

The  
Operas  
of

Benjamin  
Britten

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AN INTRODUCTION

Patricia Howard

# The Operas Of Benjamin Britten An Introduction

**Patricia Howard**



## **The Operas Of Benjamin Britten An Introduction:**

**The Operas of Benjamin Britten** Patricia Howard, 1969 Benjamin Britten's dramatic works full operas chamber operas and dramas for church performance dominate the repertoire of contemporary English opera though they no longer monopolize it His Peter Grimes will always rank with The Siege of Rhodes as a new beginning for English opera unlike Sir William D'Avenant's work the score of Peter Grimes seems likely to survive Performances of Britten's operas are however far from frequent and the average listener cannot readily form an impression of the scope and development of the series or absorb all the riches of individual works simply from his experiences in the opera house The majority of British operagoers have a chance to see any one opera by Britten only once or twice in a lifetime This book is designed to enable them as well as the thousands of Americans who know Britten's operas exclusively through phonograph records to make the most of these opportunities it not only briefs the reader on events on stage and in the orchestra but it also prepares him for the experience of becoming involved in the drama Patricia Howard distinguishes between details that can be perceived by a first time audience and those that are available only to the listener with an intimate knowledge of the score Those who already know the operas well can relive them through this book which has nearly 100 music illustrations The author's personal approach is stimulating and at times provocative There is a chapter on each of Britten's dramatic works including Noye's Fludde and the Parables for Church Performance but excluding the edited Dido the revised Beggar's Opera and the early Paul Bunyan There is also a general survey of Britten's musicodramatic art throughout the canon Although it is primarily intended to assist the inexperienced listener and stimulate the confirmed operagoer Mrs Howard's book should interest all those concerned with writing producing or studying opera of our time Dust jacket

**Opera** Robert Cannon, 2012-02-16 Perfect for music students and opera goers this book investigates what opera is how it works and how it has developed

*Opera* Guy A. Marco, 2001 Opera is the only guide to the research writings on all aspects of opera This second edition presents 2 833 titles over 2 000 more than the first edition of books parts of books articles and dissertations with full bibliographic descriptions and critical annotations Users will find the core literature on the operas of 320 individual composers and details of operatic life in 43 countries All relevant works through to November 1999 have been considered covering more than fifteen years of literature since the first edition was published Provided by publisher

The Harvard Biographical Dictionary of Music Don Michael Randel, 1996 Biographical dictionary emphasizes classical and art music also gives ample attention to the classics as well as Jazz Blues rock and pop and hymns and showtunes across the ages

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* Historical Dictionary of Modern and Contemporary Classical Music Nicole V. Gagné, 2019-07-17 The contemporary music scene thus embodies a uniquely broad spectrum of activity which has grown and changed down to the present hour With new talents emerging and different technologies developing as we move further into the 21st century no one can predict what paths music will take next All we can be certain of is that the inspiration and originality that make music live will continue to bring awe delight fascination and beauty to the people who listen to it This book cover modernist and postmodern concert music worldwide from the years 1888 to 2018 This second edition of *Historical Dictionary of Modern and Contemporary Classical Music* contains a chronology an introduction and an extensive bibliography The dictionary section has over 500 cross referenced entries on the most important composers musicians methods styles and media in modernist and postmodern classical music worldwide from 1888 to 2018 This book is an excellent resource for students researchers and anyone wanting to know more about modern and contemporary classical music **Music and Psychology** Hans Keller, Christopher Wintle, 2003 Keller was among the earliest Freudians in Britain For his case studies he drew on composers performers and listeners and for his general studies he turned to various aspects of music *Peter Grimes/Gloriana* Benjamin Britten, 2018-01-01 This is a double volume dedicated to two masterpieces by Benjamin Britten While *Peter Grimes* established Britten as a composer of international standing *Gloriana* composed for the coronation of Elizabeth II has never enjoyed a comparable fame The variety of mood characterization and pace in each illustrates Britten's exceptional gift for theatre Commentaries on the scores reveal for instance how much the popular concert extracts gain from their context in the dramas The essay by E M Forster the inspiration for *Peter Grimes* is reprinted here and Michael Holroyd discusses Lytton Strachey's controversial *Elizabeth and Essex* the source for *Gloriana* Contents Benjamin Britten's Librettos Peter Porter George Crabbe The Poet and the Man E M Forster *Peter Grimes* A Musical Commentary Stephen Walsh *Peter Grimes* Libretto by Montagu Slater *Peter Grimes* and *Gloriana* Joan Cross Peter Pears and John Evans Some Reflections on the Operas of Benjamin Britten Buxton Orr A daring experiment Michael Holroyd The Librettist of *Gloriana* Rupert Hart Davis The Music of *Gloriana* Christopher Palmer Notes on the Libretto of *Gloriana* William Plomer *Gloriana* Libretto by William Plomer Opera and the Novel Michael Halliwell, 2021-08-04 *Opera and the Novel* The Case of Henry James offers the first full length study of the theory and practice of the adaptation of fiction into opera the transference of a work from one medium to another metaphrasis is its point of departure Starting with a survey of the current thinking regarding the nexus between words and music with specific reference to operatic adaptation of existing literary works it traces the four hundred

year history of opera demonstrating that the novel has become increasingly attractive to librettists and composers as an operatic source. As the resources of modern music theatre have increased in sophistication so too have the possibilities for an expanded engagement with complex fictional works. The intricate relationship between fictional and musical narrative is examined; the proposition that the orchestra assumes much of the function of the narrator in fiction is explored. The second section is a detailed examination of eight operatic works based on Henry James's fiction. It is opera's unique capability to present the intense emotional and psychological situations central to James's fiction as well as the ability to engage with his synthesis of melodrama and psychological ambiguity which makes James's work peculiarly amenable to operatic adaptation. Composers who have used James as a source include Douglas Moore, Benjamin Britten, Thomas Pasatieri, Donald Hollier, Thea Musgrave, Philip Hagemann and Dominick Argento. The operas discussed represent a contemporary critical and often self-conscious engagement with the art form itself as well as illustrating current adaptive strategies and suggest ways in which new operatic paths may be forged. This volume is of relevance to students and scholars of English literature and opera as well as readers who take an interest in intermedial research and the question of adaptation in general.

*Britten and Barber*  
Daniel Felsenfeld, 2005-04. Amadeus. The second title in the Amadeus Press Parallel Lives series, this volume examines the lives and work of two giants of 20th century music. Both composers influenced countless others and their works are performed often in today's concert and opera houses. Felsenfeld gives us a penetrating look into the lives of these two extraordinary men, helping us get to know them and therefore better understand their music. In clear, concise language, he examines their major works, helping us to understand their genius and power, which is illustrated by the accompanying full-length CD. The author points out parallel developments in Britten and Barber's lives and careers. Both came of age in a time of war, a time of political and artistic unrest and upheaval, and both were celebrities in their own time. Both wrote primarily and most successfully for the voice, but neither became ghettoized as a strictly vocal composer, and both were possessed of a flawless compositional technique with a fluency that bordered on wizardry. Finally, both were prolific, involved musical presences on the world stage. The accompanying full-length CD from Naxos Records includes six complete pieces.

## The Enigmatic Realm of **The Operas Of Benjamin Britten An Introduction**: Unleashing the Language is Inner Magic

In a fast-paced digital era where connections and knowledge intertwine, the enigmatic realm of language reveals its inherent magic. Its capacity to stir emotions, ignite contemplation, and catalyze profound transformations is nothing lacking extraordinary. Within the captivating pages of **The Operas Of Benjamin Britten An Introduction** a literary masterpiece penned by way of a renowned author, readers attempt a transformative journey, unlocking the secrets and untapped potential embedded within each word. In this evaluation, we shall explore the book's core themes, assess its distinct writing style, and delve into its lasting impact on the hearts and minds of those who partake in its reading experience.

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