Benjamin Britten Outlines

Vicki P Stroeher, Justin Vickers

_Benjamin Britten_ Michael Wilcox, 1997 Michael Wilcox's Outline takes a sidelong and challenging glance at Britten's operas from the theatrical point of a gay dramatist. Britten's output includes notable settings of poetry by Auden, Rimbaud, Michelangelo and Wilfred Owen—all homosexuals. But it is his magnificent operas which lie at the heart of his work; beneath the recurring theme of innocence corrupted, Wilcox explores their fascinating personal and private gay subtexts, ranging from camp innuendo to profound and secret emotions. He also recounts the story of Britten's relationships with his lover Peter Pears, and with his librettists, including W. H. Auden, E. M. Forster, Eric Crozier and Myfanwy Piper.

_The Making of Peter Grimes_ Paul Banks, 2000 Historic accounts and new material illuminate the creation, early history and artistic intentions of Britten's first opera. The premiere of Peter Grimes on 7 June 1945 announced the emergence of the first great composer of opera in English since Purcell. Surviving documents offer evidence of the complex interaction of differing ideas about the possible shape and content of the new work, most notably the composition draft, which these essays are particularly concerned to illuminate. They juxtapose historic material with fresh studies: three items written by members of the team involved in the 1945 production are set alongside specially-commissioned articles, with the three-fold intention of presenting the views of some of the creators of the opera, outlining the work's early history, and offering contemporary perspectives on its historical context and its message. Professor PAUL BANKS is Research Development Fellow at the Royal College of Music. Contributors: PAUL BANKS, PHILIP BRETT, BENJAMIN BRITTEN, ERIC CROZIER, DONALD MITCHELL, PETER PEARS, PHILIP REED, ROSAMUND STRODE. Packed away in its pages is a very large amount of new information. TIMES LITERARY SUPPLEMENT A fitting tribute to the opera's enduring international stature, and undoubtedly [a] significant achievement in Britten studies. MUSIC AND LETTERS

_The Choral Music of Benjamin Britten_ Richard Cox, 2011

_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.

_Benjamin Britten_ Donald Mitchell, 1987-06-18 This book is a source of first-hand information on Britten's final operatic achievement.
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.

Benjamin Britten

Lucy Walker, 2009 An essay collection which examines Britten's juvenilia, influences such as Shostakovich and Verdi, his opera Owen Wingrave and a libretto written by Australian novelist Patrick White with the hope of a future collaboration.

Benjamin Britten Studies

Vicki P. Stroeher, Justin Vickers, 2017 Bringing together established authorities and new voices, this book takes off the 'protective arm' around Britten.

Benjamin Britten: The Turn of the Screw

Patricia Howard, 1985-09-19 This book is designed to introduce the non-specialist music lover to Britten's opera, The Turn of the Screw. The opening chapters by Vivien Jones and Patricia Howard deal with the literary source of the opera Oames's novella, the structure of the libretto, and the technique by which a short story was transformed into an opera. The central chapter, on the musical style and structures of the opera, includes an account of the composition process deduced from early sketches of the work by John Evans, an analysis of the unique form of the opera with a more detailed examination of the last scene by Patricia Howard, and an account of the significance and
effect of the orchestration by Christopher Palmer. Finally, Patricia Howard traces the stage history of the work, from its initial reception in Venice in 1954, through some seminal reinterpretations in the 1960s to its present established position in the repertoire. The book is generously illustrated and there is also a bibliography and discography.

The Faber Pocket Guide to Britten John Bridcut, 2010-11-04 John Bridcut, author of the acclaimed 'Britten's Children', will include significant fresh material which will make the book indispensable for Britten aficionados as well as for those who are discovering the composer's music for the first time. This guide is all about finding a way into Britten's music. An outline of planned chapters: - The Top Ten Britten pieces - Critics' First Impressions - Britten's Life - Britten and Pears - The things they said - The Music (stage works, choral works, songs, chamber music, orchestral works) - The Interpreters of Britten's work - Britten as Performer - The Impresario (English Opera Group and Aldeburgh Festival) - Britten's Homes - Trivial Pursuits

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 include 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.

Letters from a Life Volume 3 (1946-1951) Benjamin Britten, 2011-07-07 The third volume of the annotated selected letters of composer Benjamin Britten covers the years 1946-51, during which he wrote many of his best-known works, founded and developed the English Opera Group and the Aldeburgh Festival, and toured widely in Europe and the United States as a pianist and conductor. Correspondents include librettists Ronald Duncan (The Rape of Lucretia), Eric Crozier (Albert Herring, Saint Nicolas, The Little Sweep) and E. M. Forster (Billy Budd); conductor Ernest Ansermet and composer Lennox Berkeley; publishers Ralph Hawkes and Erwin Stein of Boosey & Hawkes; and the celebrated tenor Peter Pears, Britten's partner. Among friends in the United States are Christopher Isherwood, Elizabeth Mayer and Aaron Copland, and there is a significant meeting with Igor Stravinsky. This often startling and innovative period is vividly evoked by the comprehensive and scholarly annotations, which offer a wide range of detailed information fascinating for both the Britten specialist and the general reader. Donald Mitchell contributes a challenging introduction exploring the interaction of life and work in Britten's creativity, and an essay examining for the first time, through their correspondence, the complex relationship between the composer and the writer Edward Sackville-West.

Benjamin Britten, His Life and Operas Eric Walter White, 1983 This new edition has been thoroughly revised and edited
by John Evans (research scholar to the Britten Estate) who has updated the chronological list of published works and included in the bibliography the many books that have been written about the composer since his death in 1976. Although, as the title suggests, this book concentrates on Britten's operatic output, Mr White's account offers insights into the whole range of this prodigious composer's music. The text is lavishly illustrated with plates that reveal both the diversity of his operatic development and comprise a distinctive pictorial bibliography.

**Noye's Fludde** Benjamin Britten, 1958

**Peter Grimes/Gloriana** Benjamin Britten, 2018-01-01 This is a double volume dedicated to two masterpieces by Benjamin Britten. While Peter Grimes established Britten as a composer of international standing, Gloriana, composed for the coronation of Elizabeth II, has never enjoyed a comparable fame. The variety of mood, characterization and pace, in each, illustrates Britten's exceptional gift for theatre. Commentaries on the scores reveal, for instance, how much the popular concert extracts gain from their context in the dramas. The essay by E.M. Forster - the inspiration for Peter Grimes - is reprinted here, and Michael Holroyd discusses Lytton Strachey's controversial Elizabeth and Essex - the source for Gloriana. Contents: Benjamin Britten's Librettos, Peter Porter; George Crabbe: The Poet and the Man, E.M. Forster; 'Peter Grimes': A Musical Commentary, Stephen Walsh; Peter Grimes: Libretto by Montagu Slater; 'Peter Grimes' and 'Gloriana', Joan Cross, Peter Pears and John Evans; Some Reflections on the Operas of Benjamin Britten, Buxton Orr; 'A daring experiment', Michael Holroyd; The Librettist of 'Gloriana', Rupert Hart-Davis; The Music of 'Gloriana', Christopher Palmer; Notes on the Libretto of 'Gloriana', William Plomer; Gloriana: Libretto by William Plomer

**Benjamin Britten in Context** Vicki P Stroeher, 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.

**Essential Britten** John Bridcut, 2012-10-30 John Bridcut, author of the acclaimed 'Britten's Children', has included significant fresh material which will make the book indispensable for Britten aficionados as well as for those who are discovering the composer's music for the first time. This guide is all about finding a way into Britten's music. An outline of planned chapters: - The Top Ten Britten pieces - Critics' First Impressions - Britten's Life - Britten and Pears - The things they said - The Music (stage works, choral works, songs, chamber music, orchestral works) - The Interpreters of Britten's work - Britten as Performer - The Impresario (English Opera Group and Aldeburgh Festival) - Britten's Homes - Trivial Pursuits

**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.

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.

Benjamin Britten, 2000

Immerse yourself in heartwarming tales of love and emotion with Crafted by is touching creation, Benjamin Britten Outlines. This emotionally charged ebook, available for download in a PDF format (*), is a celebration of love in all its forms. Download now and let the warmth of these stories envelop your heart.
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Introduction

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