

# Britten

As recognized, adventure as with ease as experience virtually lesson, amusement, as with ease as treaty can be gotten by just checking out a books **Britten** next it is not directly done, you could acknowledge even more in relation to this life, re the world.

We allow you this proper as well as easy way to get those all. We have the funds for Britten and numerous books collections from fictions to scientific research in any way. along with them is this Britten that can be your partner.

**Essential Britten** - John Bridcut 2012-10-30

John Bridcut, author of the acclaimed 'Britten's Children', has included significant fresh material which will make the book indispensable for Britten aficionados as well as for those who are discovering the composer's music for the first time. This guide is all about finding a way into Britten's music. An outline of planned chapters: - The Top Ten Britten pieces - Critics' First Impressions - Britten's Life - Britten and Pears - The things they said - The Music (stage works, choral works, songs, chamber music, orchestral works) - The Interpreters of Britten's work - Britten as Performer - The Impresario (English Opera Group and Aldeburgh Festival) - Britten's Homes - Trivial Pursuits

**Journeying Boy** - John Evans 2010-10-21

Best remembered for his operas and his War Requiem, Benjamin Britten's radical politics and his sexuality have also ensured that he remains a controversial public figure. *Journeying Boy* is a selection of his diaries that offer the reader an unseen insight into this complex man. Encompassing the years 1928-1938, they explore some key periods of Britten's life - his early compositions, his education first under composer Frank Bridge and then at the Royal College of Music, an unhappy but productive period studying under John Ireland and Ralph Vaughan Williams, and his reluctant and often painful process of parting from the warm, safe environment of his family home and his beloved mother. The diaries cast light on an often misrepresented musician whose technique, originality and musical prowess have entranced audiences for generations and who continues to inspire composers and musicians around the world.

**Undefeated** - Phil Britten 2012

If I can inspire more people to be better human beings, to reach more goals, to treasure their loved ones more, then I will have achieved something real and powerful and positive. And maybe that's why I survived. - Phil Britten \*\*\* Phil Britten, a 22-year-old captain of the Kingsley Football Club and an Australian Football League hopeful, was on holiday in Bali with his teammates when terrorists bombed the Sari Club on October 12, 2002. Although he escaped, Phil's injuries were life-threatening, with burns to 60% of his body. Grateful to be alive, Phil began tough physical rehabilitation and, through sheer determination, returned to football just six months later. But, the battle was far from over. Fighting depression and the obstacles of his injuries, Phil entered a dark period. Now, ten years on, he is a professional martial artist, successful business owner, and married with two young sons. Told in his own words in this memoir, with contributions from his mother, his rescuers, and his burns physician, Phil's journey of recovery reveals an extraordinary attitude and a life worth living.

*Essays on Benjamin Britten from a Centenary Symposium* - Quinn Patrick Ankrum 2017-06-20

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.

**Britten** - Hans Keller 2013

A selection of Hans Keller's writings on Benjamin Britten including previously unseen correspondence and reprints of long unavailable writings.

[Benjamin Britten](#) - Neil Powell 2013-08-06

Documents the life of the famous British composer, focusing on his relationship with tenor Peter Pears, who became the inspirational center of his emotional and musical life.

**Benjamin Britten** - Graham Elliott 2005-12-08

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 the 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. 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.

**Benjamin Britten** - Michael Wilcox 1997

Michael Wilcox's Outline takes a sidelong and challenging glance at Britten's operas from the theatrical point of a gay dramatist. Britten's output includes notable settings of poetry by Auden, Rimbaud, Michelangelo and Wilfred Owen--all homosexuals. But it is his magnificent operas which lie at the heart of his work; beneath the recurring theme of innocence corrupted, Wilcox explores their fascinating personal and private gay subtexts, ranging from camp innuendo to profound and secret emotions. He also recounts the story of Britten's relationships with his lover Peter Pears, and with his librettists, including W. H. Auden, E. M. Forster, Eric Crozier and Myfanwy Piper.

**Britten's A Midsummer Night's Dream** - William H. L. Godsalve 1995

This book is the visualization of Benjamin Britten and Peter Pears in 1959-60 as they labored to adapt Shakespeare's comedy, *A Midsummer Night's Dream*, for the operatic stage. This book is designed to attract general readers and to interest opera-lovers, amateurs of English literature and music, students, and academic scholars. Not a "how-to" book about writing opera, it is rather a "how-did" study of a genius making the score of a musical masterpiece, the blueprint for a performance of a mid-twentieth-century romantic chamber opera in English, which has been internationally successful and critically acclaimed since 1960. Britten, librettist as well as composer, largely preserved the source text. He considered operatic conventions critically: this work inquires whether and why he followed or flouted them. He named the distinct steps in his opera-making but not his reasons for choosing among the wide literary and musical options. Godsalve fleshes out Britten's promotional and other ancillary comments - usually agreeing but sometimes not. The opinions of many critics are cited: they usually shed favorable light on Britten's "remaking." The reader is free and encouraged to indulge in the pleasure of arriving at an independent judgment. The study touches on cultural influences other than the aesthetic. As argued in the final chapter, Britten, with Pears, succeeded in writing an aesthetically attractive opera by constructing a new, strong dramatic design (albeit with flaws) and in applying masterly techniques to the details of putting the old drama into new music.

**Benjamin Britten's Poets** - Benjamin Britten 1996

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.

**Benjamin Britten** - Alessandro Macchia 2013**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.

**Music and Sexuality in Britten** - Philip Brett 2006

Publisher description

**Britten** - David Matthews 2013-10-15

Benjamin Britten was one of the outstanding British composers of the 20th century. He shot to international fame with his operas, performed by his own English Opera Group, and a series of extraordinary instrumental works. His music won a central place in the repertoire and the affection of successive generations of listeners. David Matthews brings to this biography his special insight as a fellow composer, former assistant and life-long friend of Britten to produce a uniquely personal, sensitive and authoritative account.

**Britten and the Far East** - Mervyn Cooke 1998

Investigation into the influence of Eastern music on Britten's composition. Benjamin Britten's interest in the musical traditions of the Far East had a far-reaching influence on his compositional style; this book is the first to investigate the highly original cross-cultural synthesis he was able to achieve through the use of material borrowed from Balinese, Japanese and Indian music. Britten's visit to Indonesia and Japan in 1955-6 is reconstructed from archival sources, and shown to have had a profound impact on his subsequent work: the techniques of Balinese gamelan music were used in the ballet *The Prince of the Pagodas* (1957), and then became an essential feature of Britten's compositional style, at their most potent in *Death in Venice* (1973). The No drama and Gagaku court music of Japan were the inspiration for the trilogy of church parables Britten composed in the 1960s. The precise nature of these influences is discussed; Britten's sporadic borrowings from Indian music are also fully analysed. There is a survey of critical responses to Britten's cross-cultural experiments. Dr MERVYN COOKE lectures in music at the University of Nottingham.

**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.

**Britten's Musical Language** - Philip Rupprecht 2006-11-23

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*.

**Britten's Children** - John Bridcut 2011-04-21

*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'.

**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.

**Selling Britten** - Paul Francis Kildea 2002

At the end of the nineteenth century Britain was a country without an opera culture, and in the concert halls the Austro-Germanic symphonic repertory reigned supreme. In the following fifty years the art-music culture changed dramatically. Radio, the gramophone and the recording industry, government arts subsidies, Covent Garden, and a post-war resurgence in national and civic pride which contributed to the spread of music festivals, were the agents of change. Born in 1913, Benjamin Britten was well placed to take advantage of these market forces, which he did consistently and skilfully from the 1930s onwards. His relationships with Boosey and Hawkes, Decca, Covent Garden, the Aldeburgh Festival, the English Opera Group, and the Arts Council, had a huge influence on the music he wrote. This book explores the effect of these commercial and national institutions on the music of one of the foremost British composers of the twentieth century.

**John Britten** - Tim Hanna 2003

Since his tragically early death from cancer in 1995, John Britten has deservedly taken his place as an original New Zealand hero. He was the man who, with a small dedicated team in Christchurch, designed and built from scratch the extraordinary Britten V-twin motorcycle. His bike enthralled legions of fans worldwide, who were captured by the elegance, originality and power of the machine, but also by the romance of his story an individual taking on the power and might of some of the world's biggest and best motorcycle manufacturers, and winning. This is a book with appeal far beyond the motorcycling fraternity, for it has a universally inspiring theme that extraordinary things are possible when a person can turn their dreams into reality.

*Ideology in Britten's Operas* - J. P. E. Harper-Scott 2018-09-06

This thematic examination of Britten's operas focuses on the way that ideology is presented on stage. To watch or listen is to engage with a vivid artistic testament to the ideological world of mid-twentieth-century Britain. But it is more than that, too, because in many ways Britten's operas continue to proffer a diagnosis of certain unresolved problems in our own time. Only rarely, as in *Peter Grimes*, which shows the violence inherent in all forms of social and psychological identification, does Britten unmistakably call into question fundamental precepts of his contemporary ideology. This has not, however, prevented some writers from romanticizing Britten as a quiet revolutionary. This book argues, in contrast, that his operas, and some interpretations of them, have obscured a greater social and philosophical complicity that it is timely - if at the same time uncomfortable - for his early twenty-first-century audiences to address.

*The Cambridge Companion to Benjamin Britten* - Dr. David Rowland 1999-06-28

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.

**Britten's Unquiet Pasts** - Heather Wiebe 2012-10-04

Examining the intersections between musical culture and a British project of reconstruction from the 1940s to the early 1960s, this study asks how gestures toward the past negotiated issues of recovery and renewal. In the wake of the Second World War, music became a privileged site for re-enchanting notions of history and community, but musical recourse to the past also raised issues of mourning and loss. How was sound figured as a historical object and as a locus of memory and magic? Wiebe addresses this question using a wide range of sources, from planning documents to journalism, public ceremonial and literature.

Its central focus, however, is a set of works by Benjamin Britten that engaged both with the distant musical past and with key episodes of postwar reconstruction, including the Festival of Britain, the Coronation of Elizabeth II and the rebuilding of Coventry Cathedral.

*Britten's Century* - Mark Bostridge 2013-01-01

November 2013 marks the centenary of the birth of Benjamin Britten. Here is an outstanding collection of essays to mark the event.

**Remembering Britten** - Alan Blyth 1981

A collection of first-hand accounts from various associates of Benjamin Britten.

**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.

**The Young Person's Guide to the Orchestra** - Anita Ganeri 1996

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.

**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.

*Benjamin Britten* - Donald Mitchell 1953

*Britten's Gloriana* - Paul Banks 1993

A collection of essays which explore the cultural background and creative evolution of this once-overlooked work.

*Britten's Peter Grimes* - Michael Steen 2012-07-16

Britten's opera *Peter Grimes* is based on George Crabbe's horrifying poem *The Borough* about early 19th century Aldeburgh, a North Sea fishing town in East Anglia. Its premiere at Sadlers Wells in 1945, shortly after VE Day, was a landmark moment in British operatic history. Britten's partner Peter Pears - like Britten a pacifist and conscientious objector - was in the title role. Britten and Pears, together with Montagu Slater, a communist journalist, created the libretto. *Grimes*, a fisherman and sadistic child abuser, is a loner longing for social acceptance, and the wealth to marry the retired schoolmistress Ellen Orford. Britten, a homosexual whose circle included E.M. Forster and Christopher Isherwood, wanted to win sympathy for outsiders. Yet after *Grimes* has destroyed yet another apprentice, and himself committed suicide, life just goes on as usual in the bustling, hypocritical town. 'The Borough' has a pompous mayor, a typical pub landlady, a drunken Methodist, an ineffectual parson, a drug-addicted rich widow. A pub brawl and barn dance conceal the dark side of this community: its hysteria, its busybodies, its lynch-mob justice. The opera and its story, as depicted in Britten's evocative music, haunts the audience long after the curtain comes down. Written by Michael Steen, author of the acclaimed *The Lives and Times of the Great Composers*, 'Short Guides to Great Operas' are concise, entertaining and easy to read. They are packed with useful information and informed opinion, helping to make you a truly

knowledgeable opera-goer, and so maximising your enjoyment of a great musical experience. Other 'Short Guides to Great Operas' that you may enjoy include *La Bohème*, *Don Giovanni* and *Eugene Onegin*.

*Middlebrow Modernism* - Christopher Chowrimootoo 2018-11-06

"At publication date, a free ebook version of this title will be available through Luminos, University of California Press's Open Access publishing program. Visit [www.luminosoa.org](http://www.luminosoa.org) to learn more. This provocative study is situated at the intersection of the history, historiography, and aesthetics of twentieth-century music. It uses Benjamin Britten's operas to illustrate the ways in which composers, critics, and audiences mediated the 'great divide' between modernism and mass culture. Reviving midcentury discussions of the 'middlebrow,' Christopher Chowrimootoo demonstrates how these works allowed audiences to have their modernist cake and eat it too: to revel in the pleasures of consonance, lyricism, and theatrical spectacle even while enjoying the prestige that came from rejecting them. By focusing on key moments when reigning aesthetic oppositions and hierarchies threatened to collapse, *Middlebrow Modernism* offers a powerful model for recovering shades of gray in the previously black-and-white historiographies of twentieth-century music"--Provided by publisher

*Benjamin Britten Studies* - Vicki P. Stroehrer 2017

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

*Benjamin Britten: Billy Budd* - Mervyn Cooke 1993-07-08

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

**A Britten Source Book** - Britten-Pears Library 1987

This source book seeks to place in the public domain detail concerning Benjamin Britten's life, public career and compositions which until now was available only in scattered form or known only to those with access to the composer's private papers and composition manuscripts.

*Britten and Brulightly* - Hannah Berry 2020-07-16

'Nowadays I don't get out of bed for less than a murder. I don't get out of bed much...Until today.' 'Private Researcher' Fernández Britten is the messenger who would view being shot as a blessing. The years spent uncovering people's secret dramas and helping to confirm their darkest suspicions have taken their toll. Battered by remorse over the lives he has ruined, he clings to the hope of redemption through delivering, just once, a truth with a positive impact. It's a hope he has been clinging to for a long time. And so Britten and his 'unconventional' partner, Brulightly, take on the case of suicide Berni Kudos. At least, suicide was the official verdict. His fiancée, Charlotte Maughton, believes his death

was something more sinister. Blackmail, revenge, murder: desperate acts are exposed, and this is no tree-lined avenue to justice. Each new revelation stirs the muddy waters of a family's dark secrets, and each fresh twist takes them further from that elusive redemption. There are murder mysteries and there are murder mysteries, but this is a noir where nothing is black and white.

*Benjamin Britten, His Life and Operas* - Eric Walter White 1983

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.

*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.

*The Operas of Benjamin Britten* - Benjamin Britten 1989

A reference work for all opera-lovers containing the librettos of all sixteen of Britten's Operas, revised against the composer's own music scores and illustrated with 140 pictures of set and costume designs for the earliest productions of each opera.