

### Britten War Requiem Score

In this original and engaging work, author Kent Puckett looks at how British filmmakers imagined, saw, and sought to represent its war during wartime through film. The Second World War posed unique representational challenges to Britain's filmmakers. Because of its logistical enormity, the unprecedented scope of its destruction, its conceptual status as total, and the way it affected everyday life through aerial bombing, blackouts, rationing, and the demands of total mobilization, World War II created new, critical opportunities for cinematic representation. Beginning with a close and critical analysis of Britain's cultural scene, *War Pictures* examines where the historiography of war, the philosophy of violence, and aesthetics come together. Focusing on three films made in Britain during the second half of the Second World War—Michael Powell and Emeric Pressburger's *The Life and Death of Colonel Blimp* (1943), Lawrence Olivier's *Henry V* (1944), and David Lean's *Brief Encounter* (1945)—Puckett treats these movies as objects of considerable historical interest but also as works that exploit the full resources of cinematic technique to engage with the idea, experience, and political complexity of war. By examining how cinema functioned as propaganda, criticism, and a form of self-analysis, *War Pictures* reveals how British filmmakers, writers, critics, and politicians understood the nature and consequence of total war as it related to ideas about freedom and security, national character, and the daunting persistence of human

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violence. While Powell and Pressburger, Olivier, and Lean developed deeply self-conscious wartime films, their specific and strategic use of cinematic eccentricity was an aesthetic response to broader contradictions that characterized the homefront in Britain between 1939 and 1945. This stylistic eccentricity shaped British thinking about war, violence, and commitment as well as both an answer to and an expression of a more general violence. Although *War Pictures* focuses on a particularly intense moment in time, Puckett uses that particularity to make a larger argument about the pressure that war puts on aesthetic representation, past and present. Through cinema, Britain grappled with the paradoxical notion that, in order to preserve its character, it had not only to fight and to win but also to abandon exactly those old decencies, those “sporting-club rules,” that it sought also to protect.

This collection of articles presents the main contributions to the third LEST (Louvain Encounters in Systematic Theology) conference, held at the K.U.Leuven's Faculty of Theology, November 2001. Its theme, *Theology and Conversation: Towards a Relational Theology*, continues the explorations in contemporary theology as set out in the 1997 LEST I conference on *The Myriad Christ* (BETL 152) and in the 1999 LEST II conference on *Sacramental Presence in Postmodern Context* (BETL 160). In LEST III also, the plurality and diversity of theological approaches play a major role and the question is raised whether the contemporary theological endeavour in a global world contains in itself the tools to respectfully and constructively approach this diversity. The

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ideas of relation and conversation, as found in the theologies of the Trinity and of creation, as presupposed in ecclesial praxis, and as articulated in reflections that take their bearings from spiritual experience, provide a powerful means for renewed theological reflection capable of confronting plurality and diversity.

Music offers a new insight into human cognition. The musical play with sounds in time, in which we share feelings, gestures and narratives, has fascinated people from all times and cultures. The author studies this semiotic behavior in the light of research from a number of sources. Being an analytical study, the volume combines evidence from neurobiology, developmental psychology and cognitive science. It aims to bridge the gap between music as an empirical object in the world and music as lived experience. This is the semantic aspect of music: how can something like an auditory stream of structured sound evoke such a strong reaction in the listener? The book is in two parts. In the first part, the biological foundations of music and their cognitive manifestations are considered in order to establish a groundwork for speaking of music in generic, cross-cultural terms. The second part develops the semantic aspect of music as an embodied, emotively grounded and cognitively structured expression of human experience.

Nicholas Kenyon explores the enduring appeal of the classical canon at a moment when we can access all music—across time and cultures. Immersed in music for much of his life as writer, broadcaster and concert presenter, former director of the BBC Proms,

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Nicholas Kenyon has long championed an astonishingly wide range of composers and performers. Now, as we think about culture in fresh ways, Kenyon revisits the stories that make up the classical tradition and foregrounds those which are too often overlooked. This inclusive, knowledgeable, and enthusiastic guide highlights the achievements of the women and men, amateurs and professionals, who bring music to life. Taking us from pianist Myra Hess's performance in London during the Blitz, to John Adams's composition of a piece for mourners after New York's 9/11 attacks, to Italian opera singers singing from their balconies amidst the 2020 pandemic, Kenyon shows that no matter how great the crisis, music has the power to bring us together. His personal, celebratory account transforms our understanding of how classical music is made—and shows us why it is more relevant than ever.

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

Choral Scores is an anthology of music exemplifying distinctive choral repertoire by the most noteworthy composers throughout the history of Western music. A companion volume to Denis Shrock's *Choral Repertoire* (Oxford 2009), it presents works of salient importance to the development of choral music in Western culture, representing the music of the composers, eras, and movements discussed most prominently in that volume. Including 132 compositions by 124 different composers, each presented unabridged and in full score, and spanning the entirety of Western music history, from

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the medieval era through the twentieth century, and into the twenty-first, Choral Scores is the most thorough, and up-to-date collection of choral music available. Complete with an appendix offering literal translations of texts, as well as composer and genre indices, Choral Scores is an essential reference for choral scholars, teachers, and students alike.

An illuminating study of Britten's War Requiem, examining the composer's treatment of the anti-war poetry of Wilfred Owen.

To mark the 50th anniversary in 2012 of the rebuilding of Coventry Cathedral after its destruction by incendiary bombs in November 1940, this lavishly illustrated volume celebrates a unique church with a unique mission. The decision to rebuild the Cathedral was taken the morning after the bombing - not as an act of defiance, but one of faith, trust and hope for the future of the world. Reconciling People tells the story of every aspect the Cathedral's life: its architecture in war and in peace, its theology, worship and spirituality, music and the arts, its mission and ministry, its place in the life of the city, the Cathedral as a place of reconciliation, its people over the decades and its life today. Co-published with the Friends of Coventry Cathedral, this celebratory volume is a record of a how a 900-year old cathedral rose from the ashes of violent destruction to become a symbol of reconciliation and to develop a unique mission among Britain's churches.

Papers from the 2002 North American Conference of Jungian Analysts and Candidates

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These papers address the process of terror as it confronts us in international situations and in outbreaks of violence in homes and schools. The thirteen contributors, seasoned Jungian analysts and psychotherapists, have often faced the reality of undermining destructiveness in their work with clients. Here they offer their theoretical and therapeutic insights, drawing from their experience of the psyche's healing resources to identify the consciousness we need if we are to survive and reverse the contagion of hostility. This book provides an opportunity to learn what can inform the human spirit to prevail over the forces that threaten its integrity and compassion.

New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country. With award-winning writing and photography covering everything from politics and food to theater and fashion, the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself, while celebrating New York as both a place and an idea.

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

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

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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

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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.

Through studies of works by three composers, this text seeks to demonstrate that 'assimilating Jewish music' is as much a process audiences themselves engage in when they listen to Jewish music as it is something critics and musicologists do when they write about it.

The author has written what might be termed a listener's guide to the music about death. It is a descriptive rather than an analytical study, very readable, and at times eloquently expressive.

New type of commentary on Isaiah's continuing influence on language and imagery. This book features interviews with leading and upcoming British composers who use the same raw materials but produce classical music that takes very different forms. Uniquely, Andrew Palmer approaches the sometimes baffling world of contemporary music from the point of view of the inquisitive, music-loving amateur rather than the professional critic or musicologist. Readers can eavesdrop on conversations in which composers are asked a number of questions about their professional lives and practices, with the emphasis on the aesthetic sensibilities and psychological processes behind composing rather than technique. Throughout, the book seeks to explore why composers write the kind of music they write, and what they want their music to do.

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Along the way, readers are confronted with an unspoken but equally important question: if some composers are writing music that the public doesn't want to engage with, who's to blame for that? Are composers out of touch with their public, or are we too lazy to give their music the attention it deserves? ANDREW PALMER is a freelance writer and photographer. He is editor of *Composing in Words: William Alwyn on His Art* (Toccata Press, 2009), author of *Divas... In Their Own Words* (Vernon Press, 2000) and co-author of *A Voice Reborn* (Arcadia Books, 1999). Since 1998 he has been a corresponding editor of *Strings* magazine (USA). Interviewees include: Julian Anderson, Simon Bainbridge, Sally Beamish, George Benjamin, Michael Berkeley, Judith Bingham, Harrison Birtwistle, Howard Blake, Gavin Bryars, Diana Burrell, Tom Coult, Gordon Crosse, Jonathan Dove, David Dubery, Michael Finnissy, Cheryl Frances-Hoad, Alexander Goehr, Howard Goodall, Christopher Gunning, Morgan Hayes, Robin Holloway, Oliver Knussen, James MacMillan, Colin Matthews, David Matthews, Peter Maxwell Davies, John McCabe, Thea Musgrave, Roxanna Panufnik, Anthony Payne, Elis Pehkonen, Joseph Phibbs, Gabriel Prokofiev, John Rutter, Robert Saxton, John Tavener, Judith Weir, Debbie Wiseman, Christopher Wright

Coming to terms with Britten's music is no easy task. The complex, often contradictory language associated with Britten's style likely stems from his double interest in progressive composition and immediate connection with a broad, popular audience – an apparent paradox in the splintered musical culture of the 20th century – as well as

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from complicated truths in his own life, such as his love for a country that accepted neither his sexuality nor his politics. As a result, the attempt to describe his music can tell us as much about our own biases and the inadequacies of our analytic tools as it does about the music itself. Such audits of our scholarly language and strategies are vital in light of the still-murky view we have of twentieth century music. This opportunity for academic self-reflection is the reason Britten studies such as this book are so important. The essays included here challenge assumptions about musical constructs, relationships between text and music, and the influences of age, spirituality, and personal relationships on compositional technique. Part One offers nine essays originally compiled for a symposium designed to recognize the composer's unique and varied contributions to music. The authors include performers, musicologists, and music theorists, and their work will appeal to a wide diversity of readers. The topics and methodologies range from archival research and analysis of text and music to theoretical modelling using techniques such as set theory, metric theory, and prolongation. While the papers were initially conceived in isolation from one another, the collaborative focus of the symposium created opportunities for authors to expose points of intersection. This deliberate reconciliation of lines of inquiry has yielded a more balanced and unified collection of essays than typically found in a simple record of proceedings. Furthermore, the chapters presented here benefit from the wealth of Britten research produced since the 2013 centenary. Part Two provides an account of

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the symposium performances and lecture recitals that accompanied and enriched the academic presentations. The reader will encounter fully the journey taken by symposium presenters, participants, and attendees by reviewing the concerts, lecture recitals, and papers in the context of the full symposium program.

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.

This interdisciplinary volume explores, analyzes, and celebrates intermedial processes. It investigates the dynamic relations between media in contemporary artistic productions such as digitalized poetry and installations or musical scores by Walter

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Steffens and Hugh Davies; in texts like Dieter Roth's diaries, Ror Wolf's guidebooks, Charles Baudelaire's art criticism, or Lewis Carroll's Alice books; and in inherently intermedial pieces like Stéphane Mallarmé's *Un Coup de Dés* and Augusto de Campos's poetry. Through distinct and diverse methodological approaches to intermedial inquiry, the contributors probe multiple forms of interaction between media: adaptation, appropriation, transposition, transfer, recycling, grafting, recontextualization, intertextualization, transmedialization, and transcreation. In so doing, they offer perspectives which refine our understanding of the term 'medium' and demonstrate ways in which intermedial creations engage their audiences and stimulate creative responses. Written in honor of Claus Clüver, a groundbreaking leader in intermediality studies, the essays participate in and broaden the scope of current discourses in the international forum. The range of their subjects and methodologies will interest literary scholars, art historians, musicologists, scholars of new media as well as those working in intermediality studies, word and image or word and music studies, and anyone whose interests cross traditional disciplinary boundaries.

Since Britten's death in 1976, numerous articles and books have been written about his life and work. Much has been made of the strong influences of his pacifism and his homosexuality. It is often suggested that Britten felt himself to be an outsider from 'normal' society, and that this accounts for his concern to portray the 'outsider' in his operas. There is no doubt that this is an important aspect of Britten's art, but the

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present work attempts to show that his music embraces much wider and more universal concerns, and in addressing those concerns there is a clearly defined pattern of spiritual influence. Part One of the book examines Britten's early life, and the strong presence which the Church had in his childhood and adolescence. It explores the way in which certain spiritual influences were first manifested, and how, like the more specifically musical 'themes' which Donald Mitchell has noted, they can be traced throughout Britten's life and work. The author was privileged to have conversations with two clergymen who were influential in Britten's life, as well as gathering valuable insights through a long series of conversations with Sir Peter Pears. Part Two examines a wide range of the composer's music in which a spiritual dimension can be traced. The specifically liturgical music has received rather less critical notice than Britten's larger works. The music is discussed here, and shown to possess musical characteristics in common with the larger works. Britten could not be described as a conventional Christian; still less is it true to describe him, as Eric Walter White has done, as 'keen, wherever possible, to work within the framework of the Church of England'. Nevertheless, his spirituality was rooted in the religious experience of his childhood. This book seeks to demonstrate that Britten retained a sense of the Christian values absorbed in childhood and adolescence, and that these - along with the specifically Christian heritage of plainsong - were strongly influential in his choice and treatment of themes.

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In *Transcendence and Sensoriness*, scholars of theology, philosophy, art, music, and architecture, discuss questions of transcendence, the human senses, and the arts through case studies considered in a broad theological framework of religious aesthetics of the arts.

Wide-ranging survey of the critical reaction provoked by Mann's *Doctor Faustus*. (Amadeus). The New York Philharmonic, from Bernstein to Maazel continues the story of America's oldest orchestra as told in Howard Shanet's *Philharmonic: A History of New York's Orchestra*. That volume ended with the 1970-71 season, just before the arrival of Pierre Boulez as music director. Obviously, much has happened since. This book begins, however, with a retrospective account of the controversial last years of the tenure of Dimitri Mitropoulos and the ascendancy of Leonard Bernstein to the music directorship. Having been a Philharmonic assistant conductor during Bernstein's tenure, and an inveterate Philharmonic watcher ever since, the author brings some personal insights to the story as well as moments of humor. A sub-theme of the book concerns the way the Philharmonic and its music directors have been treated by the New York press, the Times in particular. Howard Taubman's attacks on Mitropoulos, Harold Schonberg's on Bernstein, and Donal Henahan's on Zubin Mehta are all covered here, as are the writings of various critics on those and other conductors, and on the orchestra itself. The New York Philharmonic is the only orchestra ever to undertake a foreign tour solely on the initiative of its musicians, without benefit or support from management. How this came about is chronicled, as are the opening of Lincoln Center, the Parks Concerts, Promenades, Prospective Encounters, Rug Concerts, tours, and, of course,

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the subscription seasons. John Canarina shows how the New York Philharmonic weathered extraordinary ups and downs during this period, while remaining a vital component of New York's cultural life.

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

An intimate, moving, dramatic story about the musicians in a great orchestra who make music come alive in performance and recording. The musicians here are members of the fabled Boston Symphony Orchestra, led by conductor Seiji Ozawa, during a season highlighted by Mahler's Second Symphony, The Resurrection.

The Congressional Record is the official record of the proceedings and debates of the United States Congress. It is published daily when Congress is in session. The Congressional Record began publication in 1873. Debates for sessions prior to 1873 are recorded in The Debates and Proceedings in the Congress of the United States (1789-1824), the Register of Debates in Congress (1824-1837), and the Congressional Globe (1833-1873)

“The most terrible disaster that one group of human beings can inflict on another is war. Wars cause misery on an indescribable scale. Yet we go on doing it to one another, generation after generation. Why? Warfare is a recurrent and universal characteristic of human existence. The mythologies of practically all peoples abound in wars and the superhuman deeds of warriors, and pre-literate communities apparently delighted in the recital of stories about battles. Since our species became literate a mere 5,000 years ago, written history has mostly been the history of wars. Thousands who knew war evidently sickened of it and dreamt of lasting peace, expressing their vision in literature and art, in philosophy and religion. They imagined Utopias freed of martial ambition and bloodshed which harked back to the Golden Age of classical

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antiquity, to the Christian vision of a paradise lost, and to the Arcadia of Greek and Latin poetry, so richly celebrated in the canvases of Claude and Poussin. All these things bear eloquent testimony to the human longing for peace, but they have not triumphed over our dreadfully powerful propensity to war.” —from the Introduction by Anthony Stevens In this multi-disciplinary collection of essays on the manifestations of war in poetry, fiction, drama, music and documentaries, scholars and practitioners from an international context describe the transformation of the war experience into chronicles of hope and despair, from Herodotus up to the present day.

In the new mega-anthology from best-selling editor Russ Kick, more than fifty writers, reporters, and researchers invade the inner sanctum for an unrestrained look at the wild and wooly world of organized belief. Richard Dawkins shows us the strange, scary properties of religion; Neil Gaiman turns a biblical atrocity story into a comic (that almost sent a publisher to prison); Erik Davis looks at what happens when religion and California collide; Mike Dash eyes stigmatics; Douglas Rushkoff exposes the trouble with Judaism; Paul Krassner reveals his “Confessions of an Atheist”; and best-selling lexicographer Jonathon Green interprets the language of religious prejudice. Among the dozens of other articles and essays, you’ll find: a sweeping look at classical composers and Great American Songbook writers who were unbelievers, such as Irving Berlin, creator of “God Bless America”; the definitive explanation of why America is not a Christian nation; the bizarre, Catholic-fundamentalist books by Mel Gibson’s father; eye-popping photos of bizarre religious objects and ceremonies, including snake-handlers and pot-smoking children; the thinly veiled anti-Semitism in the Left Behind novels; an extract from the rare, suppressed book *The Sex Life of Brigham Young*; and rarely

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seen anti-religious writings from Mark Twain and H.G. Wells. Further topics include exorcisms, religious curses, Wicca, the Church of John Coltrane, crimes by clergy, death without God, Christian sex manuals, the “ex-gay” movement, failed prophecies, bizarre theology, religious bowling, atheist rock and roll, “how to be a good Christian,” an entertaining look at the best (and worst) books on religion, and much more.

Explores the roles that translation plays in a musical context, questioning the transference of sense between music and text.

Since time immemorial, the response of the living to death has been to commemorate the life of the departed through ceremonies and rituals. For nearly two millennia, the Christian quest for eternal peace has been expressed in a poetic-musical structure known as the requiem. Traditional requiem texts, among them the anonymous medieval Latin poem *Dies Irae* ('Day of Wrath'), have inspired an untold number of composers in different ages and serving different religions, Western and Eastern. This book, the first comprehensive survey of requiem music for nearly half a century, provides a great deal of diverse and detailed information that will be of use to the professional musician, the musical scholar, the choral conductor, the theologian and liturgist, and the general reader. The main body of the guide is a description of some 250 requiems. Each entry includes a concise biography of the composer and a description of the composition. Details of voicing, orchestration, editions, and discography are given. An extensive bibliography includes dictionaries, encyclopedias, prayer books, monographs, and articles. An appendix lists more than 1700 requiems not discussed within the main text. "Masterworks of 20th-Century Music" introduces more than one hundred of the greatest compositions by world-renowned composer that have entered the standard orchestral

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repertory. The author surveyed dozens of major American orchestras to focus on those works that an average audience member is most likely to hear. Concertgoers who are intimidated by the modern repertoire finally have a single resource that will help them understand and enjoy it. Like an educated guide, he walks the listener through the piece, explaining how all the elements come together to form a unified whole. This book serves the general reader interested in 20th-century music, plus students, teachers, and scholars.

\*\*\* With a foreword by James Naughtie Within the pages of this book lie musical prescriptions that offer comfort, solace and strength in the face of dark times. Whether you suffer from loneliness or laziness, from bereavement or betrayal, a heartbreak or a mere hangover, here you'll find the perfect piece of classical music to heal the heart, soothe the soul and cure the maladies of the modern world. Musician and writer Oliver Condy takes the role of musical physician, using his years of experience to prescribe remedies for all manner of ailments in the form of classical music. A beautifully-packaged gift book with more than 100 recommendations, *Symphonies for the Soul* is filled with fascinating stories behind the pieces and composers selected, and how in their own unique ways they can nourish the spirit in times of need.

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