

the turn of the screw vocal score

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Explore the haunting melodies of 'The Turn of the Screw' with this complete vocal score. Essential for performers, this Benjamin Britten opera, a masterpiece of 20th-century ghost opera, offers a rich and challenging musical experience.

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Benjamin Britten: The Turn of the Screw

This book is designed to introduce the non-specialist music lover to Britten's opera, *The Turn of the Screw*. The opening chapters by Vivien Jones and Patricia Howard deal with the literary source of the opera (Oames's novella), the structure of the libretto, and the technique by which a short story was transformed into an opera. The central chapter, on the musical style and structures of the opera, includes an account of the composition process deduced from early sketches of the work by John Evans, an analysis of the unique form of the opera with a more detailed examination of the last scene by Patricia Howard, and an account of the significance and effect of the orchestration by Christopher Palmer. Finally, Patricia Howard traces the stage history of the work, from its initial reception in Venice in 1954, through some seminal reinterpretations in the 1960s to its present established position in the repertoire. The book is generously illustrated and there is also a bibliography and discography.

Catalog of Copyright Entries

This paperback edition is updated to include new insights into Holst's life and work resulting from the discovery of important unseen archival materials.

Imogen Holst

This book provides a musicological investigation into operas that include children. Just over 100 works have been selected here for an in-depth discussion of the composer, the children, and the productions, and around 250 relevant works from around the world are also referenced. Four composers to have most significantly proliferated the medium are discussed in even greater detail: César Cui, Benjamin Britten, Gian Carlo Menotti, and Peter Maxwell Davies. Since opera began, it has been inextricably linked to society, by reflecting and shaping our culture through music and narrative, and, as a result, children have been involved. Despite the contribution they played, for several centuries, their importance was overlooked. By tracing the development of children's participation in opera, this book uncovers the changing attitudes of composers towards them, and how this was reflected in the wider society. From the early productions of the seventeenth century, to those of the twenty-first century,

the operatic children's role has undergone a fundamental change. It almost seems that contemporary composers of operas view the inclusion of children in some way as ubiquitous. The rise of the children's opera chorus and the explosion of children's-only productions attest to the changing view of the value they can bring to the art. Some of the children to have characterised these roles are discussed in this book in order to redress the disproportionate lack of acknowledgement they often received for their performances.

Dictionary Catalog of the Music Collection

Lists 7,000 recordings and 3,000 printed scores coded for different levels of collecting.

Children in Opera

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

A Basic Music Library

This volume is dedicated to the musico-literary oeuvre of Walter Bernhart, professor of English literature at Karl-Franzens-Universität Graz/Austria and pioneer in the field of intermedial relations between literature and other arts and media. The volume is of relevance to literary scholars and musicologists but also to all those with an interest in intermediality studies in general and in the relations between literature and music in particular.

Letters from a Life

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.

Essays on Literature and Music (1985 – 2013) by Walter Bernhart

Queer Opera explores narratives and music of selected operas to argue that composers have turned to opera to underscore lived queer experiences and that they have served as agents for change.

A Basic Music Library

In February 1995 Donald Mitchell, the foremost authority on the life and works of Gustav Mahler and Benjamin Britten, celebrated his seventieth birthday. To mark this event, the present Festschrift has been compiled under the editorship of Philip Reed. Distinguished composers, scholars, colleagues and friends from around the world have written on aspects of the two composers closest to Mitchell's heart - Mahler and Britten - to produce a volume which not only reflects some of the latest thinking on this pair of remarkable figures in the music of our century, but which also pays full tribute to the impact of Mitchell's own work on these composers over the last fifty years. The volume includes the fullest bibliography of Mitchell's writings yet compiled.

Benjamin Britten. The turn of the screw

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. *Gloriana* has been a source of controversy since its premiere 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.

Opera News

Musical understanding has evolved dramatically in recent years, principally through a heightened appreciation of musical meaning in its social, cultural, and philosophical dimensions. This collection of essays by leading scholars addresses an aspect of meaning that has not yet received its due: the relation of meaning in this broad humanistic sense to the shaping of fundamental values. The volume examines the open and active circle between the values and valuations placed on music by both individuals and societies, and the discovery, through music, of what and how to value. With a combination of cultural criticism and close readings of musical works, the contributors demonstrate repeatedly that to make music is also to make value, in every sense. They give particular attention to values that have historically enabled music to assume a formative role in human societies: to foster practices of contemplation, fantasy, and irony; to explore sexuality, subjectivity, and the uncanny; and to articulate longings for unity with nature and for moral certainty. Each essay in the collection shows, in its own way, how music may provoke transformative reflection in its listeners and thus help guide humanity to its own essential embodiment in the world. The range of topics is broad and developed with an eye both to the historical specificity of values and to the variety of their possible incarnations. The music is both canonical and noncanonical, old and new. Although all of it is "classical," the contributors' treatment of it yields conclusions that apply well beyond the classical sphere. The composers discussed include Gabrieli, Monteverdi, Haydn, Beethoven, Mendelssohn, Brahms, Wagner, Puccini, Hindemith, Schreker, and Henze. Anyone interested in music as it is studied today will find this volume essential reading.

Storytelling in Opera and Musical Theater

Benjamin Britten was arguably the greatest English composer of his time. His music crossed boundaries of genre and form to include opera, ballet, orchestral and chamber music, and film and incidental music. The result of twenty years of research, *Benjamin Britten* provides up-to-date and comprehensive details about Britten's life and music, including works, performances, and recordings--an effort never before undertaken. Certain to be of use to any scholar of British music or 20th century composition, this reference work is an invaluable addition to the literature on this important artist. Following a brief biography of the subject, author Stewart Craggs provides a complete list of works and performances, arranged by genre; a discography, and an annotated bibliography. Rounding out the volume are two lists of compositions, one arranged alphabetically and the other chronologically, and a general index.

Queer Opera

A multi-volume set giving detailed information on every aspect of opera - over 100,000 entries. Improves on Steiger's *Opernlexikon* by including two additional data-categories for each work (language of text and literary sources) and by covering composers who have appeared since the end-date of Steiger's work (1934).

The Catalogue of Printed Music in the British Library to 1980

The record of each copyright registration listed in the Catalog includes a description of the work copyrighted and data relating to the copyright claim (the name of the copyright claimant as given in the application for registration, the copyright date, the copyright registration number, etc.).

On Mahler and Britten

A cumulative list of works represented by Library of Congress printed cards.

Britten's Gloriana

November 2013 marks the centenary of the birth of Benjamin Britten. Here is an outstanding collection of essays to mark the event.

Musical Meaning and Human Values

Singing in Signs: New Semiotic Explorations of Opera offers a bold and refreshing assessment of the state of opera study as seen through the lens of semiotics. At its core, the volume responds to Carolyn Abbate and Roger Parker's *Analyzing Opera*, utilizing a semiotic framework to embrace opera on its own terms and engage all of its constituent elements in interpretation. Chapters in this collection resurrect the larger sense of serious operatic study as a multi-faceted, interpretive discipline, no longer in isolation. Contributors pay particular attention to the musical, dramatic, cultural, and performative in opera and how these modes can create an intertext that informs interpretation. Combining traditional and emerging methodologies, *Singing in Signs* engages composer-constructed and work-specific music-semiotic systems, broader socio-cultural music codes, and narrative strategies, with implications for performance and staging practices today.

The Musical Times

"This book contrasts the buoyant initial intentions of television's policy makers and creative advisers with the subsequent inability (for various reasons) to deliver as intended. The decline in the relationship between television and its commissioned operas is charted through three case studies: Menotti's *Amahl and the Night Visitors* (NBC), Britten's *Owen Wingrave* (BBC), and Gerald Barry's *The Triumph of Beauty and Deceit* (Channel 4) - the first a live broadcast, the second a video recording, and the third a filmed opera made for television."--Jacket.

Benjamin Britten

Opera and the Novel: The Case of Henry James offers the first full-length study of the theory and practice of the adaptation of fiction into opera: the transference of a work from one medium to another – metaphrasis – is its point of departure. Starting with a survey of the current thinking regarding the nexus between words and music with specific reference to operatic adaptation of existing literary works, it traces the four-hundred-year history of opera, demonstrating that the novel has become increasingly attractive to librettists and composers as an operatic source. As the resources of modern music theatre have increased in sophistication, so too have the possibilities for an expanded engagement with complex fictional works. The intricate relationship between fictional and musical narrative is examined: the proposition that the orchestra assumes much of the function of the narrator in fiction is explored. The second section is a detailed examination of eight operatic works based on Henry James's fiction. It is opera's unique capability to present the intense emotional and psychological situations central to James's fiction as well as the ability to engage with his synthesis of melodrama and psychological ambiguity which makes James's work peculiarly amenable to operatic adaptation. Composers who have used James as a source include Douglas Moore, Benjamin Britten, Thomas Pasatieri, Donald Hollier, Thea Musgrave, Philip Hagemann and Dominick Argento. The operas discussed represent a contemporary critical and often self-conscious engagement with the art form itself as well as illustrating current adaptive strategies, and suggest ways in which new operatic paths may be forged. This volume is of relevance to students and scholars of English literature and opera as well as readers who take an interest in intermedial research and the question of adaptation in general.

Printed Opera Scores in American Libraries

A cantata in fifteen movements by Ian Assersohn. For two soloists, SATB choir with optional upper voice and lower voice children's choirs, and small orchestra. The piece lasts about 70 minutes. Commissioned by Leatherhead Choral Society and Epsom Male Voice Choir to mark the centenary of the Battle Of The Somme and first performed in November 2016.

Operatic Music as a Theatrical Convention

Choral Monuments provides extensive material about eleven epoch-making choral masterworks that span the history of Western culture. Included are: *Missa Pange lingua* (Josquin Desprez); *Missa Papae*

Marcelli (G. P. da Palestrina); B Minor Mass (J. S. Bach); Messiah (G. F. Handel); The Creation (Joseph Haydn); Symphony #9 (Ludwig van Beethoven); St. Paul (Felix Mendelssohn); Ein deutsches Requiem (Johannes Brahms); Messa da Requiem (Giuseppe Verdi); Mass (Igor Stravinsky); and War Requiem (Benjamin Britten). The works are presented in separate chapters, with each chapter divided into three basic sections-history, analysis, and performance practice. Discussions of history are focused on relevancies-the genesis of the designated work in reference to the composer's total choral output, the work's place within the musical environment and social climate of its time, and essential features of the work that make it noteworthy. In addition, the compositional history addresses three other factors: the work's public reception and critical response, both at the time of its composition and in ensuing years; the history of score publications, detailing the various differences between editions; and the texts of the composition. The material regarding textual treatment, which often includes the complete texts of the works being discussed, concentrates on primary concerns of the text's usage; also included in the discussion are noteworthy aspects of texts separate from the music as well as biographical details of librettists and poets, if appropriate. The analysis section of each chapter outlines and describes musical forms and other types of compositional organization, including parody technique, mirror structures, and motto repetitions, as well as salient compositional characteristics that directly relate and contribute to the work's artistic stature. Numerous charts and musical examples illustrate the discussions. The discussion of performance practices includes primary source quotations about a wide range of topics, from performing forces, tempo, and phrasing of each work to specific issues such as tactus, text underlay, musica ficta, metric accentuation, and ornamentation.

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