

The
Operas
of

Benjamin
Britten

AN INTRODUCTION

Patricia Howard

The Operas Of Benjamin Britten An Introduction

Michael Halliwell



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

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

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

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

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

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

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

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 covers 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 *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 **Shakespeare in the Media** Stefani Brusberg-Kiermeier,2010 This collection of critical essays and interviews gives an overview of the various kinds of medial manifestations which Shakespeare s work has been transferred into over the centuries into a theatrical performance a printed text a painting an opera an audio book a film a radio or television drama a website On the whole this overview also provides a history of the general development of Shakespearean media Practitioners as well as scholars focus on the strengths and weaknesses the possibilities and limitations of each medium with regard to the representation of Shakespeare s work *Twentieth-Century British Authors and the Rise of Opera in Britain* Irene Morra,2016-02-17 This book is the first to examine in depth the contributions of major British authors such as W H Auden and E M Forster as critics and librettists to the rise of British opera in the twentieth century The perceived literary values of British authors as much as the musical innovations of British composers informed the aesthetic development of British opera Indeed British opera emerged as a simultaneously literary and musical project Too often operatic adaptations are compared superficially to their original sources This is a particular problem for British opera which has become increasingly defined artistically by the literary sophistication of its narrative sources The resulting collaborations between literary figures and composers have crucial implications for the development of both opera and literature *Twentieth Century British Authors and the Rise of Opera in Britain* reveals the importance of this literary involvement in operatic adaptation to literature and literary studies to music and musicology and to cultural and theoretical studies *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 **The Opera Quarterly** ,1986 *A Theory of Adaptation* Linda Hutcheon,2012-08-21 A Theory of Adaptation explores the continuous development of creative adaptation and argues that the practice of adapting is central to the story telling imagination Linda Hutcheon develops a theory of adaptation through a range of media from film and opera to video games pop music and theme parks analysing the breadth scope and creative possibilities within each This new edition is supplemented by a new preface from the author discussing both new adaptive forms platforms and recent critical developments in the study of adaptation It also features an illuminating new epilogue from Siobhan O Flynn focusing on adaptation in the context of digital media She considers the impact of transmedia practices and properties on the form and practice of adaptation as well as studying the extension of game narrative across media platforms fan based adaptation from Twitter and Facebook to home movies and the adaptation of books to digital formats A Theory of Adaptation is the ideal guide to this ever evolving field of study and is essential reading for anyone interested in adaptation in the context of literary and media studies *A Short History of Opera* Donald J. Grout,Hermine Weigel Williams,2003-07-18 When first published in 1947 A Short History of Opera immediately achieved international status as a classic in the field Now more than five decades later this thoroughly revised and expanded fourth edition informs and entertains opera lovers just as its predecessors have The fourth edition incorporates new scholarship that traces the most important developments in the evolution of musical drama After surveying anticipations of the operatic form in the lyric theater of the Greeks medieval dramatic music and other forerunners the book reveals the genre s beginnings in the seventeenth century and follows its progress to the present day A Short History of Opera examines not only the standard performance repertoire but also works considered important for the genre s development Its expanded scope investigates opera from Eastern European countries and Finland The section on twentieth century opera has been reorganized around national operatic traditions including a chapter devoted solely to opera in the United States which incorporates material on the American musical and ties between classical opera and popular musical theater A separate section on Chinese opera is also included With an extensive multilanguage bibliography more than one hundred musical examples and stage illustrations this authoritative one volume survey will be invaluable to students and serious opera buffs New fans will also find it highly accessible and informative Extremely thorough in its coverage A Short History of Opera is now more than ever the book to

turn to for anyone who wants to know about the history of this art form **Music of the Great Composers** Patrick Kavanaugh,1996 A unique guide to enhance and enrich your enjoyment of classical music this book is for music lovers who want to better understand the works of the masters **Rethinking Britten** Philip Rupprecht,2013-09-19 This book offers a new account of the composer s enduring popularity 12 essays by a group of leading senior and emerging scholars offer fresh historical and interpretive contexts for all phases of Britten s career **Britten's Gloriana** Paul Banks,1993 This volume is based on a selection of papers presented during a study course devoted to Gloriana held at the Britten Pears School for Advanced Musical Studies in 1991 Gloriana has been a source of controversy since its premiere as part of the Coronation celebrations in 1953 It was planned as a national opera of broad appeal by its authors Benjamin Britten and William Plomer but despite wide coverage in the media the opera failed to establish itself in the repertoire until a new production in 1966 revealed it to be a powerful and stageworthy work In recent years it has attracted an increasing amount of scholarly attention This volume offers essays by ROBERT HEWISON PHILIP REED ANTONIA MALLOY DONALD MITCHELL and PETER EVANS which explore the opera s cultural background the early stages of its creative evolution the first critical responses and various aspects of the work itself these are supplemented by a list of source materials for the opera and the works derived from it and an extensive bibliography Benjamin Britten Lucy Walker,Lucy S. Walker,2009 This volume reveals the extent to which Britten scholarship is reaching outside the confines of Anglo American criticism The volume engages with juvenilia and other orchestral works from the 1920s and examines the broad range of influences on Britten

The Making of Peter Grimes Paul Banks,2000 Historic accounts and new material illuminate the creation early history and artistic intentions of Britten s first opera The premiere of Peter Grimes on 7 June 1945 announced the emergence of the first great composer of opera in English since Purcell Surviving documents offer evidence of the complex interaction of differing ideas about the possible shape and content of the new work most notably the composition draft which these essays are particularly concerned to illuminate They juxtapose historic material with fresh studies three items written by members of the team involved in the 1945 production are set alongside specially commissioned articles with the three fold intention of presenting the views of some of the creators of the opera outlining the work s early history and offering contemporary perspectives on its historical context and its message Professor PAUL BANKS is Research Development Fellow at the Royal College of Music Contributors PAUL BANKS PHILIP BRETT BENJAMIN BRITTEN ERIC CROZIER DONALD MITCHELL PETER PEARS PHILIP REED ROSAMUND STRODE Packed away in its pages is a very large amount of new information TIMES LITERARY SUPPLEMENT A fitting tribute to the opera s enduring international stature and undoubtedly a significant achievement in Britten studies MUSIC AND LETTERS

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