

BENJAMIN BRITTEN

HIGH VOICE
COLLECTED SONGS

63 Songs

A large, stylized handwritten signature of Benjamin Britten in white ink, slanted upwards from left to right across the center of the cover.

BOOSEY & HAWKES

Benjamin Britten Boosey Hawkes

Paul Banks



Benjamin Britten Boosey Hawkes:

Benjamin Britten Boosey and Hawkes Limited, 1973 Benjamin Britten; a Complete Catalogue of His Published Works Boosey & Hawkes, Ltd., Londres, Angleterre, 1973 **Singing Britten for Tenors** Ron Brendel, 2026-04-01

For tenors singing Britten's music needn't be a daunting task. This book offers helpful insights into singing this unique repertoire. Benjamin Britten's music for tenor is among the most expressive and challenging in the vocal repertoire. Written by a composer with deep knowledge of the human voice, it demands technical precision, stylistic awareness, and interpretive intelligence. This book offers the first comprehensive singer-centered guide devoted exclusively to Britten's tenor repertoire. Designed for performers and teachers alike, the book examines arias from Britten's chamber and grand operas, art songs in four languages, canticles, and selections from oratorio. Author Ron Brendel addresses the specific technical issues that define Britten's vocal style, including *passaggio*, singing *voce finta*, vowel modification, articulation, straight tone, *sprechstimme*, glissandi, and breath management. Each work is approached with careful attention to how Britten's compositional gestures affect the singer and how informed technical choices lead to effective interpretation. The book also places Britten's writing in historical and artistic context, emphasizing his collaboration with tenor Peter Pears while encouraging singers to apply these insights to their own vocal identity. Clear musical examples, detailed commentary, and a summative chart make this an indispensable resource for studio work, repertoire study, and performance preparation. For tenors ready to engage deeply with Britten's music and for teachers guiding them, this book transforms a daunting repertoire into an attainable and rewarding artistic pursuit.

REVIEWS and WORDS OF PRAISE Singing Britten is an amazing book and a comprehensive guide for tenors. A hands-on book that is practical, smart, and honest. It is a must-read for singers, teachers, and vocal coaches or anyone who would like to know more about Britten and his compositional style for the tenor voice. Valerie Trujillo, Professor of Vocal Coaching and Accompanying at Florida State University. Here is an in-depth look at Britten's affinity for the tenor voice. In Ron Brendel's book, you will find technical discussion of vocal production, thorough historical background for many of the composer's works, and numerous examples illustrating specific elements of Britten's writing. But most interesting to me are the insightful and relevant comments that give context and direction to the reader alongside the technical vocal teaching. Brendel offers excellent commentary, just as a vocal coach would. Having sung several Britten operas and other works, I agree with Brendel that it's essential to consider and integrate the composer's intentions, trusting the magical way Britten captures the full capabilities of the human voice. Gregory Kunde, International Opera Singer. Over 40 years at every major opera house in the world. For multiple reasons, Benjamin Britten loved writing for the tenor voice. Ron Brendel's new book is too a labor of love. Drawing on his performance, teaching, and research experiences, Dr. Brendel has fashioned a meticulous analysis of Britten's compositional approach. This thoroughly realized volume will prove invaluable for any singer, coach, or teacher who approaches the work of one of the 20th century's vital and original musical voices. Dugg McDonough, Fruehan Associate.

Professor of Opera and Artistic Director of the Turner Fischer Center for Opera at Louisiana State University In his book *Singing Britten* author Ron Brendel combines the knowledge of a scholar with a lifetime's worth of performance craft and artistry in order to guide singers in understanding and executing the richly rewarding vocal works of Benjamin Britten Of particular interest are the chapters focused on the opera and oratorio works Brendel's insightful and passionate advocacy reminds us that we hear this repertoire all too seldom Both the beginner and the aficionado will find inspiration in this carefully crafted and astutely written volume Stanford Olsen Tenor International Opera Singer Professor of Voice University of Michigan *Benjamin Britten [Heft 7 of Musik der Zeit]*, 1954 *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 *Friday Afternoons Op.7* Benjamin Britten, *Boosey & Hawkes, the Publishing Story* Helen Wallace, 2007 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* Boosey & Hawkes, Ltd., London, 1973 *Sound Advice* Jean Ashworth Bartle, 2003-03-06 *Sound Advice* is a valuable resource for college students beginning teachers and experienced conductors of children's choirs It covers the vast array of skills needed by today's conductor and will benefit all choir directors who want their choirs to reach a higher level of artistry This book will be useful on many levels for the college student studying the child voice and elementary teaching methods for the teacher beginning to direct choirs in schools synagogues churches and communities for experienced children's choir directors who wish to know more about orchestral repertoire for treble voices

conducting an orchestra and preparing a children's choir to sing a major work with a professional orchestra. The underlying educational philosophy is sound: the author sees development of musicianship through singing as the primary goal of a children's choir program. This philosophy differs dramatically from the traditional concept of the conductor as all-knowing and the singers as receptacles. An outstanding aspect of the book is how the author leads the reader to an understanding of how to teach musicianship. Developing literacy in the choral setting is a mysterious, amorphous process to many conductors, but the author clearly outlines this important process with practical suggestions, well-documented examples, and a clear reading style which will reach readers on many levels. The comprehensive repertoire skill-building sheets and programs for all types of children's choirs will provide teachers with immediate and highly valuable resources. [Newsletter - Boosey and Hawkes Inc](#) Boosey & Hawkes Inc, 1996 **Catalog of Copyright Entries** Library of Congress, Copyright Office, 1950

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