

## Benjamin Britten Boosey Hawkes

Britten's A Midsummer Night's Dream  
 Boosey & Hawkes Opera Anthology - Baritone/Bass  
 Boosey & Hawkes Opera Anthology - Tenor  
 The rite of spring  
 On Mahler and Britten  
 Benjamin Britten's Poets  
 Letters from a Life  
 Benjamin Britten  
 Boosey & Hawkes, the Publishing Story  
 Letters from a Life Vol 1: 1923-39  
 Benjamin Britten  
 Britten's Gloriana  
 Six Metamorphoses After Ovid, Op. 49  
 The Young Person's Guide to the Orchestra  
 65 Songs  
 Benjamin Britten  
 Benjamin Britten  
 Elizabeth and Essex  
 Boosey & Hawkes Opera Anthology - Soprano  
 Three two-part songs  
 Benjamin Britten  
 Letters from a Life: 1946-1951  
 Britten: War Requiem  
 Letters from a Life Volume 3 (1946-1951)  
 The Wedding Collection  
 Journeying Boy  
 Benjamin Britten  
 Benjamin Britten Studies  
 Selling Britten  
 The Crimson Petal and the White  
 Folksong Arrangements: Ca' the yowes  
 A Midsummer Night's Dream. An opera in three acts, adapted ... by Benjamin Britten and Peter Pears, etc  
 Exploring Twentieth-Century Music  
 Two insect pieces  
 Six Duets [for] High and Low Voices  
 Young Person's Guide to the Orchestra (Hps)  
 The Making of Peter Grimes  
 Benjamin Britten; a Complete Catalogue of His Published Works  
 Benjamin Britten  
 Friday Afternoons : Op. 7

*Benjamin Britten Boosey Hawkes*

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*Britten's A Midsummer Night's Dream* Cambridge University Press

This volume is based on a selection of papers presented during a study course devoted to Gloriana held at the Britten-Pears School for Advanced Musical Studies in 1991. Glorianahas been a source of controversy since its premire as part of the Coronation celebrations in 1953. It was planned as a national opera of broad appeal by its authors, Benjamin Britten and William Plomer, but, despite wide coverage in the media, the opera failed to establish itself in the repertoire until a new production in 1966 revealed it to be a powerful and stageworthy work. In recent years it has attracted an increasing amount of scholarly attention. This volume offers essays by ROBERT HEWISON, PHILIP REED, ANTONIA MALLOY, DONALD MITCHELL and PETER EVANS which explore the opera's cultural background, the early stages of its creative evolution, the first critical responses, and various aspects of the work itself: these are supplemented by a list of source materials for the opera and the works derived from it, and an extensive bibliography.

**Boosey & Hawkes Opera Anthology - Baritone/Bass** Boydell Press

(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

**Boosey & Hawkes Opera Anthology - Tenor** Faber & Faber

Letters by the British composer to his friends, family, and colleagues document his life from school days to the end of World War II.

**The rite of spring** Macmillan

Volume One of these remarkable letters and diaries opens with a letter from Britten aged nine to his formidable mother, Edith. Music is already at the centre of his life, and it accompanies him through prep and public school and then to London to the Royal College of Music, where the phenomenally gifted but inexperienced young composer is plunged into metropolitan life and makes influential new friends, among them W. H. Auden and Christopher Isherwood. This was a time of prodigious musical creativity, a growing awareness of his sexuality, and the dawning of his political convictions. Most importantly, during this period Britten met Peter Pears and established the musical and personal relationship that was to last a lifetime. Volume One comes to a close in May 1939, when Britten, accompanied by Pears, departs for North America. The letters and diaries in this illuminating first volume and its successor are supplemented by the editors' detailed commentary and by exhaustive contemporary documentation. Together they constitute a comprehensive portrait not only of the composer but of an age.

*On Mahler and Britten* Canongate Books

(Boosey & Hawkes Scores/Books). A rare inside look at the evolution of the world's leading classical publisher and how it works with composers to shape music history. Rather than wage a price war, Leslie Boosey and Ralph Hawkes decided to merge their rival businesses in 1930. Signing Bartok and Strauss and investing in talented young composers like Britten and Copland, the company fully came of age with the acquisition of masterpieces by Stravinsky, Rachmaninoff, and Prokofiev. The 1980s saw a new flowering, with impressive signings in America and Europe, but not without internal struggles. Distinguished journalist and broadcaster Helen Wallace vividly charts the company's progress through boom years and unexpected financial threats, and reveals how artistic foresight has been balanced with commercial reality. "A surprisingly gripping narrative. For those who wonder what really goes on in music publishing, it offers a fascinating read." BBC Music Magazine

*Benjamin Britten's Poets* Faber & Faber

'... frequently fascinating book.' -Times Higher Education Supplement 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.

**Letters from a Life** Cambridge University Press

(Boosey & Hawkes Chamber Music). Composed in 1951. The six metamorphoses include: I. Pan \* II. Phaeton \* III. Niobe \* IV. Bacchus \* V. Narcissus \* VI. Arethusa. Duration: c. 12 minutes

*Benjamin Britten* London : The Company

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.

**Boosey & Hawkes, the Publishing Story** Bloomsbury Publishing USA

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

**Letters from a Life Vol 1: 1923-39** Courier Corporation

In this wide-ranging book, Arnold Whittall considers a group of important composers of the twentieth century, including Debussy, Webern, Schoenberg, Stravinsky, Bartók, Janáček, Britten, Carter, Birtwistle, Andriessen and Adams. He moves skilfully between the cultural and the technical, the general and the particular, to explore the various contexts and critical perspectives which illuminate certain works by these composers. Considering the extent to which place and nationality contribute to the definition of musical character, he investigates the relevance of such images as mirroring and symmetry, the function of genre and the way types of identity may be suggested by such labels as classical, modernist, secular, sacred radical, traditional. These categories are considered as flexible and interactive and they generate a wide-ranging series of narratives delineating some of the most fundamental forces which affected composers and their works within the complex and challenging world of the twentieth century.

*Benjamin Britten* Faber & Faber

The opinions of many critics are cited: they usually shed favorable light on Britten's "remaking." The reader is free and encouraged to indulge in the pleasure of arriving at an independent judgment.

*Britten's Gloriana* Boydell & Brewer

Yearning to escape her life of prostitution in 1870s London, Sugar finds her fate entangled in the complicated family life of patron William, an egotistical perfume magnate.

**Six Metamorphoses After Ovid, Op. 49** Vocal Library

(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. The baritone/bass volume also includes nine arias for bass or bass-baritone. CONTENTS FOR BARITONE: John Adams: DOCTOR ATOMIC: Batter my heart \* A FLOWERING TREE: Storyteller's Aria \* NIXON IN CHINA: News has a kind of mystery \* Mister Premier \* Dominick Argento: THE ASPERN PAPERS: What a yielding nature she has \* CASANOVA'S HOMECOMING: You have already heard one sermon tonight \* MISS HAVISHAM'S FIRE: If in the years to come \* A WATER BIRD

TALK: The Lecturer (Theme) \* Leonard Bernstein: MASS: A Simple Song \* Benjamin Britten: ALBERT HERRING: The Vicar's Aria (Virtue, says Holy Writ) \* Tickling a trout \* Churchyard's agog with a crowd of folk \* BILLY BUDD: Billy Budd, king of the birds! \* Billy's Farewell (Look! Through the port comes the moonshine astray!) \* GLORIANA: Cecil's Report Cecil's Song of Government \* A MIDSUMMER NIGHT'S DREAM O Helen, goddess \* THE RAPE OF LUCRETIA: Lucretia! I'm sick of that name! Tarquinius's Aria (Within this frail crucible of light) \* Carlisle Floyd: OF MICE AND MEN: George's Aria (You bet it's gonna be diff'rent) \* WILLIE STARK: We all come out of the earth \* John Gay, realized by Benjamin Britten: THE BEGGAR'S OPERA: Thus Gamesters united in friendship \* Sergei Rachmaninoff: ALEKO: Aleko's Cavatina \* FRANCESCA DA RIMINI: Lanceotto's Aria \* Ned Rorem: OUR TOWN: When I got married \* Richard Strauss: ARABELLA: Nimmst einen Fiaker \* Sie gibst mir keinen Blick \* ARIADNE AUF NAXOS: Lieben, Hassen, Hoffen, Zagen \* Igor Stravinsky: THE RAKE'S PROGRESS: Come, master \* I burn! I freeze! CONTENTS FOR BASS-BARITONE AND BASS: John Adams: DOCTOR ATOMIC: Teller's Aria \* Dominick Argento: THE SHOEMAKERS' HOLIDAY: Simon's Aria \* Leonard Bernstein: TROUBLE IN TAHITI: There's a Law \* Benjamin Britten: BILLY BUDD: Claggart's Aria \* GLORIANA: Raleigh's Song \* A MIDSUMMER NIGHT'S DREAM: Bottom's Dream \* Carlisle Floyd: COLD SASSY TREE: I've known I loved you \* SUSANNAH: Hear me, O Lord \* I'm a lonely man, Susannah

**The Young Person's Guide to the Orchestra** Boydell & Brewer

(Vocal Collection). This indispensable volume is a great resource full of vast variety, useful for any singer trying to please any bride or groom. The selections are in five musical styles: classical/traditional, Broadway, standards in custom arrangements, pop/rock classics in custom arrangements, and contemporary Christian. CLASSICAL TRADITIONAL: Alleluja (Mozart) (high voice only) \* Ave Maria (Bach/Gounod) \* Ave Maria (Schubert) \* Bist du bei mir (Stozel) \* Dank sei Dir, Herr (Ochs) \* Entreat Me Not to Leave Thee (Gounod) \* Jesu, Joy of Man's Desiring (Bach) \* Let the bright Seraphim (Handel, with trumpet part) (high voice only) \* The Lord's Prayer (Malotte) \* Mein glaubiges Herz (My Heart Ever Faithful) (Bach) \* Now Thank We All Our God (arr. Walters) \* Panis Angelicus (Franck) \* Pur ti miro, pur ti godo (Monteverdi, duet from L'incoronazione di Poppea). BROADWAY: All Good Gifts (Godspell) \* All I Ask of You (duet, The Phantom of the Opera) \* And This Is My Beloved (Kismet) \* The Greatest of These (Philemon) \* More I Cannot Wish You (Guys and Dolls) \* Some Enchanted Evening (South Pacific) \* Someone like You (Jekyll & Hyde) \* Sunrise, Sunset (Fiddler on the Roof) \* Till There Was You (The Music Man) \* Unexpected Song (Song & Dance). STANDARDS: All the Way \* Fly Me to the Moon (In Other Words) \* I Could Write a Book \* Let It Be Me (Je T'appartiens) \* The Promise (I'll Never Say Goodbye) \* Starting Here, Starting Now \* Time After Time \* Walk Hand in Hand \* The Way You Look Tonight \* With a Song in My Heart. POP/ROCK CLASSICS: Annie's Song \* Endless Love \* Grow Old with Me \* Here, There and Everywhere \* I Will \* In My Life \* We've Only Just Begun \* You Are So Beautiful \* You Raise Me Up. CONTEMPORARY CHRISTIAN: How Beautiful \* I Will Be Here \* If You Could See What I See \* Love of My Life \* My Place Is with You \* Parent's Prayer (Let Go of Two) \* This Day \* This Is the Day (A Wedding Song).

*65 Songs* Boydell & Brewer Ltd

This centenary biography looks at the music, the life, and the legacy of the greatest British composer of the twentieth century, and his life partner, tenor Peter Pears.

**Benjamin Britten** Hal Leonard Corporation

With this brilliant and uncompromising work perhaps the most famous musical work of the twentieth century Stravinsky changed the course of modern music forever. Discarding conventional harmonies for bizarrely dissonant chords, and uniform metrics for harshly jarring beat patterns, he created a sensational theater piece that, at the work's 1931 premier, caused the music world's most talked-about riot. "Every law of musical syntax, every canon of harmony seems to have been violated, every limit of rhythmic perversity and eccentricity of orchestration exceeded in this tumultuous cataclysm of sound," says "Grove's"; "yet with all its deliberate crudity and violence the 'Rite' is a clearly planned and perfectly controlled and coordinated piece of music [that] has long been accepted universally as a masterpiece and is in the repertory of every large symphony orchestra." Reproduced here from an authoritative edition, the score is ideal for study in the classroom, at home, or in the concert hall. This affordable, durable, and portable volume will be the edition of choice for music students and music lovers alike."

**Benjamin Britten** Hal Leonard Corporation

Benjamin Britten was a great reader of poetry and poetry profoundly affected his musical genius. Friendships and collaborations with writers - Auden and Forster among them - left their mark. No other composer of songs, not even Schubert or Schumann, set poems of such range or quality. The texts of all Britten's song settings are included in this book. They range from Donne's complex Holy Sonnets to the deceptive simplicity of Blake's Oh rose thou art sick. They include anonymous ballads, modern work and poems in other languages (with translations). Full details of the source and use of each poem are given.

**Elizabeth and Essex** Carcanet Press

Provides information about the history of the orchestra since its beginnings in the seventeenth century, instruments of the orchestra, and famous composers of classical music.

**Boosey & Hawkes Opera Anthology - Soprano** Faber & Faber

These two pieces were written by Britten in 1935 for the oboist Sylvia Spencer, who had played in early performances of his Phantasy Quartet, Op. 2. The first performances of The Grasshopper and The Wasp did not take place until 1979, when they were performed by Janet Craxton and Margot Wright as part of a memorial concert for Sylvia Spencer at the Royal College Of Music, Manchester, England.

**Three two-part songs** Hal Leonard Corporation

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

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