



BRITTEN'S MUSICAL  
LANGUAGE

PHILIP BURGESS

# Brittens Musical Language

**Vicki P. Stroehner, Justin Vickers**



## **Brittens Musical Language:**

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

**Britten's Musical Language** Philip Ernst Rupprecht, 2001 Focusing on the performative and social basis of language rather than on traditional notions of textual expression in vocal music Philip Rupprecht pursues 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 Jacket

**Ideology in Britten's Operas** J. P. E. Harper-Scott, 2018-09-06 This thematic examination of Britten's operas focuses on the way that ideology is presented on stage To watch or listen is to engage with a vivid artistic testament to the ideological world of mid twentieth century Britain But it is more than that too because in many ways Britten's operas continue to proffer a diagnosis of certain unresolved problems in our own time Only rarely as in Peter Grimes which shows the violence inherent in all forms of social and psychological identification does Britten unmistakably call into question fundamental precepts of his contemporary ideology This has not however prevented some writers from romanticizing Britten as a quiet revolutionary This book argues in contrast that his operas and some interpretations of them have obscured a greater social and philosophical complicity that it is timely if at the same time uncomfortable for his early twenty first century audiences to address

Benjamin Britten Studies Vicki P. Stroehrer, Justin Vickers, 2017 The shock of exile Paul Kildea Britten Paul Bunyan and American ness Vicki P Stroehrer 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 Stroehrer and Justin Vickers

Storytelling in Opera and Musical Theater Nina Penner, 2020-10-06 Storytelling in Opera and Musical Theater is the first systematic exploration of how sung forms of drama tell stories Through examples from opera's origins to contemporary musicals Nina Penner examines the roles of character narrators and how

they differ from those in literary and cinematic works how music can orient spectators to characters points of view how being privy to characters inner thoughts and feelings may evoke feelings of sympathy or empathy and how performers choices affect not only who is telling the story but what story is being told Unique about Penner s approach is her engagement with current work in analytic philosophy Her study reveals not only the resources this philosophical tradition can bring to musicology but those which musicology can bring to philosophy challenging and refining accounts of narrative point of view and the work performance relationship within both disciplines She also considers practical problems singers and directors confront on a daily basis such as what to do about Wagner s Jewish caricatures and the racism of Orientalist operas More generally Penner reflects on how centuries old works remain meaningful to contemporary audiences and have the power to attract new more diverse audiences to opera and musical theater By exploring how practitioners past and present have addressed these issues *Storytelling in Opera and Musical Theater* offers suggestions for how opera and musical theater can continue to entertain and enrich the lives of 21st century audiences

**Music, Society, Agency** Nancy November,2024-02-20 Musicologists have increasingly taken a wide angled lens on the study of music in society to explore how it can be intertwined with issues of politics gender religion race psychology memory and space Recent studies of music in connection with society take in a variety of musical phenomena from diverse periods and genres medieval classical opera rock etc This ten chapter book not only asks how music and society are and have been intertwined and mutually influential but it also examines the agents behind these connections who determines musical cultures in society Which social groups are represented in particular musical contexts Which social groups are silenced or less well represented in music s histories and why

**The Musico-dramatic Techniques of Benjamin Britten** Genevieve White McGiffert,1984 [Text-music Relationships in Benjamin Britten's Serenade for Tenor, Horn, and Strings](#) Stephen Oosting,1986 **A Theory of Musical Narrative** Byron Almén,2008-11-26 Byron Almén proposes an original synthesis of approaches to musical narrative from literary criticism semiotics historiography musicology and music theory resulting in a significant critical reorientation of the field This volume includes an extensive survey of traditional approaches to musical narrative illustrated by a wide variety of musical examples that highlight the range and applicability of the theoretical apparatus Almén provides a careful delineation of the essential elements and preconditions of musical narrative organization an eclectic analytical model applicable to a wide range of musical styles and repertoires a classification scheme of narrative types and subtypes reflecting conceptually distinct narrative strategies a wide array of interpretive categories and a sensitivity to the dependence of narrative interpretation on the cultural milieu of the work its various audiences and the analyst *A Theory of Musical Narrative* provides both an excellent introduction to an increasingly important conceptual domain and a complex reassessment of its possibilities and characteristics

*Rethinking Britten* Philip Ernst Rupprecht,2013 This study explores a significant portion of Benjamin Britten s extensive oeuvre across a range of genres including opera song cycle and concert music Informed by earlier

writings on the composer's professional career and private life the book also uncovers many fresh lines of inquiry from the Lord Chamberlain's last minute censorship of the Rape of Lucretia libretto to psychoanalytic understandings of Britten's staging of gender roles from the composer's delight in schoolboy humour to his operatic revival of Purcellian dance rhythms from his creative responses to Cold War era internationalism to his dealings with BBC Television *Theory and Practice*, 2003 **With Such Friends ... ; Echoes Truer Far : Benjamin Britten's Folksong Arrangements as Analytical Guides** Thomas C. Schnauber, 2004 **The Monthly Musical Record**, 1942 Includes music Language, 2001

Proceedings of the annual meeting of the Society in v 1 11 1925 34 After 1934 they appear in Its Bulletin **Benjamin Britten's Sacred Music for Choir and Organ** Robert M. Campbell, 1985 **Rethinking Britten** Philip Rupprecht, 2013-07-30 Rethinking Britten offers a fresh portrait of one of the most widely performed composers of the 20th century In twelve essays a diverse group of contributors both established authorities and leading younger voices explore a significant portion of Benjamin Britten's extensive oeuvre across a range of genres including opera song cycle and concert music Well informed by earlier writings on the composer's professional career and private life Rethinking Britten also uncovers many fresh lines of inquiry from the Lord Chamberlain's last minute censorship of the Rape of Lucretia libretto to psychoanalytic understandings of Britten's staging of gender roles from the composer's delight in schoolboy humor to his operatic revival of Purcellian dance rhythms from his creative responses to Cold War era internationalism to his dealings with BBC Television Each essay blends awareness of overarching contexts with insights into particular expressive achievements Balancing biographical archival and analytic commentary with cultural and historical criticism Rethinking Britten broadens the interpretive context surrounding all phases of Britten's career and is essential reading for scholars and fans alike *Redefining Musical Identities* Rokus de Groot, Albert van der Schoot, 2007 Collection of essays about music and music theory The first section tackles the themes of modernism and stylistic development This is followed by a section that focuses on music as a social and spiritual happening sacred music the concert hall as spiritual centre of a community and programming in a multi cultural context The book concludes with several essays about regional traditions and innovation of the musical tradition oriental identities in Western music and music from the outskirts of Europe the case of Serbia The International Cyclopedia of Music and Musicians Oscar Thompson, Bruce Bohle, 1985 Since its publication in 1938 this encyclopedia has been recognized as the outstanding single volume book in scope depth and detail It is widely considered to be the major encyclopedia of musical knowledge In each subsequent edition over the years existing topics were brought up to date and new topics were introduced The changes in this 11th edition both revision and extension are contained in an addenda at the rear of the volume This section is the chronicle of approximately 10 years 1975 1985 the period separating the 11th edition from the previous one Much of the material in this new Addenda section deals with topics entirely new to the Cyclopedia such as persons places organizations and compositional styles among others International in scope this is the

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## **Table of Contents Brittens Musical Language**

1. Understanding the eBook Brittens Musical Language
  - The Rise of Digital Reading Brittens Musical Language
  - Advantages of eBooks Over Traditional Books
2. Identifying Brittens Musical Language
  - 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 Brittens Musical Language
  - User-Friendly Interface
4. Exploring eBook Recommendations from Brittens Musical Language
  - Personalized Recommendations
  - Brittens Musical Language User Reviews and Ratings
  - Brittens Musical Language and Bestseller Lists
5. Accessing Brittens Musical Language Free and Paid eBooks
  - Brittens Musical Language Public Domain eBooks
  - Brittens Musical Language eBook Subscription Services

- Brittens Musical Language Budget-Friendly Options
- 6. Navigating Brittens Musical Language eBook Formats
  - ePub, PDF, MOBI, and More
  - Brittens Musical Language Compatibility with Devices
  - Brittens Musical Language Enhanced eBook Features
- 7. Enhancing Your Reading Experience
  - Adjustable Fonts and Text Sizes of Brittens Musical Language
  - Highlighting and Note-Taking Brittens Musical Language
  - Interactive Elements Brittens Musical Language
- 8. Staying Engaged with Brittens Musical Language
  - Joining Online Reading Communities
  - Participating in Virtual Book Clubs
  - Following Authors and Publishers Brittens Musical Language
- 9. Balancing eBooks and Physical Books Brittens Musical Language
  - Benefits of a Digital Library
  - Creating a Diverse Reading Collection Brittens Musical Language
- 10. Overcoming Reading Challenges
  - Dealing with Digital Eye Strain
  - Minimizing Distractions
  - Managing Screen Time
- 11. Cultivating a Reading Routine Brittens Musical Language
  - Setting Reading Goals Brittens Musical Language
  - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Brittens Musical Language
  - Fact-Checking eBook Content of Brittens Musical Language
  - 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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