

Benjamin Britten Songs

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The Little Sweep (from "Let's Make an Opera") - Benjamin Britten 1952

Four Last Songs - Linda Hutcheon 2016-11-04

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 aging--both positive and negative--have 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.

20th-century Composers - Michael Oliver 1996-09-25

A portrait of the life and work of Benjamin Britten. *Balinese influences in Benjamin Britten's Songs from the Chinese, op. 58* - Kyung Soo Moon 1993

The Wonderful World of MUSIC -

Three Two-part Songs - 19??

Music and Sexuality in Britten - Philip Brett 2006

Publisher description

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 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.

Benjamin Britten's Poets - Benjamin Britten 1994

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.

Text Setting in the Songs of Benjamin Britten - Ann Rebekah Lewin 1964

Three two-part songs - Benjamin Britten 1960

Benjamin Britten in Context - Vicki P Stroehrer 2022-03-31

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.

Benjamin Britten's Songs and Proverbs of William Blake, Op. 74 - Lisa Papili 1985

Beware! 3 early songs for medium voice and piano -

Benjamin Britten 1985

Benjamin Britten, Songs and Proverbs of William Blake

Op. 74 - Jeffrey McEvoy 2008

The Red Cockatoo and Other Songs - Benjamin Britten 1995

Cabaret songs - Benjamin Britten 1980

Evening, morning, night - Benjamin Britten 1988

Five Flower Songs - Benjamin Britten 1951

O that I had ne'er been married - Benjamin Britten 1985

A charm of lullabies : op 41 -

Benjamin Britten - Peter J. Hodgson 2013-10-08

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.

Fourteen folk songs - Benjamin Britten 1977

Songs from the Chinese, for High Voice & Guitar Op. 58 -

Benjamin Britten 1959

Three Two-part Songs for Boy's Or Female Voices - Benjamin Britten 1932

Complete Folksong Arrangements - Benjamin Britten 2006
Classical Vocal Solos

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.

Eight Folk Songs - Benjamin Britten 1998-12

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

The Wedding Collection - Richard Walters 2007-07

(Vocal Collection). This indispensable volume is a great resource full of vast variety, useful for any singer trying to please any bride or groom. The selections are in five musical styles: classical/traditional, Broadway, standards in custom arrangements, pop/rock classics in custom arrangements, and contemporary Christian.

CLASSICAL TRADITIONAL: Alleluja (Mozart) (high voice only) * Ave Maria (Bach/Gounod) * Ave Maria (Schubert) * Bist du bei mir (Stozel) * Dank sei Dir, Herr (Ochs) * Entreat Me Not to Leave Thee (Gounod) * Jesu, Joy of Man's Desiring (Bach) * Let the bright Seraphim (Handel, with trumpet part) (high voice only) * The Lord's Prayer (Malotte) * Mein glaubiges Herz (My Heart Ever Faithful) (Bach) * Now Thank We All Our God (arr. Walters) * Panis Angelicus (Franck) * Pur ti miro, pur ti godo (Monteverdi, duet from *L'incoronazione di Poppea*).

BROADWAY: All Good Gifts (Godspell) * All I Ask of You (duet, *The Phantom of the Opera*) * And This Is My Beloved (Kismet) * The Greatest of These (Philemon) * More I Cannot Wish You (Guys and Dolls) * Some Enchanted Evening (South Pacific) * Someone like You (Jekyll & Hyde) * Sunrise, Sunset (Fiddler on the Roof) * Till There Was You (The Music Man) * Unexpected Song (Song & Dance). STANDARDS: All the Way * Fly Me to the Moon (In Other Words) * I Could Write a Book * Let It Be Me (Je T'appartiens) * The Promise (I'll Never Say Goodbye) * Starting Here, Starting Now * Time After Time * Walk Hand in Hand * The Way You Look Tonight * With a Song in My Heart. POP/ROCK CLASSICS: Annie's Song * Endless Love * Grow Old with Me * Here, There and Everywhere * I Will * In My Life * We've Only Just Begun * You Are So

Beautiful * You Raise Me Up. CONTEMPORARY CHRISTIAN: How Beautiful * I Will Be Here * If You Could See What I See * Love of My Life * My Place Is with You * Parent's Prayer (Let Go of Two) * This Day * This Is the Day (A Wedding Song).

Songs & Proverbs of William Blake - Benjamin Britten 1965

The first performance of the Songs and Proverbs of William Blake Op.74 was given by Dietrich Fischer-Dieskau and Benjamin Britten at the Aldeburgh Festival on 24 June, 1965. Available here is Britten's fantastic song-cycle of pieces set to the lyrics and proverbs of William Blake, for Baritone Voice with Piano accompaniment. Titles: Proverb I * London * Proverb II * The Chimney-Sweeper * Proverb III * A Poison Tree * Proverb IV * The Tyger * Proverb V * The Fly * Proverb VI * Ah, Sunflower * Proverb VII * Every Night and every morn.

Eight Folk Songs - Benjamin Britten 1998-12

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

Literary Britten - Kate Kennedy 2018-05-18

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 *Folksong Arrangements: British Isles* - Benjamin Britten 1943

Four Burns Songs Op. 92 - Benjamin Britten 1998-12

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

The Songs We Love to Sing - Alexander Goehr 1998

Seven songs, high voice - Henry Purcell 1947

Purcell Realizations - Henry Purcell 2008

(Boosey & Hawkes Voice). Most of the distinctive Purcell realizations by Benjamin Britten, vocal parts edited by Peter Pears, have been out of print for some years. This new edition collects 49 selections for high voice and 45 selections for medium/low voice. Includes 9 songs from *Harmonia Sacra*, 24 solo songs and six duets from *Orpheus Britannicus*, "The Queen's Epicedium," and selections from *Dido and Aeneas* and *The Fairy Queen*.

On Music - Benjamin Britten 2003

Benjamin Britten was a most reluctant public speaker. Yet his contributions were without doubt a major factor in the transformation during his lifetime of the structure of the art-music industry. This book, 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. Whether talking about his own music, about the role of the artist in society, about music criticism, or wading into a debate on Soviet ideology at the height of the cold war, Britten always gave a

performance which reinforced the notion of a private man who nonetheless saw the importance of public disclosure.
Britten and the Far East - Mervyn Cooke 1998

Complete Folksong Arrangements - Benjamin Britten 2006

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.