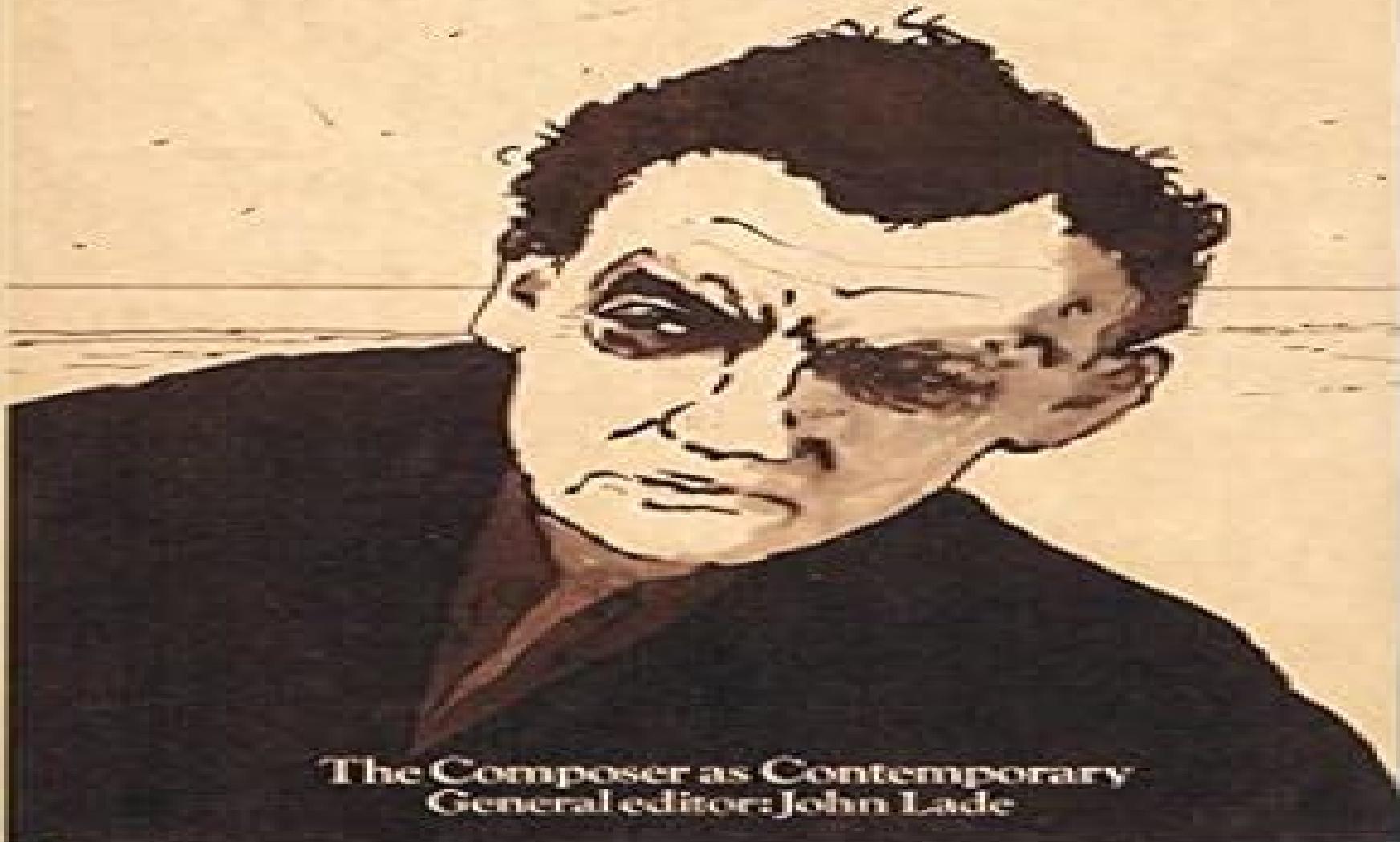


Britten

Christopher Headington



The Composer as Contemporary
General editor: John Lade

Britten The Composer As Contemporary

Neil Powell

Britten The Composer As Contemporary:

Benjamin Britten in Context Vicki P Stroehner, 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 **Britten** Christopher Headington, 1981-01-01 **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 **Beyond Britten** Peter Wiegold, Ghislaine Kenyon, 2015 With his Aspen award lecture 1964 Benjamin Britten expressed a unique commitment to community and place This book revisits this seminal lecture but then uses it as a starting point of reflection inviting leading composers producers and writers to consider the role of the composer in the community in Britain in the last fifty years Colin Matthews Jonathan Reekie and John Barber reflect on Britten's aspirations as a composer and the impact of his legacy and Gillian Moore surveys the ideals of composers since the 1960s Eugene Skeef and Tommy Pearson discuss the influence of the London Sinfonietta while Katie Tearle reviews the tradition of community opera at Glyndebourne Nigel Osborne and Judith Webster explore the role of music as therapy and James Redwood Amoret Abis Sean Gregory and Douglas Mitchell look at music in the classroom and creative workshops John Sloboda Detta Danford and Natasha Zielazinski discuss

collaboration in music making and ways of facilitating exchanges between the composer and the audience while Christopher Fox and Howard Skempton examine the role of modernism and the use of other radical techniques to stimulate new dialogues between composer and community Peter Wiegold and Amoret Abis interview Sir Harrison Birtwistle John Woolrich and Phillip Cashian and Wiegold discusses his formative experiences in encountering music making in other cultures All of these approaches to the role and identity of the composer throw a different light on how we address the composer and the community the varied sometimes contradictory motivations of composers the role of music in enhancing lives the concept of outreach and the different ways this is pursued and finally the meaning of community Underpinning each are genuine questions about the relationship of arts to society This book will appeal not only to composers performers and practitioners of contemporary music but to anyone interested in the changes in twentieth century music practice music in education and the role of music and the arts in the wider community and society PETER WIEGOLD is a composer conductor and the director of Club In gales and the Institute of Composing He is a Research Professor of Music at Brunel University and also director of the Brunel Institute for Contemporary Middle Eastern Music BICMEM GHISLAINE KENYON is an author freelance arts education consultant and curator

Britten Percy Marshall Young,1968 A presentation of the modern English composer giving brief biographical data and discussing his background in English music his involvement in English opera the influence of his native area his work for young people major works and his position in international and modern music *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 Rostropovich 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** Igor Toronyi-Lalic,2013-11-01 Benjamin Britten was one of the most important and unusual figures in twentieth century music This is the perfect introduction to his many wonderful works and his fascinating controversial life Benjamin Britten single handedly transformed the reputation of British classical music The enormous

popular appeal of his great works such as Peter Grimes 1945 and the Young Person's Guide to the Orchestra 1946 make him the most successful opera composer of any born in the twentieth century. But his success was not without controversy and pain: he was accused of fleeing Britain to avoid military service, he was widely known to be sexually obsessed with boys and he suffered an astonishing array of illnesses. This short book combines a colourful overview of his life with pithy descriptions of all of his major musical works, providing an intimate portrait of this highly unusual man and a persuasive account of his influences, reputation and importance. Each chapter tackles a key episode and theme in his life from his first compositions at the age of 5, his early friendship and collaboration with W H Auden and the beginnings of his life long relationship with the tenor Peter Pears through to his great musical successes and the establishment of the influential if tempestuous Aldeburgh Festival as well as his failures such as his coronation opera Gloriana known as Boriana and being satirised by Dudley Moore in Beyond the Fringe and ending with frank discussions of his naive politics, his troubling sexuality and his glorious musical legacy. Published to coincide with his 100th anniversary of his birth, this is the perfect introduction to a towering figure of British culture.

Igor Toronti Lalic is a critic and curator. He writes regularly on music for among others The Times and Sunday Telegraph. He is a founder of theartsdesk.com, the author of What's That Thing? 2012, a report on public art and co-director of the London Contemporary Music Festival.

Historical Dictionary of Modern and Contemporary Classical Music

Nicole V. Gagné, 2012. Historical Dictionary of Modern and Contemporary Classical Music focuses on modernist and postmodern classical music worldwide from 1890 to the present. This is done through a chronology, an introductory essay, an extensive bibliography and over 400 cross-referenced entries.

[Britten's Unquiet Past](#) 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.

Music and Sexuality in Britten Philip Brett, 2006-11-17. Philip Brett's groundbreaking writing on Benjamin Britten altered the course of music scholarship in the later twentieth century. This volume is the first to gather in one collection Brett's searching and provocative work on the great British composer. Some of the early essays opened the door to gay studies in music while the discussions that Brett initiated reinvigorated the study of Britten's work and inspired a generation of scholars to imagine the new musicology. Addressing urgent questions of how an artist's sexual, cultural and personal identity feeds into specific musical texts, Brett examines most of Britten's operas as well as his role in the British cultural establishment of the mid twentieth century. With some of the essays appearing here for the first time, this volume develops a complex understanding of Britten's musical achievement and highlights the many ways that Brett expanded the borders of his field.

[Britten Experienced](#) Peter Franklin, 2024-03-07. Who writes the books we read about music that excites us and why? Is classical music all about class? Related questions underpin this partly polemical study written by an academic who believes that the Humanities to be really humane must confront their methods and aims. Two recent studies of Benjamin Britten have specifically interested the author who was educated in a world where the composer was a living subject of

criticism and praise his works reflecting values worries and dramas that were not just about music Franklin's response is to question the recent writers proposing that like theirs his own story conditioned when and how he experienced Britten. This he unfolds autobiographically in and around the discussion of specific works. Recalling his encounters with the composer as a schoolboy as a student and opera goer and then as a teacher he challenges recent assertions about Britten and modernism in the period.

New Makers of Modern Culture Justin Wintle, 2016-04-22 New Makers of Modern Culture will be widely acquired by both higher education and public libraries. Bibliographies are attached to entries and there is thorough cross referencing.

New Makers of Modern Culture Wintle Justin, 2013-05-13 New Makers of Modern Culture is the successor to the classic reference works Makers of Modern Culture and Makers of Nineteenth Century Culture published by Routledge in the early 1980s. The set was extremely successful and continues to be used to this day due to the high quality of the writing the distinguished contributors and the cultural sensitivity shown in the selection of those individuals included. New Makers of Modern Culture takes into full account the rise and fall of reputation and influence over the last twenty five years and the epochal changes that have occurred the demise of Marxism and the collapse of the Soviet Union the rise and fall of postmodernism the eruption of Islamic fundamentalism the triumph of the Internet. Containing over eight hundred essay style entries and covering the period from 1850 to the present New Makers includes artists writers dramatists architects philosophers anthropologists scientists sociologists major political figures composers film makers and many other culturally significant individuals and is thoroughly international in its purview. Next to Karl Marx is Bob Marley next to John Ruskin is Salman Rushdie alongside Darwin is Luigi Dallapiccola Deng Xiaoping runs shoulders with Jacques Derrida Julia Kristeva with Kropotkin. Once again Wintle has enlisted the services of many distinguished writers and leading academics such as Sam Beer Bernard Crick Edward Seidensticker and Paul Preston. In a few cases for example Michael Holroyd and Philip Larkin contributors are themselves the subject of entries. With its global reach New Makers of Modern Culture provides a multi voiced witness of the contemporary thinking world. The entries carry short bibliographies and there is thorough cross referencing. There is an index of names and key terms.

Benjamin Britten Neil Powell, 2013-08-06 This centenary biography looks at the music the life and the legacy of the greatest British composer of the twentieth century and his life partner tenor Peter Pears.

Contemporary Musicians Suzanne M. Bourgoin, 1995-11 A biographical and critical guide to performers and writers in a wide variety of musical fields including pop rock rap jazz rhythm and blues folk New Age country gospel and reggae. Each biannual volume covers 80-100 musicians.

Milton Cross' Encyclopedia of the Great Composers and Their Music Milton Cross, David Ewen, 1962 Basically it is about the foremost composers of the past and present seventy eight in number and their music. Here will be found exhaustive biographies not only of the giant figures but also of secondary composers about whom biographical and critical material is not so readily accessible. Thirty contemporaries are included in the gallery of composers among them seven representative Americans.

The Rough Guide to Opera Matthew

Boyden,Nick Kimberley,2002 Sketches of opera composers opera synopses and CD reviews **Choral Music for Children**
Music Educators National Conference (U.S.),1990 Provides an annotated list of works composed or arranged for the unchanged treble voice Examines a wide variety of musical styles Offers tips for teaching and presentation and presents cross references by composer title voicing and level of difficulty *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 Peter Grimes Sam Kinchin-Smith,2018-01-31 Who can turn skies back and begin again Peter This book contends that Peter Grimes widely regarded as one of the greatest and most influential operas of the 20th century is also one of the British theatre s finest lost plays Seeking to liberate Britten and Slater s work from the blinkered traditions of theatre and opera criticism Sam Kinchin Smith poses two questions If an opera was created like a play and can be staged as a play is it a play If a portion of its success and influence is the product of this newly identified theatrical engine is it then a great play The answers involve Wagner and W G Sebald George Crabbe and Complicite Akenfield and Twin Peaks Challenging long established narratives of post war theatre history this book makes a compelling case for why practitioners and scholars of performance ought to pay more attention to Britten and Slater s achievement a milestone of unconventional English modernism and perhaps to other operatic masterpieces too

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