

B Britten Hymn To St Cecilia

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

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A comprehensive Companion to Britten's music and life.

This title presents a discography of Benjamin Britten.

Critical essays and studies reflecting the latest thinking on two major figures in 20c music.

Documenting the growth and development of the modern concert harp, this work is the largest and most complete compilation of biographies of harpists.

A detailed synopsis guides the reader through the musical and dramatic action of the opera, Billy Budd.

With charm, humour and a generous smattering of musical history, cellist Ian Hampton takes readers into the cello section of the London Symphony Orchestra, performing The Rite of Spring under the baton of Pierre Monteux; into a ubiquitous Bombardier snow-machine tracking across the Arctic, late for a concert with members of the CBC Radio Orchestra; to a basement party where Ian plays Schubert with Stradivarius-wielding cellist Jacqueline du Pré; and on to the stage at Wigmore Hall in London, premiering the works of innovative Canadian composers with the Purcell String Quartet. Structured as if it were a concert, Jan in 35 Pieces revolves around thirty-five compositions that have influenced the course of Ian's long career. Jan in 35 Pieces is more than a memoir—it is an extravaganza of music history in which Hampton offers smart, playful glimpses into the world of a professional musician.

Benjamin Britten was a great reader of poetry, and poetry profoundly affected his musical genius and style of composition. All of the 360 poems Britten set to music are included in this book. This work constitutes the largest and most comprehensive research guide ever published about Benjamin Britten. Entries survey the most significant published materials relating to the composer, including bibliographies, catalogs, letters and documents, conference reports, biographies, and studies of Britten's music.

This book is a source of first-hand information on Britten's final operatic achievement.

(BH Large Choral). for unaccompanied SSATB with SSATB solos also version for solo voices Text: W.H.Auden Publisher: Boosey & Hawkes Difficulty level: 4 This work had a long gestation as Britten had problems finding a suitable text. Auden was eventually asked and produced the poem in 1940. Britten's setting was immediately recognised as a major addition to the choral repertory and has since become one of his most enduringly popular choral works. It is a nice coincidence that Britten was born on St. Cecilia's day (22 November). Cecilia is, of course, the Patron Saint of musicians who is supposed to have sung praises to God as she was being martyred. The story of her manner of death makes gruesome reading and the act of singing in extremis something of a miracle! Britten responds to Auden's extraordinary imagery with relish. The poem's division into three 'movements' gives Britten his musical structure, and the provision of a refrain ('Blessed Cecilia, appear in visions to all musicians, appear and inspire...') gives a point of reference marking the end of each section, and of the work. The three 'movements' are completely different from each other. This is a challenging work which should not be undertaken lightly. It needs sympathetic and careful preparation, understanding of the words, a readiness to accept the issues raised by the speed of the 'scherzo' movement and an ability to maintain pitch over this time-scale so that the very low notes at the end of the work are not made even lower through a general flattening. Having said all this, it is perfectly approachable by an amateur choir of reasonable attainment providing that enough rehearsal time is allowed for its preparation. The choir also needs to be able to field five confident soloists. Short as the solos are (except for the first soprano one which is more extended and different from the subsequent ones) they present issues which can test a less-confident singer. The hard work is always worth it as a successful performance of this work is rewarding and memorable. Duration: 11 minutes Paul Spicer, Lichfield, 2011

This is an annotated bibliography to books, recordings, videos, and websites on choral music. This book will serve as an excellent tool for librarians, researchers, and scholars in sorting through the massive amount of new material that has appeared since publication of the previous edition.

Benjamin Britten was a great reader of poetry: it affected his musical genius and style of composition. Friendships and collaborations with writers - Auden and E.M. Forster among them - left a mark. No other composer, not even Schubert or Schumann, set poems of such range and quality. All the poems Britten et are included in this unique anthology, reissued to mark the centenary of Britten's birth.

Presents the life and works of the contemporary British composer Kenneth Leighton.

Analyzes A boy was born, A hymn to the Virgin, Hymn to St. Cecilia, and Five flower songs.

Benjamin Britten's Hymn to St. Cecilia, Op. 27, A Ceremony of Carols, Op. 28, and Rejoice in the Lamb, Op. 30 An Analysis Hymn to St. Cecilia: Ssatb with Solos A Cappella Boosey & Hawkes

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.

In May 1939 Britten and Pears disembarked at Montreal at the start of their American visit, which was to be a period of intense musical activity and new personal relationships. At the same time, the relationship between Britten and Pears deepened into a partnership that was to endure for almost forty years. Their absence from England during the first years of the war led to sharp public comment and controversy, much of it documented here. On their return from America in 1942, hostility to their pacifist convictions and to their homosexuality resurfaced. Prejudice and subterfuge even affected the première of Peter Grimes in 1945, although it could not prevent the opera from being an unprecedented success. The letters in this second volume from the years 1939 to 1945 are among the most fascinating of the correspondence, and - supplemented by the editors' detailed commentary and by exhaustive contemporary documentation - offer a unique insight into American history, politics and culture during the Second World War.

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