

THE MAKING OF PETER GRIMES

Essays and
Studies

Edited by
PAUL BANKS



The Making Of Peter Grimes

Sabine Lichtenstein



The Making Of Peter Grimes:

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 **The Making of Peter Grimes** Benjamin Britten, *The Making of Peter Grimes* Benjamin Britten, 1996 **The Making of Peter Grimes** Benjamin Britten, Paul Banks, 1996 **Making of Peter Grimes** Boydell & Brewer, Limited, Paul Banks, Marion Thorpe, 1996-04-01 **Music and Sexuality in Britten** Philip Brett, 2006-11-17 Philip Brett's groundbreaking writing on Benjamin Britten altered the course of music scholarship in the later twentieth century This volume is the first to gather in one collection Brett's searching and provocative work on the great British composer Some of the early essays opened the door to gay studies in music while the discussions that Brett initiated reinvigorated the study of Britten's work and inspired a generation of scholars to imagine the new musicology Addressing urgent questions of how an artist's sexual cultural and personal identity feeds into specific musical texts Brett examines most of Britten's operas as well as his role in the British cultural establishment of the mid twentieth century With some of the essays appearing here for the first time this volume develops a complex understanding of Britten's musical achievement and highlights the many ways that Brett expanded the borders of his field **The Sea in the British Musical Imagination** Eric Saylor, Christopher M. Scheer, 2015 10 Political Visions National Identities and the Sea Itself Stanford and Vaughan Williams in 1910 11 Bax's Sea Symphony 12 Close your eyes and listen to it Special Sound and the Sea in BBC Radio Drama 1957-59 Afterword Channelling the Swaying Sound of the Sea Index **Benjamin Britten in Context** Vicki P Stroehrer, Justin Vickers, 2022-04-21 A thematically organised overview of the musical social and cultural contexts for the multi faceted career of this pivotal British composer **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 to learn more Situated at the intersections of twentieth century music

history historiography and aesthetics Middlebrow Modernism 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 mid-century discussions of the middlebrow, Christopher Chowrimootoo demonstrates how Britten's works allowed audiences to have their modernist cake and eat it to revel in the pleasures of consonance, lyricism, and theatrical spectacle even while enjoying the prestige that came from rejecting them. By focusing on moments when reigning aesthetic oppositions and hierarchies threatened to collapse, this study offers a powerful model for recovering shades of grey in the traditionally black and white historiographies of twentieth-century music.

Siren Songs Mary Ann Smart, 2014-12-25 It has long been argued that opera is all about sex. *Siren Songs* is the first collection of articles devoted to exploring the impact of this sexual obsession and of the power relations that come with it on the music, words, and staging of opera. Here a distinguished and diverse group of musicologists, literary critics, and feminist scholars address a wide range of fascinating topics, from Salome's striptease to hysteria to jazz and gender in Italian, English, German, and French operas from the eighteenth to the twentieth centuries. The authors combine readings of specific scenes with efforts to situate these musical moments within richly and precisely observed historical contexts. Challenging both formalist categories of musical analysis and the rhetoric that traditionally pits a male composer against the female characters he creates, many of the articles work toward inventing a language for the study of gender and opera. The collection opens with Mary Ann Smart's introduction, which provides an engaging reflection on the state of gender topics in operatic criticism and musicology. It then moves on to a foundational essay on the complex relationships between opera and history by the renowned philosopher and novelist Catherine Clement, a pioneer of feminist opera criticism. Other articles examine the evolution of the trouser role as it evolved in the lesbian subculture of fin de siècle Paris, the phenomenon of opera seria's absent mother as a manifestation of attitudes to the family under absolutism, the invention of a hysterical voice in Verdi's *Don Carlos*, and a collaborative discussion of the staging problems posed by the gender politics of Mozart's operas. The contributors are Wye Jamison Allanboock, Joseph Auner, Katherine Bergeron, Philip Brett, Peter Brooks, Catherine Clement, Martha Feldman, Heather Hadlock, Mary Hunter, Linda Hutcheon, and Michael Hutcheon. M. D. Lawrence, Kramer, Roger Parker, Mary Ann Smart, and Gretchen Wheelock.

Storytelling in Opera and Musical Theater Nina Penner, 2020-10-06 *Storytelling in Opera and Musical Theater* is the first systematic exploration of how sung forms of drama tell stories. Through examples from opera's origins to contemporary musicals, Nina Penner examines the roles of character narrators and how they differ from those in literary and cinematic works; how music can orient spectators to characters' points of view; how being privy to characters' inner thoughts and feelings may evoke feelings of sympathy or empathy; and how performers' choices affect not only who is telling the story but what story is being told. Unique about Penner's approach is her engagement with current work in analytic philosophy. Her study reveals not only the resources this philosophical tradition can bring to musicology but those which musicology can bring to philosophy, challenging and refining

accounts of narrative point of view and the work performance relationship within both disciplines She also considers practical problems singers and directors confront on a daily basis such as what to do about Wagner's Jewish caricatures and the racism of Orientalist operas More generally Penner reflects on how centuries old works remain meaningful to contemporary audiences and have the power to attract new more diverse audiences to opera and musical theater By exploring how practitioners past and present have addressed these issues Storytelling in Opera and Musical Theater offers suggestions for how opera and musical theater can continue to entertain and enrich the lives of 21st century audiences

Opera Guy A. Marco, 2002-05-03 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

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

Benjamin Britten Studies Vicki P. Stroeher, Justin Vickers, 2017 The shock of exile Paul Kildea Britten Paul Bunyan and American-ness Vicki P Stroeher Collaborating with Corwin CBS and the BBC Jenny Doctor An empire built on shingle Justin Vickers Save me from those suffering boys Byron Adams Britten's and Pears's Beloved Louis Niebur Notes of unbelonging Lloyd Whitesell Take these tokens that you may feel us near Colleen Renihan Traces of N Kevin Salfen Britten and the augmented sixth Christopher Mark Quickenings of the heart Philip Rupprecht Reviving Paul Bunyan Danielle Ward Griffin Striking a compromise Thornton Miller From Boosey Hawkes to Faber Music Nicholas Clark The man himself Lucy Walker Epilogue Vicki P Stroeher and Justin Vickers

The Cambridge History of Twentieth-Century Music Nicholas Cook, Anthony Pople, 2004-08-05 Publisher Description

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

Mental Health, Psychiatry and the Arts Victoria Tischler, 2018-10-08 Medicine and psychiatry both based on science require the art of caring using the principles of art in learning and teaching Sitting with a patient making sense of their distress being empathetic in understanding both the symptoms and the person and alleviating suffering needs a human touch For that doctors need the soul of an artist and must be aware of the value that arts have for society and the individual from the Foreword by Dinesh Bhugra This comprehensive book explores how visual art cinema music poetry literature and drama can inform the teaching and practice of psychiatrists and mental health professionals Edited and written by a team of expert practitioners teachers and researchers including both clinicians and users of mental health services this comprehensive book will provide valuable insights for undergraduate and postgraduate educators with teaching responsibilities in psychiatry and mental health

Students of the medical humanities art music and drama therapists and educators in occupational therapy and psychology will also find this a valuable and insightful handbook The authors of this wonderful handbook provide a convincing argument that the arts are good for what ails us They have each used a preferred artistic medium to deepen personal reflection and to enhance their own creativity as physicians teachers and therapists Their models are clear their suggestions practical but none of the approaches you ll find here is reductive or simplistic Try some of the reflective exercises and teaching strategies You will be sure to rediscover something you have always cherished about the art of healing from the Foreword by Allan D Peterkin

"Music's Obedient Daughter" Sabine Lichtenstein, 2014-03-01 A libretto is an indispensable part of an opera as a musical genre with few exceptions operas have been the subject of musicological studies and instrumental versions of sung or unsung opera numbers may be heard but we never listen to libretto texts being performed without the music Thus as a literary form the libretto is a highly specific genre with its own particular attributes This volume offers an approach to the libretto through the discussion of these attributes in many different examples It explores what may be expected of a librettist in response to the demands of the genre s characteristics his trials and tribulations his exchanges with the composer while adapting or converting a source almost always a literary source into the eventual libretto and about the different musical ways of dealing with the text In this way the volume clarifies the fundamental differences between the libretto and other literary genres

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

Tonic to the Nation: Making English Music in the Festival of Britain Nathaniel G. Lew, 2016-07-01 Long remembered chiefly for its modernist exhibitions on the South Bank in London the 1951 Festival of Britain also showcased British artistic creativity in all its forms In *Tonic to the Nation* Nathaniel G Lew tells the story of the English classical music and opera composed and revived for the Festival and explores how these long overlooked components of the Festival helped define English music in the post war period Drawing on a wealth of archival material Lew looks closely at the work of the newly chartered Arts Council of Great Britain for whom the Festival of Britain provided the first chance to assert its authority over British culture The Arts Council devised many musical programs for the Festival including commissions of new concert works a vast London Season of almost 200 concerts highlighting seven centuries of English musical creativity and several schemes to commission and perform new operas These projects were not merely directed at bringing audiences to hear new and old national music but to share broader goals of framing the national repertory negotiating between the conflicting demands of conservative and progressive tastes and using music to forge new national definitions in a changed post war world

Embracing the Beat of Appearance: An Psychological Symphony within **The Making Of Peter Grimes**

In a global eaten by monitors and the ceaseless chatter of instant connection, the melodic splendor and emotional symphony produced by the written term often disappear into the backdrop, eclipsed by the relentless noise and disturbances that permeate our lives. Nevertheless, nestled within the pages of **The Making Of Peter Grimes** a wonderful literary prize overflowing with natural thoughts, lies an immersive symphony waiting to be embraced. Crafted by an elegant composer of language, that interesting masterpiece conducts visitors on an emotional trip, skillfully unraveling the concealed melodies and profound influence resonating within each cautiously constructed phrase. Within the depths of the poignant assessment, we will investigate the book is main harmonies, analyze their enthralling writing design, and surrender ourselves to the profound resonance that echoes in the depths of readers souls.

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The Making Of Peter Grimes Introduction

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