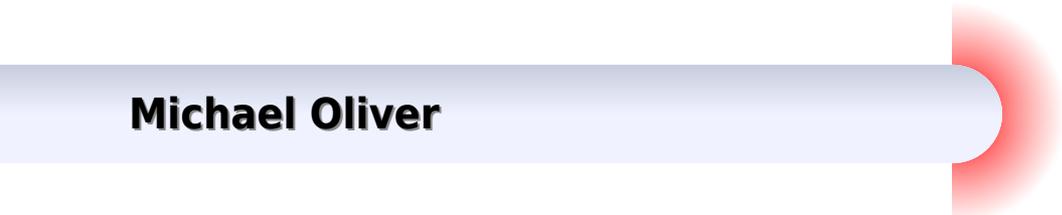




Benjamin Britten

Michael Oliver



Benjamin Britten:

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 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](#) 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 *Letters from a Life Volume 3 (1946-1951)* Benjamin Britten,2012-08 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 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 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 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 **20th-century Composers** Michael Oliver,1996-09-25 A portrait of the life and work of Benjamin Britten **Britten's Century** Mark Bostridge,2013-01-01 November 2013 marks the centenary of the birth of Benjamin Britten Here is an outstanding collection

of essays to mark the event [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** Benjamin Britten, 1973 [Benjamin Britten](#) Eric Walter White, 1970 *Benjamin Britten* Eric Walter White, 1970 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 *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.

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.

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 Music of Benjamin Britten Peter Evans, 1979.

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.

Benjamin Britten's Poets Benjamin Britten, 1996. Benjamin Britten was a great reader of poetry and poetry profoundly

affected his musical genius and style of composition All of the 360 poems Britten set to music are included in this book

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

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