

Britten

Books on watchmaking - - Watchmakers' Handbook (Britten) The Young Person's Guide To The Orchestra | Animated Short Film \"Red \u0026 The Kingdom of Sound\" Benjamin Britten - Four Sea Interludes from \"Peter Grimes\" Britten and Brulightly Graphic Novel Review Benjamin Britten - The Young Person's Guide to the Orchestra | Saraste | WDR Symphony Orchestra Change Your Life in 30 Days: A Journey to... by Rhonda Britten · Audiobook preview Benjamin Britten: Gloriana Shafran plays Britten sonata - Shafran first english biography book! Neil Mackie; Barry Tuckwell; \"SERENADE FOR TENOR, HORN \u0026 STRINGS\"; Benjamin Britten The Young Person's Guide to the Orchestra - Benjamin Britten 1/2 Review: Britten’s Gloriana, A Neglected Masterpiece ELDER'S ROUNDTABLE Erich von Däniken - Is d Bundeslade es ausserweltliches Apparat? PAUL MCCARTNEY \u0026 WINGS Drummer GEOFF BRITTON: 50 Years on From ABBEY ROAD Sessions If I Could Choose Only One Work ByBRITTEN The 50 Greatest Books of All Time - Reaction Britten: The Turn of the Screw. Rodgers, Bostridge, Harding Review: The Insanely Expensive Deluxe War Requiem SACD Reissue Benjamin Britten : Gloriana, Suite from the opera Op. 53a (1953 arr. 1954) Peter Pears \u0026 Benjamin Britten discuss \"Die Winterreise\" - 1968 Reading Recap-Bookish Update for August 12, 2024 The 60 Second Tour: Britten, The Complete Works - Limited Edition BRITTEN'S ALDEBURGH by John Craig (Whittington Press, 1997) book review Barbara Bonney: The complete \"On this island Op. 11\" (Britten) Thomas Allen sings Britten's \"Winter Words\" \"Jubilate Deo\" (Benjamin Britten, 1961) 01. Bestselling book - Fearless Living: My Story - Read out loud by author, Rhonda Britten Benjamin Britten - The Turn of the Screw, Act 1 (Schwetzinger Festspiele, 1990) Benjamin Britten Review: Colin Davis's Gripping Britten Turn of the Screw

Ideology in Britten's Operas

Britten's Operas and the Great Divide

Middlebrow Modernism

The Spiritual Dimension

Music and Sexuality in Britten

Britten, Voice and Piano

A Short Guide to a Great Opera

Benjamin Britten's Sacred Music for Choir and Organ

Selected Essays

The Poetry He Set to Music

Critical Essays on Poetry and Music

Britten's Peter Grimes

On Music

Benjamin Britten's Poets

Celebrating 100 Years of Britten

Britten's Musical Language

Rethinking Britten

Benjamin Britten

Benjamin Britten

Benjamin Britten

Benjamin Britten in Context

T.S. Eliot's Orchestra

Benjamin Britten: Billy Budd

Essays on an Inexplicit Art

Britten

OMB No. 1193239280504 edited by

TALIYAH JORDAN

Ideology in Britten's Operas Oak Knoll Press

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.

Britten's Operas and the Great Divide Faber & Faber

Benjamin Britten, pianist, conductor, educator, composer of a wide range of music from large-scale operas and choral works to string quartets and songs, is acknowledged as a pivotal figure in mid-twentieth-century Britain. This volume explores the contexts for his multi-faceted career and his engagement with his contemporaries in music, art, literature, and film, British musical institutions, royal and governmental entities, and the church, as well as his ground-breaking projects, philosophical and ideological tenets. The book is thematically structured in five parts: Britten's relationships with Peter Pears, his close friends, mentors, and colleagues; musical life in Britain; his interactions with previous and contemporary generations of composers; his professional work with choreographers, librettists, stage designers, and directors; and his socio-cultural, religious, and political environment. The chapters shed light on the many opportunities and challenges of post-war British musical life that shaped Britten's creative output.

Middlebrow Modernism L'Epos

Critical essays and studies reflecting the latest thinking on two major figures in 20c music.

The Spiritual Dimension Phaidon Incorporated Limited

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.

Music and Sexuality in Britten Cambridge University Press

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.

Britten, Voice and Piano Routledge

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.

A SHORT GUIDE TO A GREAT OPERA

Haus Publishing

A unique double portrait of the two leading composers of their generation.

BENJAMIN BRITTEN'S SACRED MUSIC FOR CHOIR AND ORGAN

Benjamin Britten A Life in the Twentieth Century

This thematic examination of Britten's operas focuses on the way that ideology is presented on stage. To watch or listen is to engage with a vivid artistic testament to the ideological world of mid-twentieth-century Britain. But it is more than that, too, because in many ways Britten's operas continue to proffer a diagnosis of certain unresolved problems in our own time. Only rarely, as in Peter Grimes, which shows the violence inherent in all forms of social and psychological identification, does Britten unmistakably call into question fundamental precepts of his contemporary ideology. This has not, however, prevented some writers from romanticizing Britten as a quiet revolutionary. This book argues, in contrast, that his operas, and some interpretations of them, have obscured a greater social and philosophical complicity that it is timely - if at the same time uncomfortable - for his early twenty-first-century audiences to address.

Selected Essays A&C Black

November 2013 marks the centenary of the birth of Benjamin Britten. Here is an outstanding collection of essays to mark the event.

The Poetry He Set to Music Boydell & Brewer Ltd

A collection of essays which explore the cultural background and creative evolution of this once-overlooked work.

CRITICAL ESSAYS ON POETRY AND MUSIC

Henry Holt and Company

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

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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

Britten's Peter Grimes Oxford University Press, USA

The legendary Greek figure Orpheus was said to have possessed magical powers capable of moving all living and inanimate things through the sound of his lyre and voice. Over time, the Orphic theme has come to indicate the power of music to unsettle, subvert, and ultimately bring down oppressive realities in order to liberate the soul and expand human life without limits. The liberating effect of music has been a particularly important theme in twentieth-century African American literature. The nine original essays in *Black Orpheus* examines the Orphic theme in the fiction of such African American writers as Jean Toomer, Langston Hughes, Claude McKay, James Baldwin, Nathaniel Mackey, Sherley Anne Williams, Ann Petry, Ntozake Shange, Alice Walker, Gayl Jones, and Toni Morrison. The authors discussed in this volume depict music as a mystical, shamanistic, and spiritual power that can miraculously transform the realities of the soul and of the world. Here, the musician uses his or her music as a weapon to shield and protect his or her spirituality. Written by scholars of English, music, women's studies, American studies, cultural theory, and black and Africana studies, the essays in this interdisciplinary collection ultimately explore the thematic, linguistic structural presence of music in twentieth-century African American fiction.

On Music Psychology Press

Britten's Children confronts the edgy subject of the composer's obsessional yet strangely innocent relationships with adolescent boys. One of the hallmarks of Benjamin Britten's music is his use of boys' voices, and John Bridcut uses this to create a fresh prism through which to view the composer's life. Interweaving discussion of the music he wrote for and about children with interviews with the boys whom Britten befriended, Bridcut explores the influence of these unique friendships - notably with the late David Hemmings - and how they helped Britten maintain links with his own happy childhood. In a remarkable part of the book Bridcut tells for the first time the full story of Britten's love affair in the 1930s with the 18-year-old German Wulff Scherchen, son of the conductor Hermann Scherchen. As Paul Hoggart of *The Times* commented, 'this type of love belonged to an emotional landscape that has vanished for ever, and we are the poorer for it'. Since making the film, the author has extended his research to include friendships Britten had with children which have not previously been documented. The documentary *Britten's Children* won the Royal Philharmonic Society's 2005 Award for Creative Communication: 'this serious and beautiful film explored one aspect of a composer's life in great depth. Avoiding the temptation of sensationalism, *Britten's Children* was imaginatively researched and both touching and revelatory'.

BENJAMIN BRITTEN'S POETS

Icon Books Ltd

A portrait of the life and work of Benjamin Britten.

Celebrating 100 Years of Britten Cambridge University Press

Bringing together established authorities and new voices, this book takes off the 'protective arm' around Britten.

Cambridge University Press

This book explores the effect of commercial and national institutions on the music of one of the foremost British composers of the twentieth century, Benjamin Britten. Radio, the recording industry, government subsidies for the arts, Covent Garden, the post-war establishment of music

festivals, were all agents for dramatic changes in the art-music culture which Britten skilfully used to his advantage.

BRITTEN'S MUSICAL LANGUAGE

Oxford University Press, USA

A biography of Benjamin Britten which presents a panorama of British musical life since the 1920s.

Rethinking Britten Boydell & Brewer

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 Cambridge University Press

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

Faber & Faber

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.