Benjamin Britten, His Life and Operas

War Requiem

Composing a World is the definitive work on Lou Harrison, the prolific California composer often cited as one of America's
most original and influential figures. The product of extensive research, including seventy-five interviews with the composer and those associated with him over half a century, Composing a World includes chapters on music and dance, intonation and tuning, instrument building, music criticism, Harrison's political activism, homosexuality, Asian influences, and final years. This edition features an updated catalog of works reflecting compositions completed after 1997. It also includes an annotated work list detailing more than 300 compositions and a CD featuring over seventy-four minutes of illustrative Harrison compositions, including several unique and previously unrecorded works. A compelling and deeply human portrait, Composing a World offers an indispensable study of a beloved musical pioneer.

The Cambridge Companion to Jazz

Choral Monuments provides extensive material about eleven epoch-making choral masterworks that span the history of Western culture. Included are: Missa Pange lingua (Josquin Desprez); Missa Papae Marcelli (G. P. da Palestrina); B Minor Mass (J. S. Bach); Messiah (G. F. Handel); The Creation (Joseph Haydn); Symphony #9 (Ludwig van Beethoven); St. Paul (Felix Mendelssohn); Ein deutsches Requiem (Johannes Brahms); Messa da Requiem (Giuseppe Verdi); Mass (Igor Stravinsky); and War Requiem (Benjamin Britten). The works are presented in separate chapters, with each chapter divided into three basic sections—history, analysis, and performance practice. Discussions of history are focused on relevancies—the genesis of the designated work in reference to the composer's total choral output, the work's place within the musical environment and social climate of its time, and essential features of the work that make it noteworthy. In addition, the compositional history addresses three other factors: the work's public reception and critical response, both at the time of its composition and in ensuing years; the history of score publications, detailing the various differences between editions; and the texts of the composition. The material regarding textual treatment, which often includes the complete texts of the works being discussed, concentrates on primary concerns of the text's usage; also included in the discussion are noteworthy aspects of texts separate from the music as well as biographical details of librettists and poets, if appropriate. The analysis section of each chapter outlines and describes musical forms and other types of compositional organization, including parody technique, mirror structures, and motto repetitions, as well as salient compositional characteristics that directly relate and contribute to the work's artistic stature. Numerous charts and musical examples illustrate the discussions. The discussion of performance practices includes primary source quotations about a wide range of topics, from performing forces, tempo, and phrasing of each work to specific issues such as tactus, text underlay, musica ficta, metric accentuation, and ornamentation.
A young person's guide to the orchestra

Brahms: A German Requiem

This book provides a comprehensive and lively introduction to the major trends in film scoring from the silent era to the present day, focusing not only on dominant Hollywood practices but also offering an international perspective by including case studies of the national cinemas of the UK, France, India, Italy, Japan, and the early Soviet Union. The book balances wide-ranging overviews of film genres, modes of production and critical reception with detailed non-technical descriptions of the interaction between image track and soundtrack in representative individual films. In addition to the central focus on narrative cinema, separate sections are also devoted to music in documentary and animated films, film musicals and the uses of popular and classical music in the cinema. The author analyzes the varying technological and aesthetic issues that have shaped the history of film music, and concludes with an account of the modern film composer's working practices.

Oedipus Rex

The scandal over modern music has not died down. While paintings by Pablo Picasso and Jackson Pollock sell for a hundred million dollars or more, shocking musical works from Stravinsky's Rite of Spring onward still send ripples of unease through audiences. At the same time, the influence of modern music can be felt everywhere. Avant-garde sounds populate the soundtracks of Hollywood thrillers. Minimalist music has had a huge effect on rock, pop, and dance music from the Velvet Underground onward. Alex Ross, the brilliant music critic for The New Yorker, shines a bright light on this secret world, and shows how it has pervaded every corner of twentieth century life. The Rest Is Noise takes the reader inside the labyrinth of modern sound. It tells of maverick personalities who have resisted the cult of the classical past, struggled against the indifference of a wide public, and defied the will of dictators. Whether they have charmed audiences with the purest beauty or battered them with the purest noise, composers have always been exuberantly of the present, defying the stereotype of classical music as a dying art. Ross, in this sweeping and dramatic narrative, takes us 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. We follow the rise of mass culture and mass politics, of dramatic new technologies, of hot and cold wars, of experiments,
The book examines from various viewpoints Britten’s War Requiem, written in 1962 to celebrate the consecration of the new Coventry Cathedral and uniting the famous anti-war poetry of Wilfred Owen with the Latin Requiem Mass. Britten’s and Owen’s pacifist beliefs are compared, and the chronology of the compositional process unraveled from documentary and manuscript sources. The musical language is analyzed in detail, and the fluctuating critical responses to the score are assessed.
Read PDF Britten War Requiem Score

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.

Dies Irae

Since time immemorial, the response of the living to death has been to commemorate the life of the departed through ceremonies and rituals. For nearly two millennia, the Christian quest for eternal peace has been expressed in a poetic-musical structure known as the requiem. Traditional requiem texts, among them the anonymous medieval Latin poem Dies Irae (‘Day of Wrath’), have inspired an untold number of composers in different ages and serving different religions, Western and Eastern. This book, the first comprehensive survey of requiem music for nearly half a century, provides a great deal of diverse and detailed information that will be of use to the professional musician, the musical scholar, the choral conductor, the theologian and liturgist, and the general reader. The main body of the guide is a description of some 250 requiems. Each entry includes a concise biography of the composer and a description of the composition. Details of voicing, orchestration, editions, and discography are given. An extensive bibliography includes dictionaries, encyclopedias, prayer books, monographs, and articles. An appendix lists more than 1700 requiems not discussed within the main text.

Cardcaptor Sakura

Cardcaptor Sakura brought a generation of readers to manga, and now it’s back in a definitive collector’s edition! Cardcaptor Sakura is one of the all-time classics of the magical girl genre, and the Collector’s Edition will be the definitive version of the story, for both long-time fans and readers new to the story. The adventures of the plucky Sakura Kinomoto are as adorably thrilling as ever, as she tracks down the magical Clow Cards and plunges headlong into a world of sorcery beyond anything she could’ve imagined.
Alexander Aitken was an ordinary soldier with an extraordinary mind. The student who enlisted in 1915 was a mathematical genius who could multiply nine-digit numbers in his head. He took a violin with him to Gallipoli (where field telephone wire substituted for an E-string) and practiced Bach on the Western Front. Aitken also loved poetry and knew the Aeneid and Paradise Lost by heart. His powers of memory were dazzling. When a vital roll-book was lost with the dead, he was able to dictate the full name, regimental number, next of kin and address of next of kin for every member of his former platoon—a total of fifty-six men. Everything he saw, he could remember. Aitken began to write about his experiences in 1917 as a wounded outpatient in Dunedin Hospital. Every few years, when the war trauma caught up with him, he revisited the manuscript, which was eventually published as Gallipoli to the Somme in 1963. Aitken writes with a unique combination of restraint, subtlety, and an almost photographic vividness. He was elected fellow of the Royal Society of Literature on the strength of this single work—a book recognised by its first reviewers as a literary memoir of the Great War to put alongside those by Graves, Blunden and Sassoon. Long out of print, this is by some distance the most perceptive memoir of the First World War by a New Zealand soldier. For this edition, Alex Calder has written a new introduction, annotated the text, compiled a selection of images, and added a commemorative index identifying the soldiers with whom Aitken served.

Choral Music on Record

A crucial year in the Britten/Auden relationship, which reshaped and redefined artistic direction in the immediate pre-war period.

A Singer's Notebook

Through studies of works by three composers, this text seeks to demonstrate that 'assimilating Jewish music' is as much a process audiences themselves engage in when they listen to Jewish music as it is something critics and musicologists do when they write about it.

Essays on Benjamin Britten from a Centenary Symposium
Read PDF Britten War Requiem Score

The book presents an in-depth exploration of the text settings of Benjamin Britten, one of the most literary British composers of the twentieth century. Britten's relationship with a wide variety of texts, from old poetry to new poems by Wilfred Owen, is deeply committed and sensitive. This book examines Britten's text setting, from his engagement with poetry to his relationship with his librettists. By approaching Britten's vocal works through their literature, this book offers fresh insights into his music and the man himself. Contributors include Joanna Bullivant, Philip Ross Bull, 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, Rebeca Scott, Vicki Stroehrer, Justin Vickers, Lucy Walker, and Brian Young.

Friday Afternoons
The vibrant world of jazz may be viewed from many perspectives, from social and cultural history to music analysis, from economics to ethnography. It is challenging and exciting territory. This volume of nineteen specially commissioned essays provides informed and accessible guidance to the challenge, offering the reader a range of expert views on the character, history and uses of jazz. The book starts by considering what kind of identity jazz has acquired and how, and goes on to discuss the crucial practices that define jazz and to examine some specific moments of historical change and some important issues for jazz study. Finally, it looks at a set of perspectives that illustrate different ‘takes’ on jazz - ways in which jazz has been valued and represented.

Britten: War Requiem

Haydn's Creation is one of the great masterpieces of the classical period. This absorbing and original account of the work provides an indispensable guide for the concert-goer, performer and student alike. The author places the work within the oratorio tradition, and contrasts the theological and literary character of the English libretto with the Viennese milieu of the first performances. The complete text is provided in both German and English versions as a useful reference point for discussion of the design of the work, the musical treatment of the words, including questions of Haydn's pictorialism, and a detailed examination of the different movement types employed. The book also contains a brief history of the reception of the work with appendices of notes on the changing performance traditions and selected extracts from critical accounts from the nineteenth and twentieth centuries.

Composing a World

Commissioned for the millennium by the Royal Armouries and dedicated to the victims of the Kosovo crisis, this work is a contemporary example of a mass based on the 15th-century French song L'Homme Arme (The Armed Man). The complete work sets sacred and secular texts including Tennyson, Kipling, The Koran and the Hindu Mahabharata within the framework of the Christian mass.
Britten and Auden in the Thirties

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.

Growing Up Aboriginal in Australia

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.

Gallipoli to the Somme

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Childhood stories of family, country and belonging. What is it like to grow up Aboriginal in Australia? This anthology, compiled by award-winning author Anita Heiss, showcases many diverse voices, experiences and stories in order to answer that question. Accounts from well-known authors and high-profile identities sit alongside those from newly discovered writers of all ages. All of the contributors speak from the heart – sometimes calling for empathy, oftentimes challenging stereotypes, always demanding respect. This groundbreaking collection will enlighten, inspire and educate about the lives of Aboriginal people in Australia today. Contributors include: Tony Birch, Deborah Cheetham, Adam Goodes, Terri Janke, Patrick Johnson, Ambelin Kwaymullina, Jack Latimore, Celeste Liddle, Amy McQuire, Kerry Reed-Gilbert, Miranda Tapsell, Jared Thomas, Aileen Walsh, Alexis West, Tara June Winch, and many, many more.

Cardcaptor Sakura Collector's Edition 7

A photographic journey, including a selection of previously unpublished images, that reveal the man 'behind the scenes' at work and play. A new and often surprising portrait of this major musical genius.

Choral Monuments

The Rest Is Noise

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.

The Armed Man (Boosey & Hawkes Chamber Music). Composed in 1951. The six metamorphoses include: I. Pan * II. Phaeton * III. Niobe * IV. Bacchus * V. Narcissus * VI. Arethusa. Duration: c. 12 minutes

Literary Britten

55 of the Most Beautiful Classical Piano Solos

War Requiem

Community Music Today highlights community music workers who constantly improvise and reinvent to lead through music and other expressive media. It answers the perennial question "What is community music?" through a broad, international palette of contextual shades, hues, tones, and colors. With over fifty musician/educators participating, the book explores community music in global contexts, interconnections, and marginalized communities, as well as artistry and social justice.
This 1991 book presents detailed discussion by well-known critics and writers of every recording of selected major choral works.

Britten's Musical Language

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.

Bloch, Schoenberg, and Bernstein

The Borough by George Crabbe

Six Metamorphoses After Ovid, Op. 49

War Requiem

Reproduction of the original: The Borough by George Crabbe