

THE MAKING OF PETER GRIMES

Essays and
Studies

Edited by
PAUL BANKS



Making Of Peter Grimes Essays

Neil Powell



Making Of Peter Grimes Essays:

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 **Britten Experienced** Peter Franklin, 2024-03-07 Who writes the books we read about music that excites us and why Is classical music all about class Related questions underpin this partly polemical study written by an academic who believes that the Humanities to be really humane must confront their methods and aims Two recent studies of Benjamin Britten have specifically interested the author who was educated in a world where the composer was a living subject of criticism and praise his works reflecting values worries and dramas that were not just about music Franklin's response is to question the recent writers proposing that like theirs his own story conditioned when and how he experienced Britten This he unfolds autobiographically in and around the discussion of specific works Recalling his encounters with the composer as a schoolboy as a student and opera goer and then as a teacher he challenges recent assertions about Britten and modernism in the period Benjamin Britten in Context Vicki P Stroeher, Justin Vickers, 2022-04-21 Benjamin Britten pianist conductor educator composer of a wide range of music from large scale operas and choral works to string quartets and songs is acknowledged as a pivotal figure in mid twentieth century Britain This volume explores the contexts for his multi faceted career and his engagement with his contemporaries in music art literature and film British musical institutions royal and governmental entities and the church as well as his ground breaking projects philosophical and ideological tenets The book is thematically structured in five parts Britten's relationships with Peter Pears his close friends mentors and colleagues musical life in Britain his interactions with previous and contemporary generations of composers his professional work with choreographers librettists stage designers and directors and his socio cultural religious and political environment The chapters shed light on the many opportunities and challenges of post war British musical life that shaped Britten's creative output **Britten's Century** Mark Bostridge, 2013-06-20 2013 marks the

centenary of the birth of Benjamin Britten Here is an outstanding collection of essays to mark the event Britten's Century considers various aspects of Britten's life and work The book is written by biographers performers and music critics Here is a wealth of subject matter Britten's operatic output his orchestral works his contribution to the revival of English song Biographically this book moves on beyond the relationship with Peter Pears and the salacious speculation about his infatuation with various boys to a consideration of Britten's experience as a homosexual man living in a largely homophobic society Another area here which is often overlooked is the view of Britten from outside the British Isles the USA and Italy where his operas have long been extremely popular *Benjamin Britten Studies* Vicki P. Stroeher, Justin Vickers, 2017 The shock of exile Paul Kildea Britten Paul Bunyan and Americanness 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 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 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 **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 **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. *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. **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 the story of two men who created a truly remarkable legacy.

Britten, Opera and Film Peter Auker, Pianist, Piano Teacher, and Examiner, Founder, Trustee of the Stephen Sondheim Society. Peter Auker, 2025-01-14. Investigates cinematic qualities in opera and reveals why Benjamin Britten's operas lend themselves to TV and film interpretations. Benjamin Britten's 1954 opera *The Turn of the Screw*, based on Henry James's ghost story, has been described by many critics and commentators as cinematic. Along with *Peter Grimes*, *The Turn of the Screw* is one of the most frequently televised or filmed of Britten's operas. Some of these productions have used location footage and/or studio work, and others are based on theatrical settings. This book explores the notion of cinematic opera in the context of *The Turn of the Screw* and filmed opera in general, and questions what inherent cinematic qualities exist in the work which make it particularly conducive for screen interpretation, an aspect of Britten's compositional style which has rarely been examined in detail before. Contrary to the prevailing narrative around Britten's disdain for cinema and television, the composer engaged with film as both a cinemagoer and film music composer early in his career, and these experiences

informed his compositional and dramatic choices Archival research reveals clues to the composer's adaptation process By tracing the progress from Henry James's original novella to operatic stage and screen production via the development of Myfanwy Piper's libretto and Britten's score the journey of adaptation is discussed in detail A key part of the book looks at the subsequent interpretation of the opera on screen Case studies evaluate eight directors' interpretations of the opera ranging from 1959 up to the 2020s Included is a special study of Peter Morley's 1959 ITV version which had previously been thought lost This reveals the roots of Britten's subsequent engagement with screen media culminating in his television opera *Owen Wingrave* The book also briefly explores the influence of cinema on stage productions of the opera which have not been filmed

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

Imogen Holst Christopher Grogan, 2010 Extensively revised with new material the book also includes a study of Imogen Hoist's music and a chronological list of her works revealing her as a composer of tremendous talent whose music deserves to be much more familiar

Britten's Donne, Hardy and Blake Songs Gordon Cameron Sly, 2023 Discussions of the poems that form Benjamin Britten's John Donne, Thomas Hardy and William Blake solo song cycles have focused almost exclusively on qualities of individual texts Here Gordon Sly presents a first analytical study that looks at these cycles overarching designs By questioning when a group of songs ought to be understood not merely as a collection but as a cycle Sly shows that Britten's personal selection and arrangement is indispensable to understanding these cycles extra-musical communication The Holy Sonnets of John Donne, Winter Words poems by Hardy and Songs and Proverbs of William Blake composed in 1945, 1953 and 1965 respectively each represent a philosophical exploration The terrains set out by the three poets are distinct but also engage one another in important and unexpected ways Their cyclic architectures are expressed not only in their poetic arrangement but in their musical settings Key relationships and motive remain central for Britten Keys convey a network of interconnections create groupings of songs and establish levels of tonal affinity or distance Motive often intervals that can fit into any melodic, harmonic or rhythmic context is used to create aural affinities between or among individual songs This book

also offers a broader narrative revealing Britten's evolving philosophical convictions in post war Britain While it may not be the case that Britten intended any broader philosophical comment the works together outline the cold and brittle state that emerges from loss and aligns with their composer's increasingly stark outlook on humanity Page 4 of cover **"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

Beyond Britten Peter Wiegold, Ghislaine Kenyon, 2015 With his Aspen award lecture 1964 Benjamin Britten expressed a unique commitment to community and place This book revisits this seminal lecture but then uses it as a starting point of reflection inviting leading composers producers and writers to consider the role of the composer in the community in Britain in the last fifty years Colin Matthews Jonathan Reekie and John Barber reflect on Britten's aspirations as a composer and the impact of his legacy and Gillian Moore surveys the ideals of composers since the 1960s Eugene Skeef and Tommy Pearson discuss the influence of the London Sinfonietta while Katie Tearle reviews the tradition of community opera at Glyndebourne Nigel Osborne and Judith Webster explore the role of music as therapy and James Redwood Amoret Abis Sean Gregory and Douglas Mitchell look at music in the classroom and creative workshops John Sloboda Detta Danford and Natasha Zielazinski discuss collaboration in music making and ways of facilitating exchanges between the composer and the audience while Christopher Fox and Howard Skempton examine the role of modernism and the use of other radical techniques to stimulate new dialogues between composer and community Peter Wiegold and Amoret Abis interview Sir Harrison Birtwistle John Woolrich and Phillip Cashian and Wiegold discusses his formative experiences in encountering music making in other cultures All of these approaches to the role and identity of the composer throw a different light on how we address the composer and the community the varied sometimes contradictory motivations of composers the role of music in enhancing lives the concept of outreach and the different ways this is pursued and finally the meaning of community Underpinning each are genuine questions about the relationship of arts to society This book will appeal not only to composers performers and practitioners of contemporary music but to anyone interested in the changes in twentieth century music practice music in education and the role of music and the arts in the wider community and society PETER WIEGOLD is a composer conductor and the director of Club In gales and the Institute of Composing He is a Research Professor of Music at Brunel University and

also director of the Brunel Institute for Contemporary Middle Eastern Music BICMEM GHISLAINE KENYON is an author freelance arts education consultant and curator **Notes** Music Library Association,2000 **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 February House Sherill Tippins,2016-07-26 An irresistible account of a little known literary salon and creative commune in 1940s Brooklyn The Washington Post Book World A San Francisco Chronicle Best Book of the Year February House is the true story of an extraordinary experiment in communal living one involving young but already iconic writers and America's best known burlesque performer in a house at 7 Middagh Street in Brooklyn It was a fevered yearlong party fueled by the appetites of youth and a shared sense of urgency to take action as artists in the months before the country entered World War II In spite of the sheer intensity of life at 7 Middagh the house was for its residents a creative crucible Carson McCullers's two masterpieces The Member of the Wedding and The Ballad of the Sad Cafe were born bibulously in Brooklyn Gypsy Rose Lee workmanlike by day party girl by night wrote her book The G String Murders in her Middagh Street bedroom W H Auden who along with Benjamin Britten was being excoriated back in England for absenting himself from the war presided over the house like a peevish auntie collecting rent money and dispensing romantic advice And yet all the while he was composing some of the most important work of his career Enlivened by primary sources and an unforgettable story this tale of daily life at the most fertile and improbable live in salon of the twentieth century comes from the acclaimed author of Inside the Dream Palace The Life and Times of New York's Legendary Chelsea Hotel Brimming with information The personalities she depicts are indelibly drawn Los Angeles Times Book Review Magnificent Not to mention funny and raunchy The Seattle Times

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