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Music Of Benjamin Britten

**Benjamin Britten, Michael M.
Kleinschmidt, Gerre Hancock, Saint
Thomas Choir of Men and Boys. New
York, NY.**

Music Of Benjamin Britten:

"The" Music of Benjamin Britten Peter Evans,1984 **The Music of Benjamin Britten** Peter Angus Evans,1979

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definitions of what constituted national loyalty Drawing on letters and diaries and featuring a number of previously unpublished photographs this book illuminates aspects of Britten s songs from the personal perspective of the pianist who worked closely with Peter Pears after Benjamin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 *The Music of Benjamin Britten* Peter Evans,1989 [The Music of Benjamin Britten](#) Peter Evans,1996 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 tonal and harmonic structures thematic cast and transformation textual variety and the imaginative deployment of voices and instruments Since this book s appearance in 1979 Britten s publishers have made available a considerable number of works withheld during the composer s lifetime some are juvenilia but others date from a late as the Peter Grimes period In a postscript to this first paperback edition Peter Evans assesses the creative stature of these works and their significance in Britten s development The catalogue of works now includes these additional titles and the selective bibliography has been revised [Music of Benjamin Britten](#) Peter Evans,1994-04-01 **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 **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 m nage 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 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 **20th-century Composers** Michael Oliver,1996-09-25 A portrait of the life and work of Benjamin Britten **Jubilate Deo** Benjamin Britten,Michael M. Kleinschmidt,Gerre Hancock,Saint Thomas Choir of Men and Boys. New York, NY.,1991 *The Church Service Music of Benjamin Britten* John Moody Leverett,1971 Britten and the Far East Mervyn Cooke,1998 Investigation into the influence of Eastern music on Britten s composition Benjamin Britten s interest in the musical traditions of the Far East had a far reaching influence on his compositional style this book is the first to investigate the highly original cross cultural synthesis he was able to achieve through the use of material borrowed from Balinese Japanese and Indian music Britten s visit to Indonesia and Japan in 1955 6 is reconstructed from archival sources and shown to have had a profound impact on his subsequent work the techniques of Balinese gamelan music were used in the ballet The Prince of the Pagodas 1957 and then became an essential feature of Britten s compositional style at their most

potent in *Death in Venice* 1973. The *No drama* and *Gagaku* court music of Japan were the inspiration for the trilogy of church parables Britten composed in the 1960s. The precise nature of these influences is discussed. Britten's sporadic borrowings from Indian music are also fully analysed. There is a survey of critical responses to Britten's cross-cultural experiments. Dr MERVYN COOKE lectures in music at the University of Nottingham. [Benjamin Britten](#) Stewart R. Craggs, 2001-11-30

Benjamin Britten was arguably the greatest English composer of his time. His music crossed boundaries of genre and form to include opera, ballet, orchestral and chamber music, and film and incidental music. The result of twenty years of research, *Benjamin Britten R* provides up-to-date and comprehensive details about Britten's life and music, including works, performances, and recordings, an effort never before undertaken. Certain to be of use to any scholar of British music or 20th-century composition, this reference work is an invaluable addition to the literature on this important artist. Following a brief biography of the subject, author Stewart Craggs provides a complete list of works and performances arranged by genre, a discography, and an annotated bibliography. Rounding out the volume are two lists of compositions, one arranged alphabetically and the other chronologically, and a general index. [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, Lucy S. Walker, 2009 This volume reveals the extent to which Britten scholarship is reaching outside the confines of Anglo American criticism The volume engages with juvenilia and other orchestral works from the 1920s and examines the broad range of influences on Britten **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 *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.

Classical Music: Benjamin Britten (1913-1976). , Matt Boynick features biographical information about the life and works of the English composer Benjamin Britten (1913-1976) as part of Classical Music. The biographical information was extracted from *The Grove Concise Dictionary of Music*, edited by Stanley Sadie. Britten wrote operas, song cycles, concertos, instrumental works, and church music. Boynick offers an image of Britten.

Reviewing **Music Of Benjamin Britten**: Unlocking the Spellbinding Force of Linguistics

In a fast-paced world fueled by information and interconnectivity, the spellbinding force of linguistics has acquired newfound prominence. Its capacity to evoke emotions, stimulate contemplation, and stimulate metamorphosis is actually astonishing. Within the pages of "**Music Of Benjamin Britten**," an enthralling opus penned by a highly acclaimed wordsmith, readers embark on an immersive expedition to unravel the intricate significance of language and its indelible imprint on our lives. Throughout this assessment, we shall delve in to the book is central motifs, appraise its distinctive narrative style, and gauge its overarching influence on the minds of its readers.

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Table of Contents Music Of Benjamin Britten

1. Understanding the eBook Music Of Benjamin Britten
 - The Rise of Digital Reading Music Of Benjamin Britten
 - Advantages of eBooks Over Traditional Books
2. Identifying Music Of Benjamin Britten
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Music Of Benjamin Britten
 - User-Friendly Interface
4. Exploring eBook Recommendations from Music Of Benjamin Britten
 - Personalized Recommendations
 - Music Of Benjamin Britten User Reviews and Ratings

- Music Of Benjamin Britten and Bestseller Lists
- 5. Accessing Music Of Benjamin Britten Free and Paid eBooks
 - Music Of Benjamin Britten Public Domain eBooks
 - Music Of Benjamin Britten eBook Subscription Services
 - Music Of Benjamin Britten Budget-Friendly Options
- 6. Navigating Music Of Benjamin Britten eBook Formats
 - ePub, PDF, MOBI, and More
 - Music Of Benjamin Britten Compatibility with Devices
 - Music Of Benjamin Britten Enhanced eBook Features
- 7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Music Of Benjamin Britten
 - Highlighting and Note-Taking Music Of Benjamin Britten
 - Interactive Elements Music Of Benjamin Britten
- 8. Staying Engaged with Music Of Benjamin Britten
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Music Of Benjamin Britten
- 9. Balancing eBooks and Physical Books Music Of Benjamin Britten
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Music Of Benjamin Britten
- 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
- 11. Cultivating a Reading Routine Music Of Benjamin Britten
 - Setting Reading Goals Music Of Benjamin Britten
 - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Music Of Benjamin Britten
 - Fact-Checking eBook Content of Music Of Benjamin Britten
 - Distinguishing Credible Sources

13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development
 - Exploring Educational eBooks
14. Embracing eBook Trends
 - Integration of Multimedia Elements
 - Interactive and Gamified eBooks

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