

Benjamin Britten Songs

Benjamin Britten was a great reader of poetry and poetry profoundly affected his musical genius. Friendships and collaborations with writers - Auden and Forster among them - left their mark. No other composer of songs, not even Schubert or Schumann, set poems of such range or quality. The texts of all Britten's song settings are included in this book. They range from Donne's complex Holy Sonnets to the deceptive simplicity of Blake's Oh rose thou art sick. They include anonymous ballads, modern work and poems in other languages (with translations). Full details of the source and use of each poem are given.

This landmark publication includes 52 songs, combining the contents of the seven published books of Britten folksong arrangements in High and Low Voice editions. Some of the songs have never before been transposed. The songs of Volume 6, for voice and guitar, have been transcribed for voice and piano for this edition.

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.

Analyzes A boy was born, A hymn to the Virgin, Hymn to St. Cecilia, and Five flower songs.

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.

(Vocal Collection). An all-in-one volume wedding resource for singers, with 50 songs in several styles:

classical/traditional, Broadway, standards (in new, singer-flattering arrangements), pop/rock classics, and contemporary Christian. With this collection, any singer will be able to find songs to please any bride.

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.

Complete Folksong Arrangements 61 Songs Boosey & Hawkes Incorporated

Britten is the most literary British composer of the twentieth century. His relationship to the many and varied texts that he set was deeply committed and sensitive. As a result, both his responses to poetry and his collaborations with his librettists tell us a great deal about his music, and often, about the man himself. This book takes a unique approach to Britten, drawing together well-known Britten experts alongside English, music, modern language and history scholars who bring their own perspective to bear on Britten's work. Chapters examine all aspects of Britten's text setting, from his engagement with a wide variety of poetry to his relationship with his librettists. By approaching Britten's operas and songs through their literature, this book offers fresh insights into his vocal works. KATE KENNEDY is the Weinreb Research Fellow in Life-writing at Wolfson College, Oxford, where she is an associate of both Music and English Faculties. She is a frequent broadcaster for the BBC and specialises in interdisciplinary biography and has published widely on twentieth century music and literature. Contributors: JOANNA BULLIVANT, PHILIP ROSS BULLOCK, NICHOLAS CLARK, MERVYN COOKE, DAVID FULLER, JOHN FULLER, PETER HAPPÉ, J. P. E. HARPER-SCOTT, JOHN HOPKINS, KATE KENNEDY, ADRIAN POOLE, HANNA ROCHLITZ, PHILIP RUPPRECHT, REBEKAH SCOTT, VICKI STROEHER, JUSTIN VICKERS, LUCY WALKER, BRIAN YOUNG

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'.

Five songs from *Harmonia Sacra*, for High Voice and Harp or Piano, all realised by Benjamin Britten. Titles: A Hymn on Divine Musick * Lord! I Have Sinned * Hymn to God the Father * A Divine Hymn * Oh! That Mine Eyes Would Melt.

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*.

This gothic classic, "*The Turn of the Screw*" is one of the most famous ghost stories of all time. On Christmas Eve, Douglas reads a manuscript written by a former acquaintance, the governess, whom Douglas claims to have known and who is now dead. The manuscript tells the story of how the young governess is hired by a man who has become responsible for his young nephew and niece after the tragic deaths of their parents. He is uninterested in raising the children. The governess's new employer gives her full responsibility for the young siblings and explicitly states that he is not to be bothered with communications of any sort. Set in a remote estate this critically acclaimed novella tells the tale of a governess who, looking after two children, becomes convinced that the grounds are haunted. This story has been adapted many times for film and television, most recently in *The Turning* (2020). Famed for its ability to create an intimate sense of confusion and suspense, this novella is a must-read for all horror and ghost story fans.

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.

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 [Publisher description]

Titles: Lord, I married me a wife * She's like the Swallow * Lemady * Bonny at morn * I was lonely and forlorn * David of the White Rock * The False Knight * Bird Scarer's Song

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.

A comprehensive Companion to Britten's music and life.

This text, 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.

'To read these letters is to climb up a wall and peer into the secret garden of two giants.' From the Foreword by FIONA SHAW This volume comprises the complete surviving correspondence between Benjamin Britten and Peter Pears. The 365 letters written throughout their 39-year relationship are here brought together and published, as Pears intended, for the first time. While the correspondence provides valuable evidence of the development of Britten's works, more significant is the insight into his relationship with Pears and their day-to-day life together. Entertaining to read, domestic and intimate, the letters provide glimpses of cultural and artistic life in the twentieth century, including pacifism and conscientious objection, critical assessments of music and other artists, transport and communications development in the twentieth century, the 'Aldeburgh corpses', art collecting, gossip, everyday life in an English country house, the development of the Aldeburgh Festival, performance practice in early music, looking after dachshunds, travel, and a host of other topics. Above all, when read together, Britten and Pears's letters allow the clearest possible look 'behind the scenes' of one of the most productive creative partnerships of the twentieth century. VICKI P. STROEHER is Professor of Music History at Marshall University where she is also Coordinator of the Music History & Literature area. NICHOLAS CLARK is the Librarian at the Britten-Pears Foundation at The Red House, Britten and Pears's home in Aldeburgh, Suffolk. JUDE BRIMMER is an Archivist at the Britten-Pears Foundation.

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A portrait of the life and work of Benjamin Britten.

This book is a source of first-hand information on Britten's final operatic achievement.

Classical Vocal Solos

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.

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