

Music And Sexuality In Britten Philip Brett

Why Love Leads to Justice David A. J. Richards 2016 This book tells the stories of notable historical figures whose resistance of patriarchal laws transformed ethical, political, and legal standards.

GLSG Newsletter for the Gay & Lesbian Study Group of the American Musicological Society 1999

E. M Forster and Music Tsung-Han Tsai 2021-05-27 The first book focused on the political resonances of E. M. Forster's engagement with and representations of music.

Revealing Masks W. Anthony Sheppard 2001-02 This book is about the use of exoticism, particularly the use of masks and stylized movement, in opera and other musical theater genres of the twentieth century. The author explores in depth a topic that effects a wide variety of important composers, dancers, and dramatists, but has never been comprehensively studied.

William Byrd and His Contemporaries Philip Brett 2007 Publisher description

Britten's Unquiet Pasts Heather Wiebe 2012-10-04 Heather Wiebe's book looks to the music of Benjamin Britten to elucidate a British postwar vision of cultural renewal.

Siren Songs Mary Ann Smart 2014-12-25 It has long been argued that opera is all about sex. *Siren Songs* is the first collection of articles devoted to exploring the impact of this sexual obsession, and of the power relations that come with it, on the music, words, and staging of opera. Here a distinguished and diverse group of musicologists, literary critics, and feminist scholars address a wide range of fascinating topics--from Salome's striptease to hysteria to jazz and gender--in Italian, English, German, and French operas from the eighteenth to the twentieth centuries. The authors combine readings of specific scenes with efforts to situate these musical moments within richly and

precisely observed historical contexts. Challenging both formalist categories of musical analysis and the rhetoric that traditionally pits a male composer against the female characters he creates, many of the articles work toward inventing a language for the study of gender and opera. The collection opens with Mary Ann Smart's introduction, which provides an engaging reflection on the state of gender topics in operatic criticism and musicology. It then moves on to a foundational essay on the complex relationships between opera and history by the renowned philosopher and novelist Catherine Clément, a pioneer of feminist opera criticism. Other articles examine the evolution of the "trouser role" as it evolved in the lesbian subculture of fin-de-siècle Paris, the phenomenon of opera seria's "absent mother" as a manifestation of attitudes to the family under absolutism, the invention of a "hystericized voice" in Verdi's Don Carlos, and a collaborative discussion of the staging problems posed by the gender politics of Mozart's operas. The contributors are Wye Jamison Allanboork, Joseph Auner, Katherine Bergeron, Philip Brett, Peter Brooks, Catherine Clement, Martha Feldman, Heather Hadlock, Mary Hunter, Linda Hutcheon and Michael Hutcheon, M.D., Lawrence Kramer, Roger Parker, Mary Ann Smart, and Gretchen Wheelock.

Opera Linda Hutcheon 2004 "In Opera: The Art of Dying a physician and a literary theorist bring together scientific and humanistic perspectives on the lessons on living and dying that this extravagant and seemingly artificial art imparts"--Besedilo z zavihka.

Queer Episodes in Music and Modern Identity Sophie Fuller 2002 Through the hidden or lost Stories of composers, scholars, patrons, performers, audiences, repertoire, venues, and specific works, this volume explores points of intersection between music and queerness in Europe and the United States from 1870 to 1950 - a period during which dramatic changes in musical expression and in the expression of individual sexual identity played similar roles in washing away the certainties of the

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past."--BOOK JACKET.

Alan Bush, Modern Music, and the Cold War Joanna Bullivant 2017-08-10 The first major study of British communist composer Alan Bush, providing new perspectives on music and politics during the Cold War.

Letters from a Life: 1923-1939 Benjamin Britten 1991 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.

The Cambridge Companion to Opera Studies Nicholas Till 2012-10-18 With its powerful combination of music and theatre, opera is one of the most complex and yet immediate of all art forms. Once opera was studied only as 'a stepchild of musicology', but in the past two decades opera studies have experienced an explosion of energy with the introduction of new approaches drawn from disciplines such as social anthropology and performance studies to media theory, genre theory,

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gender studies and reception history. Written by leading scholars in opera studies today, this Companion offers a wide-ranging guide to a rapidly expanding field of study and new ways of thinking about a rich and intriguing art form, placing opera back at the centre of our understanding of Western culture over the past 400 years. This book gives lovers of opera as well as those studying the subject a comprehensive approach to the many facets of opera in the past and today.

Decomposition Sue-Ellen Case 2000-06-22 Essays aimed at understanding performance in a postmodern world.

Gender, Sexuality, and Early Music Todd Michael Borgerding 2002 This collection addresses questions of gender and sexuality as they relate to music from the middle ages to the early seventeenth century. These essays present a body of scholarship that considers music as part of the history of sexuality, stimulating conversation within musicology as well as bringing music studies into dialogue with feminist, gender and queer theory. Also includes 20 musical examples.

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'

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is enacted in *The Turn of the Screw*.

Britten's Gloriana Paul Banks 1993 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 America Newslines](#) 2006

Historical Dictionary of Opera Scott L. Balthazar 2013-07-05 The information in the *Historical Dictionary of Opera* will help the reader identify central figures, works, concepts, and trends in the history of opera through selectively chosen entries that provide essential information and integrate that content within broad social or stylistic narratives. This is done through a chronology, an introductory essay, and an extensive bibliography. The dictionary section has over 300 cross-referenced dictionary entries on important persons, composers, individual keystone operas, cities and terms. This book is a vital reference tool for students, teachers, and to all opera lovers, performers, and composers who seek information about the development of the genre.

[Masculinity in Opera](#) Philip Purvis 2013-07-18 This book addresses the ways in which masculinity is

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negotiated, constructed, represented, and problematized within operatic music and practice. Although the consideration of masculine ontology and epistemology has pervaded cultural and sociological studies since the late 1980s, and masculinity has been the focus of recent if sporadic musicological discussion, the relationship between masculinity and opera has so far escaped detailed critical scrutiny. Operating from a position of sympathy with feminist and queer approaches and the phallogocentric tendencies they identify, this study offers a unique perspective on the cultural relativism of opera by focusing on the male operatic subject. Anchored by musical analysis or close readings of musical discourse, the contributions take an interdisciplinary approach by also engaging with theatre, popular music, and cultural musicology scholarship. The various musical, theoretical, and socio-political trajectories of the essays are historically dispersed from seventeenth to twentieth-century operatic works and practices, visiting masculinity and the operatic voice, the complication or refusal of essentialist notions of masculinity, and the operatic representation of the 'crisis' of masculinity. This volume will not only enliven the study of masculinity in opera, but be an appealing contribution to music scholars interested in gender, history, and new musicology.

Britten's Unquiet Past Heather Wiebe 2012-10-04 Examining the intersections between musical culture and a British project of reconstruction from the 1940s to the early 1960s, this study asks how gestures toward the past negotiated issues of recovery and renewal. In the wake of the Second World War, music became a privileged site for re-enchanting notions of history and community, but musical recourse to the past also raised issues of mourning and loss. How was sound figured as a historical object and as a locus of memory and magic? Wiebe addresses this question using a wide range of sources, from planning documents to journalism, public ceremonial and literature. Its central focus, however, is a set of works by Benjamin Britten that engaged both with the distant

musical past and with key episodes of postwar reconstruction, including the Festival of Britain, the Coronation of Elizabeth II and the rebuilding of Coventry Cathedral.

Middlebrow Modernism Christopher Chowrimootoo 2018-11-06 "At publication date, a free ebook version of this title will be available through Luminos, University of California Press's Open Access publishing program. Visit www.luminoso.org to learn more. This provocative study is situated at the intersection of the history, historiography, and aesthetics of twentieth-century music. It uses Benjamin Britten's operas to illustrate the ways in which composers, critics, and audiences mediated the 'great divide' between modernism and mass culture. Reviving midcentury discussions of the 'middlebrow,' Christopher Chowrimootoo demonstrates how these works allowed audiences to have their modernist cake and eat it too: to revel in the pleasures of consonance, lyricism, and theatrical spectacle even while enjoying the prestige that came from rejecting them. By focusing on key moments when reigning aesthetic oppositions and hierarchies threatened to collapse, Middlebrow Modernism offers a powerful model for recovering shades of gray in the previously black-and-white historiographies of twentieth-century music"--Provided by publisher

Sublime Noise Josh Epstein 2014-12-15 What is the significance of noise in modernist music and literature? When Stravinsky's Rite of Spring premiered in Paris in 1913, the crowd rioted in response to the harsh dissonance and jarring rhythms of its score. This was noise, not music. In *Sublime Noise*, Josh Epstein examines the significance of noise in modernist music and literature. How—and why—did composers and writers incorporate the noises of modern industry, warfare, and big-city life into their work? Epstein argues that, as the creative class engaged with the racket of cityscapes and new media, they reconsidered not just the aesthetic of music but also its cultural effects. Noise, after all, is more than a sonic category: it is a cultural value judgment—a way of

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abating and categorizing the sounds of a social space or of new music. Pulled into dialogue with modern music's innovative rhythms, noise signaled the breakdown of art's autonomy from social life—even the “old favorites” of Beethoven and Wagner took on new cultural meanings when circulated in noisy modern contexts. The use of noise also opened up the closed space of art to the pressures of publicity and technological mediation. Building both on literary cultural studies and work in the “new musicology,” *Sublime Noise* examines the rich material relationship that exists between music and literature. Through close readings of modernist authors, including James Joyce, T. S. Eliot, Edith Sitwell, E. M. Forster, and Ezra Pound, and composers, including George Antheil, William Walton, Erik Satie, and Benjamin Britten, Epstein offers a radically contemporary account of musical-literary interactions that goes well beyond pure formalism. This book will be of interest to scholars of Anglophone literary modernism and to musicologists interested in how music was given new literary and cultural meaning during that complex interdisciplinary period.

Vaughan Williams Studies Frogley Alain 1996-12-12 A collection of essays on Vaughan Williams explores his musical language, cultural context and biography.

Exploring Twentieth-Century Music Arnold Whittall 2003-02-27 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,

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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.

Queering the Pitch Philip Brett 2013-02-01 When the first edition of *Queering the Pitch* was published in early 1994, it was immediately hailed as a landmark and defining work in the new field of Gay Musicology. In light of the explosion of Gay Musicology since 1994, a new edition of *Queering the Pitch* is timely and needed. In this new work, the editors are including a landmark essay by Philip Brett on Gay Musicology, its history and scope. The essay itself has become a cause celebre, and this will be its first full appearance in print. Along with this new historical essay, the editors are contributing a new introduction that outlines the changes that have occurred over the last decade as Gay Musicology has grown.

Flaming? Alisha Lola Jones 2020 Examining the spectrum of "flamboyant" gender expression of male vocalists in historically black churches, *Flaming?: The Peculiar Theo-Politics of Fire and Desire in Black Male Gospel Performance* observes the relationship between these men, their congregations, and the heteronormativity of theology they perform.

Art and Ideology in European Opera Rachel Cowgill 2010 Essays highlight the interplay between opera, art and ideology across three centuries. Three broad themes are opened up from a variety of approaches: nationalism, cosmopolitanism and national opera; opera, class and the politics of enlightenment; and opera and otherness.

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

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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.

The Oxford Handbook of Music and Queerness Fred Everett Maus 2022-01-17 This handbook is currently in development, with individual articles publishing online in advance of print publication. At this time, we cannot add information about unpublished articles in this handbook, however the table of contents will continue to grow as additional articles pass through the review process and are added to the site. Please note that the online publication date for this handbook is the date that the first article in the title was published online.

Ideology in Britten's Operas J. P. E. Harper-Scott 2018-09-06 This thematic examination of Britten's

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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.

Britten's Century Mark Bostridge 2013-01-01 November 2013 marks the centenary of the birth of Benjamin Britten. Here is an outstanding collection of essays to mark the event.

Music and Sexuality in Britten Philip Brett 2006 Publisher description

Jonathan's Loves, David's Laments Dirk von der Horst 2017-03-24 *Jonathan's Loves, David's Laments* uses early modern musical interpretations of David's Lament over Saul and Jonathan to deepen the historicist foundations of contemporary feminist and gay relational theologies. After laying out how gay theologian Gary David Comstock connects the story of David and Jonathan to the theology of lesbian theologian Carter Heyward, the argument interrogates both theological and exegetical problems in making those connections, which include contradictory theological stances with regard to modernity and history as well as the indeterminacy of the biblical text. Early modern musical interpretations of the text allow for a double move of engaging the texts through a sensual medium, thus reinforcing queer possibilities for meaning-making from the biblical text, and staying

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attuned to the fact that the history of interpretation reinforces the indeterminacy of the text, thus keeping queer interpretations aware of the relativizing function of historical difference.

Essays on Benjamin Britten from a Centenary Symposium Quinn Patrick Ankrum 2017-06-20 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 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.

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Furthermore, the chapters presented here benefit from the wealth of Britten research produced since the 2013 centenary. Part Two provides an account of 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.

Listening to the Sirens Judith Perraino 2006 Judith Perraino investigates how music has been used throughout history to call into question norms of gender and sexuality. Beginning with an examination of the mythology surrounding the Sirens, she goes on to consider musical creatures, gods, humans and music-addled listeners.

Musicology and Sister Disciplines International Musicological Society. Congress 2000 Drawing on the work of leading experts from around the globe, *Musicology and Sister Disciplines* provides the definitive, authoritative statement on the scope of musicology today and its relationship to other fields of academic endeavour, including philosophy and aesthetics, literary studies, art history, mathematics, computer science, historiography, and sociology. These groundbreaking papers represent the outcome of a major musicological conference in 1997, and include contributions from the philosopher Bernard Williams and world-famous mathematician Roger Penrose.

Benjamin Britten Studies Vicki P. Stroehrer 2017 Bringing together established authorities and new voices, this book takes off the 'protective arm' around Britten.

Composition and Cognition Fred Lerdahl 2019-11-05 In *Composition and Cognition*, renowned composer and theorist Fred Lerdahl builds on his careerlong work of developing a comprehensive model of music cognition. Bringing together his dual expertise in composition and music theory, he reveals the way in which his research has served as a foundation for his compositional style and how

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his intuitions as a composer have guided his cognitively oriented theories. At times personal and reflective, this book offers an overall picture of the musical mind that has implications for central issues in contemporary composition, including the recurrent gap between method and result, and the tension between cognitive constraints and utopian aesthetic views of musical progress. Ler Dahl's succinct volume provides invaluable insights for students and instructors, composers and music scholars, and anyone engaged with contemporary music.

The Sea in the British Musical Imagination Eric Saylor 2015 10 Political Visions, National Identities, and the Sea Itself: Stanford and Vaughan Williams in 1910 -- 11 Bax's 'Sea Symphony' -- 12 'Close your eyes and listen to it': Special Sound and the Sea in BBC Radio Drama, 1957-59 -- Afterword : Channelling the Swaying Sound of the Sea -- Index

Musicology and Difference Ruth A. Solie 1995-05-22 Collection of essays addressing Western and non-Western music, exploring questions of gender and sexuality

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