

Benjamin Britten Boosey Hawkes

(Boosey & Hawkes Voice). This landmark publication collects arias and role excerpts from operas by John Adams, Benjamin Britten, Carlisle Floyd, Richard Strauss, and many other composers published by Boosey & Hawkes. Includes extensive plot notes and translations. CONTENTS: John Adams: A FLOWERING TREE: Her arms have the beauty * NIXON IN CHINA: Platonic men * Dominick Argento: CASANOVA'S HOMECOMING: Gondolier's Song * THE DREAM OF VALENTINO: Now I know * Valentino's Aria * POSTCARD FROM MOROCCO: Once when I was a young man * Leonard Bernstein: CANDIDE: Bon Voyage * Benjamin Britten: ALBERT HERRING: The Mayor's Aria * Albert the Good! * O go, Go! Go away! * BILLY BUDD: I accept their verdict * Gloriana: First Lute Song * Second Lute Song * A Midsummer Night's Dream: Asleep my Love? * Peter Grimes: They listen to money * Now the Great Bear and Pleiades * In dreams I've built myself * THE RAPE OF LUCRETIA: Rome is now ruled * Tarquinius does not dare * THE TURN OF THE SCREW: It is a curious story * Miles! * Aaron Copland: THE TENDER LAND: Martin's Song * Carlisle Floyd: COLD SASSY TREE: So there you were * Sometimes th' pain of missin' him * OF MICE AND MEN: Lennie's Aria (Oh, I feel cold inside) * WUTHERING HEIGHTS: Then marry me, Cathy * John Gay, realized by Benjamin Britten: The Beggar's Opera: O cruel, cruel case! * Sergei Prokofiev: L'Amour des Trois Oranges: Il est drole, le Prince! * Sergei Rachmaninoff: Aleko: Young Gypsy's Romance * Ned Rorem: Our Town: The Stage Manager's Aria (We're all coming up here) * Richard Strauss: Arabella: Ich hab's geschworen * ARIADNE AUX NAXOS: Im Gegenteil * CAPRICCIO: Das Sonett (Kein Andres, das mir so im Herzen loht) * DER ROSENKAVALIER: Di rigori armato il seno * Igor Stravinsky: MAVRA: Hussar's Aria * THE RAKE'S PROGRESS: Here I stand * Love, too frequently betrayed * Vary the song * Sellem's Auction Scene * I have waited * Mark-Anthony Turnage: ANNA NICOLE: Valium, prozac

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

The third volume of the annotated selected letters of composer Benjamin Britten covers the years 1946-51, during which he wrote many of his best-known works, founded and developed the English Opera Group and the Aldeburgh Festival, and toured widely in Europe and the United States as a pianist and conductor. Correspondents include librettists Ronald Duncan (The Rape of Lucretia), Eric Crozier (Albert Herring, Saint Nicolas, The Little Sweep) and E. M. Forster (Billy Budd); conductor Ernest Ansermet and composer Lennox Berkeley; publishers Ralph Hawkes and Erwin Stein of Boosey & Hawkes; and the celebrated tenor Peter Pears, Britten's partner. Among friends in the United States are Christopher Isherwood, Elizabeth Mayer and Aaron Copland, and there is a significant meeting with Igor Stravinsky. This often startling and innovative period is vividly evoked by the comprehensive and scholarly annotations, which offer a wide range of detailed information fascinating for both the Britten specialist and the general reader. Donald Mitchell contributes a challenging introduction exploring the interaction of life and work in Britten's creativity, and an essay examining for the first time, through their correspondence, the complex relationship between the composer and the writer Edward Sackville-West.

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

Benjamin BrittenA Complete Catalogue of His Published WorksBenjamin BrittenHauptbd.Benjamin BrittenBenjamin BrittenA Complete Catalogue of His Published WorksThe Influence of W. H. Auden on Benjamin BrittenNight-Night-piece (Notturmo)Pianoforte SoloBenjamin BrittenA Bibliography of His Published WorksBenjamin BrittenA Complete Catalogue of His Published WorksBenjamin BrittenA Complete Catalogue of His WorksSt Nicolas Vocal ScoreFolksong ArrangementsBenjamin BrittenEssays on Benjamin Britten from a Centenary SymposiumCambridge Scholars Publishing
First published in 1948.

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.

(Boosey & Hawkes Chamber Music). 29 pieces by 18 of Boosey & Hawkes most prominent composers. Includes works by John Adams, Bela Bartok, Benjamin Britten, Aaron Copland, Sergei Prokofiev, Sergei Rachmaninoff, Richard Strauss, Igor Stravinsky and others.

This book explores the effect of commercial and national institutions on the music of one of the foremost British composers of the twentieth century, Benjamin Britten. Radio, the recording industry, government subsidies for the arts, Covent Garden, the post-war establishment of music festivals, were all agents for dramatic changes in the art-music culture which Britten skilfully used to his advantage. 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.

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