

SellingBritten

music and the market place

Paul Kildea

Selling Britten Music And The Market Place

Billie Melman

Selling Britten Music And The Market Place:

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 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his lifetime of the structure of the art music industry This book by bringing together all his published articles unpublished speeches drafts and transcriptions of numerous radio interviews explores the paradox of a reluctant yet influential cultural commentator artist and humanist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 E. M Forster and Music Tsung-Han Tsai, 2021-05-27 The first book focused on the political resonances of E M Forster's engagement with and representations of music **Letters from a Life** Benjamin Britten, 2008 Letters by the British composer to his friends family and colleagues document his life from school days to the end of World War II 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 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

Middlebrow Modernism Christopher Chowrimootoo, 2018-10-09 A free ebook version of this title is 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 Music in the Late Twentieth Century Richard Taruskin, 2006-08-14 The universally acclaimed and award winning Oxford History of Western Music is the eminent musicologist Richard Taruskin's provocative erudite telling of the story of Western music from its earliest days to the present Each book in this superlative five volume set illuminates through a representative sampling of masterworks the themes styles and currents that give shape and direction to a significant period in the history of Western music Music in the Late Twentieth Century is the final installment of the set covering the years from the end of World War II to the present In these pages Taruskin illuminates the great compositions of recent times offering insightful analyses of works by Aaron Copland John Cage Milton Babbitt Benjamin Britten Steve Reich and Philip Glass among many others He also looks at the impact of electronic music and computers the rise of pop music and rock n roll the advent of postmodernism and

the contemporary music of Laurie Anderson John Zorn and John Adams Laced with brilliant observations memorable musical analysis and a panoramic sense of the interactions between history culture politics art literature religion and music this book will be essential reading for anyone who wishes to understand this rich and diverse period Sea-changes: Melville -Forster - Britten Hanna Rochlitz, 2012 E M Forster first encountered Billy Budd in 1926 Some twenty years later he embarked on a collaboration with Benjamin Britten and Eric Crozier adapting Melville's novella for the opera stage The libretto they produced poignantly reaffirms the Forsterian creed of salvation through personal relationships This study presents an extensive exploration of Forster's involvement in the interpretation transformation and re creation of Melville's text It situates the story of the Handsome Sailor in the wider context of Forster's literary oeuvre his life and his life writings In detailed readings Billy Budd becomes a lens through which the themes patterns and leitmotifs of Forsterian thought and creative imagination are brought into focus A close re examination of the libretto sketches serves to shed new light on the collaborative process in which Melville's story was changed to fit an archetypal array of plot and character types that is **Benjamin Britten** Lucy Walker, Lucy S. Walker, 2009 This volume reveals the extent central to Forster's own storytelling 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 **Western Music** Richard Taruskin, 2009-07-27 The Oxford History of Western Music is a magisterial survey of the traditions of Western music by one of the most prominent and provocative musicologists of our time This text illuminates through a representative sampling of masterworks those themes styles and currents that give shape and direction to each musical age Taking a critical perspective this text sets the details of music the chronological sweep of figures works and musical ideas within the larger context of world affairs and cultural history Written by an authoritative opinionated and controversial figure in musicology The Oxford History of Western Music provides a critical aesthetic position with respect to individual works a context in which each composition may be evaluated and remembered Taruskin combines an emphasis on structure and form with a discussion of relevant theoretical concepts in each age to illustrate how the music itself works and how contemporaries heard and understood it It also describes how the c **Lennox Berkeley and Friends** Lennox Berkeley, 2012 A substantial introduction from Dickinson who first met Berkeley in 1956 is followed by Berkeley's reports on musical life in Paris 1929 34 and a selection of his letters to his celebrated teacher Nadia Boulsnger in translation Almost all of Berkely's later writings follow and then there are four interviews he gave in the 1970s After Berkeley's death Dickinson interviewed performers composers family and friends for a BBC Radio 3 documentary and the complete recorded discussions are transcribed Publisher's description Letters from a Life Volume 3 (1946-1951) Benjamin Britten, 2011-07-07 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 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 **Modernism and Opera** Richard Begam, Matthew Wilson Smith, 2016-11-01 Many of the greatest works in the operatic repertoire bear the hallmarks of modernism At first glance modernism and opera may seem like strange bedfellows the former hostile to sentiment the latter wearing its heart on its sleeve And yet these apparent opposites attract many operas are aesthetically avant garde politically subversive and socially transgressive From the proto modernist strains of Richard Wagner's Parsifal through the twenty first century modernism of Kaija Saariaho s L amour de loin the duet between modernism and opera at turns harmonious and dissonant has been one of the central artistic events of modernity Despite this centrality scholars of modernist literature only rarely venture into opera and music scholars generally return the favor by leaving literature to one side But opera that grand cauldron of the arts demands that scholars too share the stage with one another In Modernism and Opera Richard Begam and Matthew Wilson Smith bring together musicologists literary critics and theater scholars for the first time in a mutual endeavor to trace certain key moments in the history of modernism and opera This innovative volume includes essays from some of the most notable scholars in their fields and covers works as diverse as Debussy's Pell as et M lisande Bart k's Bluebeard's Castle Berg s Wozzeck Jan cek s Makropulos Case Thomson s Four Saints in Three Acts Strauss s Arabella Schoenberg s Moses und Aron Stravinsky s The Rake s Progress Britten s Gloriana and Messiaen s Saint Fran ois d Assise A collaborative study of the ultimate collaborative art form Modernism and Opera reveals how modernism and opera illuminate each other and more generally the culture of the twentieth century It also addresses a number of issues crucial for understanding the relation between modernism and opera focusing in particular on intermediality how modernism integrates music literature and drama into opera and anti theatricality how opera responds to modernism s apparent antipathy to theatricality This captivating book the first of its kind will appeal to scholars of literature music theater and modernity as well as to sophisticated opera lovers evervwhere The Culture of History Billie Melman, 2006-06-22 In this researched book Billie Melman takes us on a voyage of the culture of history which developed in England after the French Revolution Exploring the production of English pasts the multiplicity of their representations and the myriad ways in which the English looked at history she reveals how

during the nineteenth century the most popular longest enduring and most highly commercialized images of the past represented it as dangerous disorderly and violent BOOK JACKET The Cambridge History of Musical Performance Colin Lawson, Robin Stowell, 2012-02-16 The intricacies and challenges of musical performance have recently attracted the attention of writers and scholars to a greater extent than ever before Research into the performer's experience has begun to explore such areas as practice techniques performance anxiety and memorisation as well as many other professional issues Historical performance practice has been the subject of lively debate way beyond academic circles mirroring its high profile in the recording studio and the concert hall Reflecting the strong ongoing interest in the role of performers and performance this History brings together research from leading scholars and historians and importantly features contributions from accomplished performers whose practical experiences give the volume a unique vitality Moving the focus away from the composers and onto the musicians responsible for bringing the music to life this History presents a fresh integrated and innovative perspective on performance history and practice from the earliest times to today **Before the Arts Council** Howard Webber, 2021-01-28 This book explores the hitherto neglected history of the campaign for state funding of the arts By focusing on the important but forgotten movements for music and drama subsidy before and during WWII Howard Webber makes an important contribution to the history of arts subsidy Before the Arts Council rediscovers three forgotten but influential campaigns for state support of the arts in Britain in the 1930s and wartime Webber's impressive historical excavation challenges existing scholarship which argues that arts subsidy was the result of the war and instead re situates the campaign's origins in the pre war years Webber does so by drawing on correspondence from influential figures including Ralph Vaughan Williams John Maynard Keynes and J B Priestley along with extensive use of government papers Before the Arts Council is a lively compelling and scrupulously researched account of a subject consistently misunderstood and misrepresented It changes our understanding of an aspect of British cultural history we thought we knew well It will appeal to students of twentieth century social and political history and to anyone with a general interest in the arts and in this **The Oxford History of Western Music** Richard Taruskin, 2005 Based on the award winning six volume work by period Richard Taruskin The Oxford History of Western Music College Edition presents the most up to date and comprehensive history of Western music available The Supernatural Voice Simon Ravens, 2014 The use of high male voices in the past has long been one of the most seriously misunderstood areas of musical scholarship and practice In opening up this rich subject to readers of all sorts with refreshingly clear perspectives and plenty of new material Simon Ravens well researched book goes a very long way to rectifying matters Ravens writes damnably well and if the story that emerges is necessarily a complex one his treatment of it is always engagingly comprehensible ANDREW PARROTT Tracing the origins influences and development of falsetto singing in Western music Simon Ravens offers a revisionist history of high male singing from the Ancient Greeks to Michael Jackson This history embraces not just singers of counter tenor and alto parts up to and including

our own time but the castrati of the Ancient world the male sopranists of late Medieval and Renaissance Europe and the dual register tenors of the Baroque and Classical periods Musical aesthetics aside to understand the changing ways men have sung high it is also vital to address extra musical factors which are themselves in a state of flux To this end Ravens illuminates his chronological survey by exploring topics as diverse as human physiology the stereotyping of national characters gender identity and the changing of boys voices. The result is a complex and fascinating history sure to appeal not only to music scholars but to performers and all those with an interest particularly in early music Simon Ravens is a performer writer and director of Musica Contexta with whom he has performed in Britain and Europe regularly broadcast and made numerous acclaimed recordings Ravens had previously founded and directed Australasia s foremost early music choir the Tudor Consort Between 2002 and 2007 his regular monthly column Ravens View appeared in the Early Music Review to which he still regularly contributes The Life and Music of Elizabeth Maconchy Erica Siegel, 2023 The British born Irish composer Dame Elizabeth Maconchy 1907 1994 is best known today for her cycle of 13 string quartets composed over five decades And yet her oeuvre ranges from large scale choral works to ballets operas and symphonic scores Having studied with Charles Wood and Ralph Vaughan Williams at the Royal College of Music many of her compositions also garnered accolades from peers and established musical figures such as Gustav Holst Donald Francis Tovey and Henry Wood among others With access to a wealth of documentation previously unavailable this book explores Maconchy's life and music within a greater consideration of the social and political context of the world in which she lived

Selling Britten Music And The Market Place Book Review: Unveiling the Magic of Language

In an electronic era where connections and knowledge reign supreme, the enchanting power of language has be much more apparent than ever. Its power to stir emotions, provoke thought, and instigate transformation is truly remarkable. This extraordinary book, aptly titled "**Selling Britten Music And The Market Place**," written by a very acclaimed author, immerses readers in a captivating exploration of the significance of language and its profound effect on our existence. Throughout this critique, we will delve to the book is central themes, evaluate its unique writing style, and assess its overall influence on its readership.

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Table of Contents Selling Britten Music And The Market Place

- 1. Understanding the eBook Selling Britten Music And The Market Place
 - $\circ\,$ The Rise of Digital Reading Selling Britten Music And The Market Place
 - Advantages of eBooks Over Traditional Books
- 2. Identifying Selling Britten Music And The Market Place
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
- 3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Selling Britten Music And The Market Place
 - User-Friendly Interface
- 4. Exploring eBook Recommendations from Selling Britten Music And The Market Place
 - Personalized Recommendations
 - Selling Britten Music And The Market Place User Reviews and Ratings

- Selling Britten Music And The Market Place and Bestseller Lists
- 5. Accessing Selling Britten Music And The Market Place Free and Paid eBooks
 - Selling Britten Music And The Market Place Public Domain eBooks
 - Selling Britten Music And The Market Place eBook Subscription Services
 - Selling Britten Music And The Market Place Budget-Friendly Options
- 6. Navigating Selling Britten Music And The Market Place eBook Formats
 - o ePub, PDF, MOBI, and More
 - Selling Britten Music And The Market Place Compatibility with Devices
 - Selling Britten Music And The Market Place Enhanced eBook Features
- 7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Selling Britten Music And The Market Place
 - Highlighting and Note-Taking Selling Britten Music And The Market Place
 - Interactive Elements Selling Britten Music And The Market Place
- 8. Staying Engaged with Selling Britten Music And The Market Place
 - o Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Selling Britten Music And The Market Place
- 9. Balancing eBooks and Physical Books Selling Britten Music And The Market Place
 - \circ Benefits of a Digital Library
 - Creating a Diverse Reading Collection Selling Britten Music And The Market Place
- 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
- 11. Cultivating a Reading Routine Selling Britten Music And The Market Place
 - Setting Reading Goals Selling Britten Music And The Market Place
 - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Selling Britten Music And The Market Place
 - Fact-Checking eBook Content of Selling Britten Music And The Market Place
 - Distinguishing Credible Sources

- 13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development
 - Exploring Educational eBooks
- 14. Embracing eBook Trends
 - Integration of Multimedia Elements
 - Interactive and Gamified eBooks

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