

B Britten Hymn To St Cecilia

First published in 2001, this work provides detailed information taken from the 'Programmes-as-Broadcast' daily log of output held at the BBC Written Archives Centre in Caversham. Arranged in chronological order, entries are given for broadcasts of first performances of musical works in the United Kingdom, and include details of: the date of the broadcast, the composer, the title of the work, performers and conductor. In addition to its usefulness as a reference tool, the Chronicle enables us to gauge the trends in twentieth-century British musical life, and the role of the BBC in their promotion. 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.

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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.

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

For Chorus SATB and Organ

Benjamin Britten's Hymn to St. Cecilia, Op. 27, A Ceremony of Carols, Op. 28, and Rejoice in the Lamb, Op. 30

A hymn of St. Columba

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A Boy was Born; Hymn to St. Cecilia; A. M. D. G.; A Shepherd's Carol
Hymn to St. Cecilia, Op. 27

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

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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.

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

A Conductor's Guide to Benjamin Britten's Hymn to St. Cecilia Benjamin Britten Hymn to St Cecelia Opus 27 Benjamin Britten's Hymn to St. Cecilia, Op. 27, A Ceremony of Carols, Op. 28, and Rejoice in the Lamb, Op. 30 An Analysis Hymn to St. Cecilia, Op. 27 Hymn to St. Cecilia. Opus 27 for S.S.A.T.B. The a Cappella Choral Music of Benjamin Britten

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A Memoir in Music

The Definitive Guide to Classical Music

A Chronicle of First Broadcast Performances of Musical Works in the United Kingdom, 1923-1996

An anthology of the poems he set to music

The a Cappella Choral Music of Benjamin Britten

The Cambridge Companion to Benjamin Britten

Offering historical identity fortified by the presence of women belonging to the various areas of creative and intellectual life, this book allows readers to understand greater contexts of their identity. The history of female artists is an indicator of how social identity was erased from the historiography which asserted itself in nineteenth-century Europe. Analysis of the biographical pathways traced here reveals how women in the Middle Ages and beyond have been active protagonists of the arts, received reviews, as well as had an authoritative role as the esteemed and attentive witnesses of the society around them.

Reconstruction of social relationships, intellectual and creative production as well as of the life stories of some

of Europe's most important female artists, foregrounds this omission and highlights their extraordinary nature. The different stories contained in this book narrate the lives and works of Hildegard von Bingen, Francesca Caccini, Mary Wollstonecraft, George Sand, Lou Andreas Salomé and Elke Mascha Blankenburg. By reinforcing the awareness of social and historical origins, the informed reader is better equipped to tackle their futures and build up their personalities.

With charm, humour and a generous smattering of musical history, cellist Ian Hampton takes readers into the cello section of the London Symphony Orchestra, performing The Rite of Spring under the baton of Pierre Monteux; into a ubiquitous Bombardier snow-machine tracking across the Arctic, late for a concert with members of the CBC Radio Orchestra; to a basement party where Ian plays Schubert with Stradivarius-wielding cellist Jacqueline du Pré; and on to the stage at Wigmore Hall in London, premiering the works of innovative Canadian composers with the Purcell String

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Quartet. Structured as if it were a concert, *Jan in 35 Pieces* revolves around thirty-five compositions that have influenced the course of Ian's long career. *Jan in 35 Pieces* is more than a memoir—it is an extravaganza of music history in which Hampton offers smart, playful glimpses into the world of a professional musician.

This new edition has been thoroughly revised and edited by John Evans (research scholar to the Britten Estate) who has updated the chronological list of published works and included in the bibliography the many books that have been written about the composer since his death in 1976.

Although, as the title suggests, this book concentrates on Britten's operatic output, Mr White's account offers insights into the whole range of this prodigious composer's music. The text is lavishly illustrated with plates that reveal both the diversity of his operatic development and comprise a distinctive pictorial bibliography.

The Hutchinson Concise Dictionary of Music

The Complete Works of W. H. Auden: Poems, Volume II

**A Research and Information Guide
Benjamin Britten, His Life and Operas
Hymn to St. Cecilia. Opus 27 for S.S.A.T.B.
1940-1973**

A detailed synopsis guides the reader through the musical and dramatic action of the opera, Billy Budd.

A portrait of the life and work of Benjamin Britten.

No description available.

*Hymn of St Columba, for Satb & Organ (Latin
The Spiritual Dimension*

The Selected Letters of Benjamin Britten

Essays in Honour of Donald Mitchell on His Seventieth Birthday

Benjamin Britten Hymn to St Cecelia Opus 27

Hymn to St. Cecilia

First Published in 1999. Routledge is an imprint of Taylor & Francis, an informa company.

Benjamin Britten was a great reader of poetry: it affected his musical genius and style of composition. Friendships and collaborations with writers - Auden and E.M. Forster among them - left a mark. No other composer, not even Schubert or Schumann, set

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poems of such range and quality. All the poems Britten et are included in this unique anthology, reissued to mark the centenary of Britten's birth.

Kenneth Leighton, best known for his organ and sacred choral music, was a composer of great depth and talent who wrote a significant body of works. Many of those works were written for large orchestras and a significant number of pieces of chamber music were composed for a variety of instrument groupings, as well as for instrumental solos. Anyone interested in 20th-century music as well as British and Scottish Cathedral music will find a wealth of works listed with a description of each. Kenneth Leighton, best known for his organ and sacred choral music, was a composer of great depth and talent who wrote a significant body of works. Many of those works were written for large orchestras and a significant number of pieces of chamber music were composed for a variety of instrument groupings, as well as for instrumental solos. Anyone interested in 20th-century music as well as British and Scottish Cathedral music will find a wealth of works listed with a description of each. This volume begins with a brief biography of Leighton and is followed by an alphabetical listing of works and performances. Also included is a discography and a bibliography of articles, reviews, books, and dissertations. The last section is a chronological list of compositions. Smith helps us

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to realize that Kenneth Leighton was an extraordinary composer of 20th-century music with a varied body of works and also a virtuoso pianist of some note.

Regis regum rectissimi

Kenneth Leighton: A Bio-Bibliography

2000

For Unaccompanied Chorus

Hymn to St. Cecilia, Op. 27 for SSATB.

Catalog of Copyright Entries

The second of two volumes of the eagerly anticipated first complete edition of Auden's poems—including some that have never been published before W. H. Auden (1907–1973) is one of the greatest poets of the twentieth century, and his reputation has only grown since his death. Published on the hundredth anniversary of the year in which he began to write poetry, this is the second volume of the first complete edition of Auden's poems. Edited, introduced, and annotated by renowned Auden scholar Edward Mendelson, this definitive edition includes all the poems Auden wrote for publication, in their original texts, and all his later revised versions,

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as well as poems and songs he never published, some of them printed here for the first time. This volume follows Auden as a mature artist, containing all the poems that he published or submitted for publication from 1940 until his death in 1973, at age sixty-six. This includes all his poetry collections from this period, from *The Double Man* (1941) through *Epistle to a Godson* (1972). The volume also features an edited version of his incomplete, posthumous book *Thank You, Fog*, as well as his self-designated “posthumous” poems. The main text presents the poems in their original published versions. The notes include the extensive revisions that he made to his poems over the course of his career, and provide explanations of obscure references. The first volume of this edition, *Poems, Volume I: 1927-1939*, is also available.

The third volume of the annotated selected letters of composer Benjamin Britten covers the years 1946-51, during which he wrote many of his best-known works, founded and developed the English Opera Group and the Aldeburgh

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Festival, and toured widely in Europe and the United States as a pianist and conductor. Correspondents include librettists Ronald Duncan (The Rape of Lucretia), Eric Crozier (Albert Herring, Saint Nicolas, The Little Sweep) and E. M. Forster (Billy Budd); conductor Ernest Ansermet and composer Lennox Berkeley; publishers Ralph Hawkes and Erwin Stein of Boosey & Hawkes; and the celebrated tenor Peter Pears, Britten's partner. Among friends in the United States are Christopher Isherwood, Elizabeth Mayer and Aaron Copland, and there is a significant meeting with Igor Stravinsky. This often startling and innovative period is vividly evoked by the comprehensive and scholarly annotations, which offer a wide range of detailed information fascinating for both the Britten specialist and the general reader. Donald Mitchell contributes a challenging introduction exploring the interaction of life and work in Britten's creativity, and an essay examining for the first time, through their correspondence, the complex relationship between the composer and the writer Edward

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Sackville-West.

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.

Jan in 35 Pieces

A Bio-Bibliography

A Life for Music

An Analysis

Hymn to St Peter, for Mixed Voice Choir with Treble Solo (or Semi-Chorus) & Organ 1955

Essays on an Inexplicit Art

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

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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.

This is an annotated bibliography to books, recordings, videos, and websites on choral music. This book will serve as an excellent tool for librarians, researchers, and scholars in sorting through the massive amount of new material that has appeared since publication of the previous edition.

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

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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.

20th-century Composers

Hymn to St. Cecilia, Opus 27

All Music Guide to Classical Music

The History and Life Stories of European Women in the Arts

Choral Music

Letters from a Life Volume 3 (1946-1951)