

Rostropovich
at Aldeburgh

JOHN MATTHIAS

Rostropovich At Aldeburgh

Elizabeth Wilson



Rostropovich At Aldeburgh:

Rostropovich at Aldeburgh John Matthias, 1979 **The Travel Diaries of Peter Pears, 1936-1978** Peter Pears, 1995

PETER PEARS's reputation as an outstanding and distinctive tenor is grounded in his interpretations of Benjamin Britten's works; their partnership of thirty years significantly shaped and defined musical developments not only in England but on a broader plane. Throughout their busy professional lives they travelled extensively on concert tours and on holiday finding fresh stimulus in change. Pears's twelve travel diaries brought together in this volume record much of that travel and provide valuable contextual material on the musical development of both Pears and Britten. The first diary dates from 1936, the year before his friendship with Britten began when he went on tour to North America with the New English Singers. Other diaries record the five-month tour to the Far East and the important encounters, especially for Britten, with the gamelan music of Bali and the Japanese Noh theatre; visits to Russia as guests of Mstislav Rostropovich and his wife Galina Vishnevskaya, where they met significant figures from Russian musical life; and attendance at the Ansbach Bach Festival when Pears was at the height of his career. Also recorded are holidays in the Caribbean and Italy, a concert tour through the north of England, and accounts of the rehearsals and performances of the New York premieres of *Billy Budd* and *Death in Venice*. *Britten, Voice and Piano* Graham Johnson, 2017-10-03

This collection of eight lectures by internationally acclaimed pianist Graham Johnson is based on a series of concert talks given at the Guildhall School of Music and Drama as part of the Benjamin Britten festival in 2001. The focus of the book is on Britten's songs, starting with his earliest compositions in the genre. Graham Johnson suggests that the nature of Britten's creativity is especially apparent in his setting of poetry, that he becomes the poet's alter ego. A chapter on Britten's settings of Auden and Eliot explores the particular influences these writers brought to bear at opposite poles of the composer's life. The inspiration of fellow musicians is also discussed, with a chapter devoted to Britten's time in Russia and his friendship with the Rostropovich family. Closer to home, the book places in context Britten's folksong settings, illustrating how he subverted the English folksong tradition by refusing to accept previous definitions of what constituted national loyalty. Drawing on letters and diaries and featuring a number of previously unpublished photographs, this book illuminates aspects of Britten's songs from the personal perspective of the pianist who worked closely with Peter Pears after Benjamin Britten was unable to perform through illness. Johnson worked with Pears on learning the role of Aschenbach in *Death in Venice* and was official pianist for the first master class given by Peter Pears at Snape in 1972.

Benjamin Britten Igor Toronyi-Lalic, 2013-11-01 Benjamin Britten was one of the most important and unusual figures in twentieth-century music. This is the perfect introduction to his many wonderful works and his fascinating controversial life. Benjamin Britten single-handedly transformed the reputation of British classical music. The enormous popular appeal of his great works, such as *Peter Grimes* (1945) and *The Young Person's Guide to the Orchestra* (1946), make him the most successful opera composer of any born in the twentieth century. But his success was not without controversy and pain; he was accused of

fleeing Britain to avoid military service he was widely known to be sexually obsessed with boys and he suffered an astonishing array of illnesses This short book combines a colourful overview of his life with pithy descriptions of all of his major musical works providing an intimate portrait of this highly unusual man and a persuasive account of his influences reputation and importance Each chapter tackles a key episode and theme in his life from his first compositions at the age of 5 his early friendship and collaboration with W H Auden and the beginnings of his life long relationship with the tenor Peter Pears through to his great musical successes and the establishment of the influential if tempestuous Aldeburgh Festival as well as his failures such as his coronation opera *Gloriana* known as *Boriana* and being satirised by Dudley Moore in *Beyond the Fringe* and ending with frank discussions of his naïve politics his troubling sexuality and his glorious musical legacy Published to coincide with his 100th anniversary of his birth this is the perfect introduction to a towering figure of British culture Igor Toronyi Lalic is a critic and curator He writes regularly on music for among others *The Times* and *Sunday Telegraph* He is a founder of *theartsdesk.com* the author of *What's That Thing?* 2012 a report on public art and co director of the London Contemporary Music Festival

Benjamin Britten, His Life and Operas Eric Walter White, 1983 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

Shostakovich: A Life Remembered Elizabeth Wilson, 2011-03-03 *Shostakovich A Life Remembered* is a unique study of the great composer drawn from the reminiscences and reflections of his contemporaries Elizabeth Wilson sheds light on the composer's creative process and his working life in music and examines the enormous and enduring influence that Shostakovich has had on Soviet musical life The one indispensable book about the composer *New York Times*

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 repertoire 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 twentieth century

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.

The New Grove Dictionary of Music and Musicians: Borowski to Canobbio Stanley Sadie, John Tyrrell, 2001. This reference classic has approximately doubled in size since its last publication 20 years ago, and the expansion involves more than the thorough revision and addition of articles about music of the past. More articles about 20th-century composers and composer-performers have been added, as well as topical articles about the gender-related, multicultural, and interdisciplinary ways that music is now being studied. Add to these changes that New Grove is also available online, making it a source that would have made its many-faceted creator, Sir George Grove, proud.

Outstanding reference sources. American Libraries, May 2002.

The Cambridge Companion to Benjamin Britten Mervyn Cooke, 1999-06-28. The Cambridge Companion to Benjamin Britten is a comprehensive guide to the composer's work, aimed both at the non-specialist and music student. It sheds light on both the composer's stylistic and personal development, offering new interpretations of his operatic works and discussing his characteristic working methods. Topics treated here in detail for the first time include Britten's work in the cinema in the 1930s, his lifelong pacifism, and his strong interest in the music of the Far East. Other chapters include reassessments of his relationship with W. H. Auden and his attitude towards childhood, comprehensive analyses of major works, and a concise history of the Aldeburgh Festival. A distinguished team of

contributors include some who worked with the composer during his lifetime as well as leading representatives of the younger generation of Britten scholars on both sides of the Atlantic

Speak Clearly Into the Chandelier John C. Q. Roberts, 2018-10-24 This book provides a unique view of British Russian relations during the last fifteen years of the Soviet regime and thereafter into the post communist era As Director of a Foreign Office funded organisation promoting professional intellectual and cultural contacts between Britain and Russia Roberts earned the trust of leading figures in both countries At the same time he had to maintain cross party support in Parliament and the confidence of his Whitehall paymasters These last occasionally proved as obstructive as the Soviet organisations all opposed to unfettered contact with western people and ideas with which he had to maintain a modus operandi Undeterred by Cold War rhetoric the author contrived to break down barriers and to earn the trust and gratitude of writers musicians theatre and film directors scientists and even politicians This is their eye witness history no less than his

Britten David Matthews, 2013-10-15 Benjamin Britten was one of the outstanding British composers of the 20th century He shot to international fame with his operas performed by his own English Opera Group and a series of extraordinary instrumental works His music won a central place in the repertoire and the affection of successive generations of listeners David Matthews brings to this biography his special insight as a fellow composer former assistant and life long friend of Britten to produce a uniquely personal sensitive and authoritative account

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

Benjamin Britten Neil Powell, 2013-08-06 This spellbinding centenary biography by Neil Powell looks at the music the life and the legacy of the greatest British composer of the twentieth century Benjamin Britten was born on November 22 1913 in the East Suffolk town of Lowestoft Displaying a passion and proficiency for music at an early age to the delight of his mother Edith a talented amateur musician herself he began composing music when he was only five years old After studying at the Royal College of Music Britten went on to write documentary scores for the General Post Office Film Unit where he met and collaborated with the poet W H Auden Of more lasting importance was Britten s introduction in 1937 to the tenor Peter Pears who was to become the inspirational center of his emotional and musical life Their partnership lasted nearly four decades during a dangerous time when homosexuality was illegal in England Conscientious objectors Britten and Pears followed Auden to America before the war began in 1939 While there they joined the extraordinary Brooklyn ménage of George Davis Louis MacNeice and Paul Bowles Eventually intense homesickness provoked in part by George Crabbe s poem Peter Grimes drove the pair home to East Anglia in 1942 and gave Britten the inspiration for his finest opera Throughout his career Britten did not want modern music to be just for the cultured few and instead always composed his music to be listenable to The shared quotidian lives of Britten and Pears unfold in this intimate biography and the story of two men who created a truly remarkable legacy

The Catalogue of Printed Music in the British Library to 1980 British Library. Department of

Printed Books, British Library, Robert Balchin, 1981 Married to the Amadeus Muriel Nissel, 2012-07-18 The Amadeus Quartet which was active from 1948 until 1987 when its viola player Peter Schidlöf died is probably the most famous and distinguished string quartet of the 20th century. It played to a wide variety of audiences on innumerable occasions in all the major countries of the world and produced a galaxy of recordings many of which are still available. The intensity of its music making was breathtaking. Muriel Nissel, the author of *Married to the Amadeus*, is the wife of Siegmund Nissel, the second violinist. Her book tells the extraordinary and moving story of the Quartet with its many triumphs and its periodic setbacks and traumas from the inside for the forty years from its inception during the time after the Second World War up to the 1980s. She reveals how it moulded the lives of the four players and their wives and families in unexpected ways and how they all became inextricably involved in this unique joint enterprise. The fashion in which work and family life interacted was crucial to the Quartet's survival. She returned to her professional life as a statistician when the children went to school and describes how difficult it was in the 1960s for a married woman with children to achieve equal status with men at work and she tells of the problems she also had to face at home finding satisfactory ways of caring for her family. Remarkably the four members of the Quartet remained unchanged throughout. They each of them had exceptional qualities. Norbert Brainin, the first violin, Siegmund Nissel and Peter Schidlöf, all refugees from Vienna, had first met in internment camps in Britain in 1940. Martin Lovett, the cellist, joined them not long after the war at a moment when the musical climate was sympathetic to chamber music and the record industry was booming. They never looked back. Nobody who has read Muriel Nissel's absorbing book will ever be able to listen to a string quartet again without being aware of the immense commitment such a group demands of the players and of their families too and of the longstanding emotional, aesthetic and organizational complexities it entails. Andrew Green, in *Classical Music*, a thoroughly absorbing well-written account of the Amadeus Quartet story observed from the inside. It has the benefit of many penetrating insights not simply into how wives and families are affected by the lifestyle adopted of necessity by the members of a top-notch ensemble but into the true nature of that lifestyle itself. It is a book in truth about an octet with all the characters utterly believable, aided by an excellent photographic record plus an appendix containing not just a complete discography but a list of all the quartets who have benefited from the Amadeus International Summer Course. Very revealing. Patrick Carnegie, in *TLS*. There are memorable sketches of musician colleagues Cecil Aronowitz, Alfred Brendel, David Oistrakh and of the Amadeus playing Britten's Third Quartet privately to the composer only months before his death. The legacy of the Amadeus lives on in their recordings and in the many fine ensembles they have coached. Looking back on the forty years of their pre-eminence in the classic string quartet repertoire, it is amazing how much of their reputation was won by the sheer quality of their performances, unaided by the marketing and image making that is par for the course today. The story of the invisible life of the Wolf Gang is never less than candidly and engagingly told. *The Concerto* Michael Steinberg, 2000-10-26 Michael Steinberg's 1996 volume *The Symphony: A Reader's*

Guide received glowing reviews across America It was hailed as wonderfully clear recommended warmly to music lovers on all levels Washington Post informed and thoughtful Chicago Tribune and composed by a master stylist San Francisco Chronicle Seiji Ozawa wrote that his beautiful and effortless prose speaks from the heart Michael Tilson Thomas called The Symphony an essential book for any concertgoer Now comes the companion volume The Concerto A Listener's Guide In this marvelous book Steinberg discusses over 120 works ranging from Johann Sebastian Bach in the 1720s to John Adams in 1994 Readers will find here the heart of the standard repertory among them Bach's Brandenburg Concertos eighteen of Mozart's piano concertos all the concertos of Beethoven and Brahms and major works by Mendelssohn Schumann Liszt Bruch Dvorak Tchaikovsky Grieg Elgar Sibelius Strauss and Rachmaninoff The book also provides luminous introductions to the achievement of twentieth century masters such as Arnold Schoenberg Bela Bartok Igor Stravinsky Alban Berg Paul Hindemith Sergei Prokofiev Aaron Copland and Elliott Carter Steinberg examines the work of these musical giants with unflagging enthusiasm and bright style He is a master of capturing the expressive dramatic and emotional values of the music and of conveying the historical and personal context in which these wondrous works were composed His writing blends impeccable scholarship deeply felt love of music and entertaining whimsy Here then is a superb journey through one of music's richest and most diverse forms with Michael Steinberg along as host guide and the best of companions

The Bach Cello Suites Steven Isserlis, 2021-10-05 A unique Companion to J S Bach's iconic Cello Suites from internationally renowned cellist Steven Isserlis Isserlis is the master of the material yet always able to make it accessible It is an absolute treat to be led to this sublime music by such an enthusiastic expert MICHAEL PALIN The book I've always wanted an accessible eloquent guide to the world's greatest and maybe most elusive pieces of music And written by the man I'd want to tell me about it This is such a delight DERREN BROWN Illuminating OBSERVER Striking THE SPECTATOR Bach's six Cello Suites are among the most cherished of all the works in the classical music literature Shrouded in mystery they were largely unknown for some two hundred years after their composition they have acquired a magical aura which continues to attract and fascinate audiences the world over To cellists they represent a musical bible to listeners scarcely less Through what are on the surface simple dance suites Bach takes us on a spiritual journey like no other leading us from joy to tragedy concluding in jubilation even triumph Award winning international cellist Steven Isserlis whose recent recording of the Suites met with the highest critical acclaim goes deep into that emotional journey bringing to bear all his many years experience of performing the Suites His book is intended as a rewarding companion for all music lovers ranging from the casual listener to the performing musician By offering his own very personal observations of the music Isserlis's aim is to take the reader further into the world of the Suites in order to enhance the experience of hearing some of the greatest works ever composed Praise for Steven Isserlis BACH THE CELLO SUITES The most wonderful cello playing surely among the most consistently beautiful to have been heard in this demanding music GRAMOPHONE Isserlis has done the impossible He has given the

listener something new and indeed something outstandingly good This recording can sit proudly on the shelf alongside the great recordings of Casals and Rostropovich In fact I may find myself picking it up as the favourite BBC RADIO 3 The Dancer Defects David Caute,2003-09-04 The cultural Cold War between the Soviet Union and the West was without precedent At the outset of this original and wide ranging historical survey David Caute establishes the nature of the extraordinary cultural competition set up post 1945 between Moscow New York London and Paris with the most intimate frontier war staged in the city of Berlin Using sources in four languages the author of *The Fellow Travellers* and *The Great Fear* explores the cultural Cold War as it rapidly penetrated theatre film classical music popular music ballet painting and sculpture as well as propaganda by exhibition Major figures central to Cold War conflict in the theatre include Brecht Miller Sartre Camus Havel Ionesco Stoppard and Konstantin Simonov whose inflammatory play *The Russian Question* occupies a chapter of its own based on original archival research Leading film directors involved included Eisenstein Romm Chiarueli Aleksandrov Kazan Tarkovsky and Wajda In the field of music the Soviet Union in the Zhdanov era vigorously condemned modernism formalism and the avant garde A chapter is devoted to the intriguing case of Dmitri Shostakovich and the disputed authenticity of his autobiography *Testimony* Meanwhile in the West the Congress for Cultural Freedom was sponsoring the modernist composers most vehemently condemned by Soviet music critics Stravinsky Schoenberg Hindemith among them Despite constant attempts at repression the Soviet Party was unable to check the appeal of jazz on the Voice of America then rock music to young Russians Visits to the West by the Bolshoi and Kirov ballet companies the pride of the USSR were fraught with threats of cancellation and the danger of defection Considering the case of Rudolf Nureyev Caute pours cold water on overheated speculations about KGB plots to injure him and other defecting dancers Turning to painting where socialist realism prevailed in Russia and the impressionist heritage was condemned Caute explores the paradox of Picasso s membership of the French Communist Party Re assessing the extent of covert CIA patronage of abstract expressionism Pollock De Kooning Caute finds that the CIA s role has been much exaggerated likewise the dominance of the New York School Caute challenges some recent one dimensional American accounts of Cold War culture which ignore not only the Soviet performance but virtually any cultural activity outside the USA The West presented its cultural avant garde as evidence of liberty even through monochrome canvases and dodecaphonic music appealed only to a minority audience Soviet artistic standards and teaching levels were exceptionally high but the fear of freedom and innovation virtually guaranteed the moral defeat which accelerated the collapse of the Soviet Union Dmitri Shostakovich Catalogue Derek C. Hulme,2010-02-18 Dmitri Shostakovich 1906 75 was one of the greatest composers of the 20th century as well as the first major Soviet composer In the fourth edition of *Dmitri Shostakovich Catalogue The First Hundred Years and Beyond* Derek C Hulme names and describes all known musical compositions of the Russian composer More than 175 major works are annotated and discussed including such comprehensive details as titles and subtitles dates of composition instrumentation

and duration information on dedications and premieres arrangements by the composer and others publication details notes on bibliographical references and the location of the autograph score and comprehensive chronological lists of vinyl compact disc and visual recordings The entries are presented chronologically and by opus number while indexes of names and compositions provide full accessibility Several appendixes supplement the volume guiding readers to further information in published sources and providing information on the composer s film radio television and theatre productions his abandoned projects and obscure works and his recordings including box sets and special USSR recordings An appendix also discusses the monogram DSCH a musical motif based on his name that permeates his compositions This new edition also includes a comprehensive chronological chart of Shostakovich s works and historical events and several plates of memorabilia

Rostropovich At Aldeburgh Book Review: Unveiling the Magic of Language

In an electronic era where connections and knowledge reign supreme, the enchanting power of language has become more apparent than ever. Its ability to stir emotions, provoke thought, and instigate transformation is really remarkable. This extraordinary book, aptly titled "**Rostropovich At Aldeburgh**," written by a highly acclaimed author, immerses readers in a captivating exploration of the significance of language and its profound effect on our existence. Throughout this critique, we shall delve into the book's central themes, evaluate its unique writing style, and assess its overall influence on its readership.

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Rostropovich At Aldeburgh Introduction

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