

## **Benjamin Britten Songs**

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 Weinrebe 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

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.

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.

Benjamin Britten's Poets

65 Songs

Britten's Musical Language

Words and Music in Benjamin Britten's Vocal Works

Performance Document

**These four songs are taken from A Birthday Hansel Op.92 which was written at the special wish of Her Majesty The Queen for her mother's seventy-fifth birthday, 4th August 1975. All of the songs are wonderfully flowing and expressive and are arranged for High Voice with piano accompaniment.**

**Titles: Afton Water \* Wee Willie \* The Winter \* My Hoggie**

**A portrait of the life and work of Benjamin Britten.**

**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 Performer's Analysis**

**61 Songs**

**Performance Considerations for On this Island, the Holy Sonnets of John Donne, Songs and Proverbs of William Blake**

**Benjamin Britten's Cabaret Songs**

**The a Cappella Choral Music of Benjamin Britten**

**A Philosophical, Musical, and Literary Analysis**

*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.*

*Titles: Beware \* Epitaph: The Clerk \* O That I Ne'er Been Married.*

*(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.*

Word Painting and Textual Treatment in Selected Songs of Benjamin Britten

Four Last Songs

Britten's Children

The Wedding Collection

Literary Britten

Text Setting in the Songs of Benjamin Britten

*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.*

*Benjamin Britten's Poets The Poetry He Set to Music Carcanet Press*

*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.*

*Suite on English folk tunes*

*Three Two-part Songs*

*Benjamin Britten in Context*

*Songs by John Ireland and Benjamin Britten to Poems by Thomas Hardy*

*Peter Pears and Benjamin Britten*

*English Folk Songs*

Classical Vocal Solos

This collection is filled with songs that tell of the pleasures and pains of love, the patterns of the countryside and the lives of ordinary people. Here are unfaithful soldiers, ghostly lovers, whalers on stormy seas, cuckolds and tricksters. By turns funny, plain-speaking and melancholic, these songs evoke a lost world and, with their melodies provided, record a vital musical tradition. Generations of inhabitants have helped shape the English countryside - but it has profoundly shaped us too. It has provoked a huge variety of responses from artists, writers, musicians and people who live and work on the land - as well as those who are travelling through it. English Journeys celebrates this long tradition with a series of twenty books on all aspects of the countryside, from stargazey pie and country churches, to man's relationship with nature and songs celebrating the patterns of the countryside (as well as ghosts and love-struck soldiers).

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

Britten, Voice and Piano

Aging and Creativity in Verdi, Strauss, Messiaen, and Britten

Four Burns Songs Op. 92

Benjamin Britten - Complete Folksong Arrangements

Britten, Voice & Piano

The Poetry He Set to Music

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

***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.*

*(Vocal Collection). In celebration of the 100th anniversary of the birth of Samuel Barber, this major new edition includes newly edited and engraved editions of the complete contents of *Collected Songs and Ten Early Songs* (1994), plus many previously unpublished early songs. Manuscripts from the Library of Congress and other sources were consulted for all songs. The edition includes extensive historical information about each song, a lengthy and insightful article about Barber, and facsimiles of selected manuscripts. Songs published during the composer's lifetime (In chronological order of publication): *Three Songs, Op. 2 : The Daisies; With rue my heart is laden; Bessie Bobtail* \* *Three Songs, Op. 10: Rain has fallen; Sleep now; I hear an army* \* *Four Songs, Op. 13: A Nun Takes the Veil; The Secrets of the Old; Sure on this shining night; Nocturne* \* *Two Songs, Op. 18: The queen's face on the summery coin; Monks and Raisins* \* *Nuvoletta, Op. 25 o Melodies passageres, Op. 27: Puisque tout passe; Un cygne; Tombeau dans un parc; Le clocher chante; Depart* \* *Hermit Songs, Op. 29: At Saint Patrick's Purgatory; Church Bell at Night; St. Ita's Vision; The Heavenly Banquet; The Crucifixion; Sea-Snatch; Promiscuity; The Monk and His Cat; The Praises of God; The Desire for Hermitage* \* *Despite and Still, Op. 41: A Last Song; My Lizard (Wish for Young Love); In the Wilderness; Solitary Hotel; Despite and Still* \* *Three Songs, Op. 45: Now have I fed and eaten up the rose; A Green Lowland of Pianos; O boundless, boundless evening. Songs published posthumously : 1 First published in this edition; 2 First published in Samuel Barber: Ten Early Songs (1994); 3 First published in Samuel Barber: Ten Selected Songs (2008): Ask me to rest 1 \* Au claire de lune 1 \* Beggar's Song 2 \* Fantasy in Purple 1 \* In the dark pinewood 2 \* La nuit 1 \* Love at the Door 2 \* Love's Caution 2 \* Man 1 \* Mother, I cannot mind my wheel 3 \* Music, when soft voices die 1 \* Night Wanderers 2 \* Of that so sweet imprisonment 2 \* Peace 1 \* Serenader 2 \* A Slumber Song of the Madonna 2 \* Stopping by Woods on a Snowy Evening 1 \* Strings in the earth and air 2 \* There's nae lark 2 \* Three Songs, The Words from Old England: Lady, when I behold the roses 1; An Earnest Visit to His Unkind Mistress Not to Forsake Him 1; Hey nonny no! 3 \* Two Poems of the Wind: Little Children of the Wind 1; Longing 1 \* Two Songs of Youth: I never thought that youth would go 1; Invocation to Youth \* Watcher s 1 \* Who carries corn and crown 1**

*Complete Folksong Arrangements*

*The Cambridge Companion to Benjamin Britten*

*(variations on a Theme of Benjamin Britten) : Given at the Jubilee Hall, Aldeburgh on Monday 22 June 1998 During the Fifty-first Aldeburgh Festival of Music and the Arts*

*Seven Songs, Medium Voice*

*The Figured Basses Realised by Benjamin Britten, the Vocal Parts Edited by Peter Pears*

*A Life in the Twentieth Century*

*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'.

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.**

**Benjamin Britten, pianist, conductor, educator, composer of a wide range of music from large-scale operas and choral works to string quartets and songs, is acknowledged as a pivotal figure in mid-twentieth-century Britain. This volume explores the contexts for his multi-faceted career and his engagement with his contemporaries in music, art, literature, and film, British musical institutions, royal and governmental entities, and the church, as well as his ground-breaking projects, philosophical and ideological tenets. The book is thematically structured in five parts: Britten's relationships with Peter Pears, his close friends, mentors, and colleagues; musical life in Britain; his interactions with previous and contemporary generations of composers; his professional work with choreographers, librettists, stage designers, and directors; and his socio-cultural, religious, and political environment. The chapters shed light on the many opportunities and challenges of post-war British musical life that shaped Britten's creative output.**

**Songs by Schubert and Wolf (cassette).**

**Benjamin Britten's Songs and Proverbs of William Blake, Op. 74**

**Benjamin Britten, Songs and Proverbs of William Blake Op. 74**

**Folksong Arrangements**

**On Music**

**Beware**

Later life is a fraught topic in our commercialized, anti-aging, death-denying culture. Where does creativity fit in? The canonical composers whose stories are told in this book--Giuseppe Verdi (1813-1901), Richard Strauss (1864-1949), Olivier Messiaen (1908-1992), and Benjamin Britten (1913-1976)offer radically individual responses to that question. In their late years, each of these national icons wrote an opera around which coalesced major issues about their own creativity and aging, ranging from declining health to the critical expectations that accompany success and long artistic careers. They also had to deal with the social, political and aesthetic changes of their time, including World Wars and the rise of musical modernism. By investigating their attitudes to their creativity in the face of aging, together with their late compositions and the critical reception of them, this book tells the stories of their different but creative ways of dealing with those changes. Bringing their respective specialties of medicine and literary criticism to bear on the study, the authors show how the late nineteenth century, where these stories begin, saw the discovery and definition of old age as a social, economic, and medical construct. And thus were born, in the twentieth century, both geriatrics and gerontology as disciplines. Despite recent medical advances and increased life expectancy, the strikingly dichotomous cultural views of age and agingboth positive and negativehave not changed much at all. What also has not changed are the reception of late-life works as caught between decline and apotheosis and the fraught discourse of late style. The stories in this book weave all these elements together, highlighting both the shared vicissitudes of aging and the individual power of creativity as a way to meet them."

The Songs We Love to Sing

A time there was-- : for orchestra, op. 90

Benjamin Britten's Song Cycles for Voice and Piano

An Analysis of the Text-music Relationship in Selected Songs of Benjamin Britten and Its Implications for the Interpretation of His Solo Song Literature

A Guide to Research

Lectures on the Vocal Music of Benjamin Britten