Society Peter Auker, 2025-01-14 Investigates cinematic qualities in opera and reveals why Benjamin Britten's operas lend themselves to TV and film interpretations Benjamin Britten's 1954 opera *The Turn of the Screw* based on Henry James's ghost story has been described by many critics and commentators as cinematic Along with Peter Grimes *The Turn of the Screw* is one of the most frequently televised or filmed of Britten's operas Some of these productions have used location footage and or studio work and others are based on theatrical settings This book explores the notion of cinematic opera in the context of *The Turn of the Screw* and filmed opera in general and questions what inherent cinematic qualities exist in the work which make it particularly conducive for screen interpretation an aspect of Britten's compositional style which has rarely been examined in detail before Contrary to the prevailing narrative around Britten's disdain for cinema and television the composer engaged with film as both a cinemagoer and film music composer early in his career and these experiences informed his compositional and dramatic choices Archival research reveals clues to the composer's adaptation process By tracing the progress from Henry James's original novella to operatic stage and screen production via the development of Myfanwy Piper's libretto and Britten's score the journey of adaptation is discussed in detail A key part of the book looks at the subsequent interpretation of the opera on screen Case studies evaluate eight directors' interpretations of the opera ranging from 1959 up to the 2020s Included is a special study of Peter Morley's 1959 ITV version which had previously been thought lost This reveals the roots of Britten's subsequent engagement with screen media culminating in his television opera *Owen Wingrave* The book also briefly explores the influence of cinema on stage productions of the opera which have not been filmed

[Essays on Literature and Music \(1985 - 2013\) by Walter Bernhart](#) Walter Bernhart, 2015-07-28 This volume is dedicated to the musico-literary oeuvre of Walter Bernhart professor of English literature at Karl Franzens Universität Graz Austria and pioneer in the field of intermedial relations between literature and other arts and media It renders accessible a wide variety of texts which are sometimes no longer easily retrievable The 37 texts collected here in chronological order span the period from 1985 to 2013 and thematically range from contributions to opera programmes and the discussion of musical aspects of Romantic and modernist poetry to inquiries into individual operas and composers as well as into theoretical aspects of word and music relations e.g. the ways of setting poetry to music musico-literary comparative poetics the concept of genre in music and literature iconicity in both media their narrative as well as metareferential and illusionist capacities The volume is of relevance to literary scholars and musicologists but also to all those with an interest in intermediality studies in general and in the relations between literature and music in particular

Dark Nights, Bright Lights Susanne Bach, Folkert Degenring, 2015-10-16 Light and darkness shape our perception of the world This is true in a literal sense but also metaphorically in theology philosophy literature and the arts the light of day signifies life safety knowledge and all that is good while the darkness of the night suggests death

danger ignorance and evil A closer inspection however reveals that things are not quite so clear cut and that light and darkness cannot be understood as simple binary opposites On a biological level for example daylight and darkness are inseparable factors in the calibration of our circadian rhythms and a lack of periodical darkness appears to be as contrary to health as a lack of exposure to sunlight On a cultural level too night and darkness are far from being universally condemnable in fiction drama and poetry the darkness of the night allows not only nightmares but also dreams it allows criminals to ply their trade and allows lovers to meet it allows the pursuit of pleasure as well as deep thought it allows metamorphoses transformations and transgressions unthinkable in the light of day But night is not merely darkness The night gains significance as an alternative space as an other of the day only when it is at least partially illuminated The volume examines the interconnection of night darkness and nocturnal illumination across a broad range of literary texts The individual essays examine historically specific light conditions in literature tracing the symbolic and metaphoric content of darkness and illumination and the attitudes towards them

The Queer Encyclopedia of Music, Dance, and Musical Theater Claude Summers, 2012-04-24 Aficionados of music dance opera and musical theater will relish this volume featuring over 200 articles showcasing composers singers musicians dancers and choreographers across eras and styles Read about Hildegard of Bingen whose *Symphonia* expressed both spiritual and physical desire for the Virgin Mary and George Frideric Handel who not only created roles for castrati but was behind the Venetian opera's preoccupations with gender ambiguity Discover Alban Berg's *Lulu* opera's first openly lesbian character And don't forget *Kiss Me* Kate the hit 1948 Broadway musical written by Cole Porter married though openly gay directed by John C Wilson No! Coward's ex lover and featuring Harold Lang who had affairs with Leonard Bernstein and Gore Vidal No single volume has ever achieved the breadth of this scholarly yet eminently readable compendium It includes overviews of genres as well as fascinating biographical entries on hundreds of figures such as Peter Tchaikovsky Maurice Ravel Sergei Diaghilev Bessie Smith Aaron Copland Stephen Sondheim Alvin Ailey Rufus Wainwright and Ani DiFranco

The Cambridge Companion to Film Music Mervyn Cooke, Fiona Ford, 2016-12-08 A stimulating and unusually wide ranging collection of essays overviewing ways in which music functions in film soundtracks

Intimate Voices: Shostakovich to the avant-garde. Dmitri Shostakovich : the string quartets Evan Allan Jones, 2009 This volume discusses composers such as Shostakovich Britten Cage and Babbitt in the context of the string quartet It offers the observations and intuitions of 20 leading authorities on quartets

Transactions of the Asiatic Society of Japan Asiatic Society of Japan, 2012 List of transactions v 1 41 in v 41

An Analysis of Benjamin Britten's Temporal Variations for Oboe and Piano Amanda Rae Pochatko, 2007

The Oxford History of Western Music Richard Taruskin, 2005 Based on the award winning six volume work by Richard Taruskin The Oxford History of Western Music College Edition presents the most up to date and comprehensive history of Western music available

The Oxford History of Western Music: Resources : chronology, bibliography, master index Richard Taruskin, 2005

With Such Friends ... ;

Echoes Truer Far : Benjamin Britten's Folksong Arrangements as Analytical Guides Thomas C. Schnauber,2004

The Cambridge Companion to the Piano David Rowland,1998-11-19 This collection of specially commissioned essays offers an accessible introduction to the history of the piano performance styles and its vast repertoire Part 1 reviews the evolution of the piano from its earliest forms up to the most recent developments including the acoustics of the instrument Part 2 explores the varied repertoire in its social and stylistic contexts including contemporary music with a final chapter on jazz blues and ragtime The Companion also contains a glossary of important terms and will be a valuable source for the piano performer student and enthusiast

Britten's Musical Language Philip Rupprecht,2006-11-23 Blending insights from linguistic and social theories of speech ritual and narrative with music analytic and historical criticism Britten's Musical Language offers interesting perspectives on the composer's fusion of verbal and musical utterance in opera and song It provides close interpretative studies of the major scores including Peter Grimes Billy Budd The Turn of the Screw War Requiem Curlew River and Death in Venice and explores Britten's ability to fashion complex and mysterious symbolic dramas from the interplay of texted song and a wordless discourse of motives and themes Focusing on the performative and social basis of language Philip Rupprecht replaces traditional notions of textual expression in opera with the interpretation of topics such as the role of naming and hate speech in Peter Grimes the disturbance of ritual certainty in the War Requiem and the codes by which childish innocence is enacted in The Turn of the Screw

The Double Reed ,2006 **The Turn of the Screw** Jane Mackay,2007 These 33 paintings by acclaimed artist Jane Mackay are a visual reaction to Britten's opera accompanied by an introduction and commentary by musicologist Andrew Plant Of their adaptation of Henry James allusive short story librettist Myfanwy Piper wrote that she and Britten intended to recreate it for a different medium This concept is developed further in Jane Mackay's 33 paintings a visual reaction to the music rather than illustrations to particular scenes occupying a unique position between abstract and figurative art Musicologist Andrew Plant formerly of the Britten Pears Library provides an introduction and commentary and there is a preface by the distinguished countertenor James Bowman Bringing together the entire series exhibited during the 2004 Aldeburgh Festival these paintings are occasionally John Piperesque in their figurative elements and hints of an unseen world Now available from Boydell Brewer this imaginative interpretation of Britten's The Turn of the Screw will be an essential addition to the library of all opera lovers Limited to 300 signed and numbered copies JANE MACKAY has broadcast widely on radio and television and has held numerous solo exhibitions including shows at the Florence Biennale and London's Wigmore Hall She is also a choral singer and oboist ANDREW PLANT has contributed to a number of scholarly publications and was formerly Curator of Exhibitions at the Britten Pears Library He now teaches in Windsor and appears regularly as a recital accompanist

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