

Benjamin Britten Simple Symphony

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.

Song of the Birds Julian Lloyd Webber.1985

Friday Afternoons Benjamin Britten.1936

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

The Saddest Music Ever Written Thomas Larson.2010-09-15 An exploration of the cultural impact of Samuel Barber's Adagio for Strings, the Pieta of music, and its enigmatic composer. Whenever the American dream suffers a catastrophic setback, Barber's Adagio plays on the radio." —Alex Ross, author of The Rest is Noise In the first book ever to explore Samuel Barber's Adagio for Strings, music and literary critic Thomas Larson tells the story of the prodigal composer and his seminal masterpiece: from its composition in 1936, when Barber was just twenty-six, to its orchestral premiere two years later, led by the great Arturo Toscanini, and its fascinating history as America's secular hymn for grieving our dead. Older Americans know Adagio from the funerals and memorials for Presidents Roosevelt and Kennedy, Albert Einstein, and Grace Kelly. Younger Americans recall the work as the antiwar theme of the movie Platoon. Still others treasure the piece in its choral version under the name Agnus Dei. More recently, mourners heard Adagio played as a memorial to the victims of the 9/11 attacks. Barber's Adagio is truly the saddest music ever written, enrapturing listeners with its lyric beauty as few laments have. The Adagio's sonorous intensity also speaks of the turbulent inner life of its composer, Samuel Barber (1910-1981), a melancholic who, in later years, descended into alcoholism and severe depression. Part biography, part cultural history, part memoir, The Saddest Music ever Written captures the deep emotion Barber's great elegy has stirred throughout the world during its seventy-five-year history, becoming an icon of our national soul.

Folksong Arrangements Benjamin Britten.1943

Beautiful Music for Two String Instruments, Book II Samuel Applebaum. The study of string instruments should include ensemble playing at the earliest possible stage. There is much to be gained from the playing of duets. Each player learns how to listen to the other, and in a short time develops an awareness of balance, musical phrasing, intonation, and tone quality. This type of training is excellent preparation for participation in large groups. These four volumes of duets for two violins will help fill the need for early ensemble experience in the public schools. They should be used in string classes as a supplement to any of the standard string methods. They will also encourage music making outside of the school, with parents or with other students. These duets are ideal for recitals in the public schools and in public school festivals. They may be played by two performers, or by multiple performers on each part, with or without piano accompaniment.

*Britten's Unquiet Past*s Heather Wiebe.2012-10-04 Heather Wiebe's book looks to the music of Benjamin Britten to elucidate a British postwar vision of cultural renewal.

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.

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.

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

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.

A tribute to Benjamin Britten Benjamin Britten.1977

A Benjamin Britten Discography .1990 This title presents a discography of Benjamin Britten.

The Young Person's Guide to the Orchestra Anita Ganeri.1996 Provides information about the history of the orchestra since its beginnings in the seventeenth century, instruments of the orchestra, and famous composers of classical music.

Young Person's Guide to the Orchestra (Hps) Benjamin Britten.

Kembang Suling Gareth Farr.1996-01-01 Kembang Suling (1996) for flute and marimba is one of Farr's earliest works and has become a standard in the repertoire for flute and percussion. Displaying Farr's love of Indonesian gamelan music, Kembang Suling contains flowing gamelan-inspired melodies that intertwine with the sound of the suling (Balinese bamboo flute) to form rich, colourful tapestries.

Two Centuries of British Symphonism Jürgen Schaarwächter.2015-02-27 Die britische Sinfonik ist erst in jüngster Zeit ins allgemeine Interesse gerückt. Ein Überblick über die sinfonische Entwicklung im Vereinigten Königreich seit den Anfängen im 18. Jahrhundert bis ins 20. Jahrhundert blieb aber bis heute ein Desideratum. Der hier vorgelegte Überblick zeigt, wie sich die Identität einer britischen Sinfonik über mehr als hundert Jahre entwickelte, geprägt durch Einflüsse vom europäischen Kontinent und von dem Bedürfnis, eigene Wege zu finden. Gegen Ende des 19. Jahrhunderts nahm das sinfonische Schaffen in Großbritannien stark zu, brachte jedoch erst mit Edward Elgar einen prominenten Vertreter von internationalem Rang hervor. Ein besonderer Schwerpunkt dieser Publikation liegt auf jenen Werken, die zu einem gewissen Grade von anderen überschattet wurden, unveröffentlicht oder unaufgeführt blieben. Das Ergebnis ist das Bild einer vielgestaltigen sinfonischen Landschaft Großbritanniens, das die ästhetischen Perspektiven der einzelnen Komponisten wie auch ihre soziokulturellen Kontexte erhellt. Ein umfangreiches Verzeichnis aller bekannten Werke und eine ausführliche Bibliographie laden zu weiterer Erkundung des Sujets ein. Only in relatively recent times has any real attention been given to British symphonies. So a comprehensive survey, showing what exists and how the situation in the United Kingdom developed, from the beginnings in the 18th century until well into the 20th century, is long overdue. The preliminary survey presented here shows how a British symphonic identity gradually took shape over more than a century, through influences from abroad and, at home, enterprising attempts to find new ways of expression. By the end of the 19th century, British symphonists had produced an impressive body of work, yet only with the appearance of Elgar's two symphonies in the following decade did this flourishing school find a champion of international renown. In this publication, light is shone on those works that have to some extent been overshadowed, as well as on those that have remained unpublished or unperformed. The result is a multi-faceted panorama of British symphonism, offering many insights into the composers' thinking and their socio-cultural contexts. A comprehensive catalogue of all known works and an extensive bibliography invite readers to delve further into the subject.

The Orchestral Music of Michael Tippett Thomas Schuttenhelm.2014-02-06 Thomas Schuttenhelm's book presents an investigation into Michael Tippett's creative process and a comprehensive critical commentary on his orchestral music.

The Music of Britten and Tippett Arnold Whittall, Emeritus Professor of Music Theory and Analysis Arnold Whittall.1982-07 In this classic study of Benjamin Britten and Michael Tippett, Arnold Whittall builds up a unique double portrait of the two leading composers of their generation. For this second, revised edition Whittall includes a new chapter on Tippett's major works of the 1980s: the Piano Sonata No. 4, the large-scale choral composition *The Mask of Time* and the most recent opera, *New Year*. In addition, new information on the Britten repertoire and an updated bibliography are also presented.

Benjamin Britten Alan Kendall.1973

All Music Guide to Classical Music Chris Woodstra, Gerald Brennan, Allen Schrott.2005 Offering comprehensive coverage of classical music, this guide surveys more than eleven thousand albums and presents biographies of five hundred composers and eight hundred performers, as well as twenty-three essays on forms, eras, and genres of classical music. Original.

Suite from Death in Venice Benjamin Britten.1993

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

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 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 .1950

Benjamin Britten Donald Mitchell, Hans Keller.1972 A symposium on the English composer containing articles by specialists on various aspects of his musical career as well as information on his personal life.

Music and Politics in Thirties Britain John Morris.2022-11-03 Radical domestic politics, musical experimentation, advancing technology and the influence of migration from Europe and Britain's enrichment from it, all had their affects on a remarkable year in musical cultural life in the mid-30s. This book looks at the little-known aspect of music and politics in domestic Britain in 1934, a pivotal year in terms of political and cultural developments. *Music and Politics in Thirties Britain* focuses on the production, reception and interpretation of classical music in relation to the changes of the 1930s. John Morris treads new ground by examining the relationship between music, musicians and fascism - an area overlooked by existing scholarship. The book expertly traces the complexities and contradictions of British music history in the 1930s as musicians like others in the Arts attempted to engage with the political turmoil of the period. John Morris exemplifies the "cultural turn" in studies of British fascism, and also shows the overlap between ideas of the BUF and more progressive musicians. The result is a stimulating addition to existing scholarship which will be of interest to scholars and students alike.

Violin Concerto Edward Elgar.1989

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* 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.

Simple Symphony Benjamin Britten (composer, conductor, pianist.).1935

Beautiful Music for Two String Instruments, Bk 3: 2 Violins .

Welcome suite Benjamin Britten.1994 Benjamin Britten's last completed composition, Welcome Ode was originally written for school choir and orchestra. The three movements - Jig, Roundel and Canon, here transcribed for strings, form a Suite which ensembles familiar with Britten's earlier Simple Symphony will find equally challenging and rewarding.

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.

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

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.

St. Paul's Suite for String Orchestra Gustav Holst.

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.

The Rest Is Noise Alex Ross.2007-10-16 Winner of the 2007 National Book Critics Circle Award for Criticism A New York Times Book Review Top Ten Book of the Year Time magazine Top Ten Nonfiction Book of 2007 Newsweek Favorite Books of 2007 A Washington Post Book World Best Book of 2007 In this sweeping and dramatic narrative, Alex Ross, music critic for The New Yorker, weaves together the histories of the twentieth century and its music, from Vienna before the First World War to Paris in the twenties; from Hitler's Germany and Stalin's Russia to downtown New York in the sixties and seventies up to the present. Taking readers into the labyrinth of modern style, Ross draws revelatory connections between the century's most influential composers and the wider culture. The Rest Is Noise is an astonishing history of the twentieth century as told through its music.

Benjamin Britten Paul Banks.1999

The Enigmatic Realm of **Benjamin Britten Simple Symphony**: Unleashing the Language is Inner Magic

In a fast-paced digital era where connections and knowledge intertwine, the enigmatic realm of language reveals its inherent magic. Its capacity to stir emotions, ignite contemplation, and catalyze profound transformations is nothing short of extraordinary. Within the captivating pages of **Benjamin Britten Simple Symphony** a literary masterpiece penned by a renowned author, readers set about a transformative journey, unlocking the secrets and untapped potential embedded within each word. In this evaluation, we shall explore the book's core themes, assess its distinct writing style, and delve into its lasting affect the hearts and minds of those who partake in its reading experience.

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