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The Cambridge Companion to
**BENJAMIN
BRITTEN**

.....

EDITED BY

Mervyn Cooke

Lecturer in Music, University of Nottingham



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Contributors

Stephen Arthur Allen is currently completing his D.Phil. thesis on 'Benjamin Britten and Christianity' at Somerville College, Oxford. He has given papers on Britten's music at Oxford and Aldeburgh, and as part of a session on music and religious belief at the 1997 international conference of the American Musicological Society. In 1996 he conducted the Sydney Symphony Orchestra at the Sydney Opera House in the première of *Wurrekker*, a work for piano and orchestra which he co-composed with Frederick Scott.

Arved Ashby is Assistant Professor of Musicology at the Ohio State University. He completed his Ph.D. at Yale University, and has since pursued interests ranging from Mahler to Robert Ashley, with particular emphasis on modernist aesthetics and the relationship between Schoenberg and Berg. He is currently preparing a study of the relations between concert music and film, writing a book on Berg's early twelve-tone aesthetic and editing a re-evaluation of modernist music.

Mervyn Cooke was Director of Music at Fitzwilliam College, Cambridge, before his appointment as Lecturer in Music at the University of Nottingham in 1993. His publications include studies of Britten's *Billy Budd* and *War Requiem* (Cambridge University Press, 1993 and 1996), a monograph on *Britten and the Far East* (The Boydell Press, 1998) and two volumes on jazz (Thames & Hudson, 1997 and 1998). He is co-editor (with Donald Mitchell and Philip Reed) of the forthcoming third volume of Britten's letters to be published by Faber & Faber. His compositions have been broadcast on BBC Radio 3 and Radio France and performed at London's South Bank, and he is also active as a pianist.

Clifford Hindley studied Classics and Philosophy at Oxford, and Theology at Cambridge. Starting with New Testament scholarship (on which he published several articles), in mid-career he moved to the Civil Service and maintained a strong interest in music as an amateur pianist and choral singer. Following retirement, he has made a study of same-sex relationships in Britten's operas, with articles appearing in *Music & Letters*, *Musical Quarterly*, *Cambridge Opera Journal* and *History Workshop Journal*; he has also published articles on Greek homosexuality.

Paul Kildea was educated at the Universities of Melbourne and Oxford, where he worked closely with Malcolm Gillies and Cyril Ehrlich. He has broadcast on BBC Radio 3 and contributed articles and reviews to various journals. He is currently editing Britten's collected writings for Oxford University Press, who are also due to publish his doctoral thesis on the social and economic history of Britten's music; future projects include a volume on *Owen Wingrave*. He has conducted performances of many Britten works, including the *War Requiem*, and in 1997 he made his Opera Australia début with Janáček's *The Cunning Little Vixen*.

Judith LeGrove read Music at Jesus College, Cambridge, where she wrote a

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dissertation on Britten's *The Burning Fiery Furnace*. She is currently Cataloguing Manager at the Britten–Pears Library, Aldeburgh, and contributes to the Aldeburgh Festival programme books, as well as assisting in the preparation of Britten's juvenilia for performance and publication.

Antonia Malloy-Chirgwin read Music at the University of Oxford and completed a Master's degree at the University of Surrey, where she researched the creation of the libretto to Britten's *Owen Wingrave*. Since then, she has worked extensively on *Gloriana*, with particular reference to the circumstances of the opera's genesis; her account of the work's critical reception was published in Paul Banks (ed.), *Britten's 'Gloriana': Essays and Sources* (The Boydell Press, 1993). Her other interests include music theatre and the history of orchestration.

Christopher Mark lectures at the University of Surrey. He graduated from the University of Southampton, where he subsequently pursued doctoral research into Britten's music under Peter Evans. A revised version of his thesis, *Early Benjamin Britten: A Study of Stylistic and Technical Evolution*, was published by Garland in 1995. He has also published articles on Tippett, Bartók and Roger Smalley, and is currently writing a book on Smalley for Harwood Academic Press's 'Contemporary Music Studies' series.

Donald Mitchell was Britten's publisher from 1965 onwards, and has long been internationally recognized as the leading authority on the work of both Britten and Mahler. His edition (with Philip Reed) of the first two volumes of Britten's letters won a Royal Philharmonic Society Award in 1992; his other studies of the composer include *Benjamin Britten: Pictures from a Life* (with John Evans; Faber & Faber, 1978), *Britten and Auden in the Thirties* (Faber & Faber, 1981) and the Cambridge Opera Handbook on *Death in Venice* (1987). Several groundbreaking articles on Britten have been reprinted as part of an anthology of his writings, *Cradles of the New* (Faber & Faber, 1995).

Philip Reed completed his doctoral dissertation on Britten's music for film, theatre and radio, and went on to become Staff Musicologist at the Britten–Pears Library; he is currently Head of Publications at English National Opera. He co-edited (with Donald Mitchell) the first two volumes of Britten's correspondence, and his many other publications include an edition of Peter Pears's travel diaries, the Festschrift *On Mahler and Britten* for Dr Mitchell's 70th birthday, and detailed source studies of *Billy Budd*, *Gloriana*, *Peter Grimes* and the *War Requiem*.

Eric Roseberry read Music at Durham University with Arthur Hutchings and A. E. F. Dickinson. He subsequently worked as a BBC producer with Hans Keller and later as a music lecturer at Sussex University with Donald Mitchell. He is now a freelance musician and writer specializing in the music of Britten and Shostakovich. His Ph.D. thesis on the latter was published in 1989, and his recent work includes an essay 'Shostakovich and his late-period recognition of Britten' in Cambridge University Press's *Shostakovich Studies* (1995), edited by David Fanning.

Philip Rupprecht is Assistant Professor of Music at Brooklyn College and the Graduate Center, City University of New York. He read music at Selwyn College, Cambridge, and went on to receive the Ph.D. in Music Theory at Yale University

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in 1993. Currently a Wolfe Fellow in the Humanities, he is writing an analytical study of Britten's works for Cambridge University Press's 'Music in the Twentieth Century' series.

Arnold Whittall is Professor Emeritus of Music Theory and Analysis at King's College, London. His many writings have given particular emphasis to opera from Wagner onwards, and to twentieth-century British music. His book *The Music of Britten and Tippett: Studies in Themes and Techniques* (Cambridge University Press) was first published in 1982, and his articles on Britten have dealt with such topics as the harmonic character of the *War Requiem*, the relationship between text, drama and music in *Billy Budd*, and the significance of certain genres (e.g. pastoral and hymnody) for the composer.

Ralph Woodward was Organ Scholar and Acting Sub-Organist at Durham Cathedral before winning an Organ Scholarship at Queens' College, Cambridge. He conducted the Queens' Chapel Choir's first two CDs, and his edition of Stanford's *Queens' Service* has been published by Stainer & Bell. He now combines freelance conducting and teaching with his duties as Assistant Organist at St Catharine's College, Cambridge; recent conducting engagements have taken him to the Battersea Opera Festival, Sunderland Empire Theatre and the Northumbrian Recorder and Viol School.

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The editor owes a special debt of gratitude to Vicki Cooper at Cambridge University Press for her constant enthusiasm, patience and accessibility in overseeing the book from inception to completion, and to Alan Finch, Kathryn Bailey and Caroline Murray. Thanks are also due to Andrew Comben and Cyril Ehrlich for their generous and insightful suggestions regarding Chapter 2, and to Eileen Bell (Britten Estate) and Jenny Doctor (Britten–Pears Library) for their skilful editorial assistance with Chapter 10, in connection with which Charles L. Mandelstam (the Britten Estate’s attorney in New York) made a valiant attempt to break through the barrier of concealment.

Abbreviations

- AWBT Arnold Whittall, *The Music of Britten and Tippett: Studies in Themes and Techniques* (Cambridge University Press, 1982; second edition 1990)
- BBA Benjamin Britten, *On Receiving the First Aspen Award* (London: Faber & Faber, 1964, reprinted Faber Music, 1978)
- BBPG Paul Banks (ed.), *The Making of 'Peter Grimes', 1: Facsimile of Benjamin Britten's Composition Draft, 2: Notes and Commentaries* (Woodbridge: The Boydell Press, 1996).
- BSB John Evans, Philip Reed and Paul Wilson, *A Britten Source Book* (Aldeburgh: The Britten Estate, 1987).
- CMEB Christopher Mark, *Early Benjamin Britten: A Study of Stylistic and Technical Evolution* (New York and London: Garland, 1995).
- CPBC Christopher Palmer (ed.), *The Britten Companion* (London: Faber & Faber, 1984)
- DHOB David Herbert (ed.), *The Operas of Benjamin Britten* (London: Hamish Hamilton, 1979; reprinted, The Herbert Press, 1989)
- DMBA Donald Mitchell, *Britten and Auden in the Thirties: The Year 1936* (London: Faber & Faber, 1981)
- DMCN Donald Mitchell, *Cradles of the New: Writings on Music 1951–1991*, selected by Christopher Palmer, edited by Mervyn Cooke (London: Faber & Faber, 1995)
- DMDV Donald Mitchell (ed.), *Benjamin Britten: Death in Venice* (Cambridge University Press, 1987)
- DMHK Donald Mitchell and Hans Keller (eds.), *Benjamin Britten: A Commentary on His Works From a Group of Specialists* (London: Rockliff, 1952)
- DMJE Donald Mitchell and John Evans, *Pictures from a Life: Benjamin Britten 1913–1976* (London: Faber & Faber, 1978)
- DMPR Donald Mitchell and Philip Reed (eds.), *Letters from a Life: The Selected Letters and Diaries of Benjamin Britten 1913–1976*, volume 1: 1923–39; volume 2: 1939–45 (London: Faber & Faber, 1991)
- EWWB Eric Walter White, *Benjamin Britten: His Life and Operas* (London: Faber & Faber, 1970; second edition, revised by John Evans, 1983)
- HCBB Humphrey Carpenter, *Benjamin Britten: A Biography* (London: Faber & Faber, 1992)
- MCBE Mervyn Cooke, *Britten and the Far East*, Aldeburgh Studies in Music No. 4 (Woodbridge: The Boydell Press, 1998)
- MCPR Mervyn Cooke and Philip Reed, *Benjamin Britten: Billy Budd* (Cambridge University Press, 1993)
- MCWR Mervyn Cooke, *Benjamin Britten: War Requiem* (Cambridge University Press, 1996)

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- MKB Michael Kennedy, *Britten, Master Musicians* (London: Dent, 1981; revised edition 1993)
- MSBC Murray Schafer, *British Composers in Interview* (London: Faber & Faber, 1963)
- PBBG Paul Banks (ed.), *Britten's 'Gloriana': Essays and Sources*, Aldeburgh Studies in Music No. 1 (Woodbridge: The Boydell Press, 1993)
- PBPG Philip Brett (ed.), *Benjamin Britten: Peter Grimes* (Cambridge University Press, 1983)
- PEMB Peter Evans, *The Music of Benjamin Britten* (London: Dent, 1979; second edition, Oxford University Press, 1990)
- PHTS Patricia Howard (ed.), *Benjamin Britten: The Turn of the Screw* (Cambridge University Press, 1985)
- PRMB Philip Reed (ed.), *On Mahler and Britten: Essays in Honour of Donald Mitchell on his 70th Birthday*, Aldeburgh Studies in Music No. 3 (Woodbridge: The Boydell Press, 1995)
- PRPP Philip Reed (ed.), *The Travel Diaries of Peter Pears, 1936–1978*, Aldeburgh Studies in Music No. 2 (Woodbridge: The Boydell Press, 1995)
- RDWB Ronald Duncan, *Working with Britten: A Personal Memoir* (Bideford: The Rebel Press, 1981)

Chronology

(Dates in parentheses refer to first performances, unless otherwise specified.)

YEAR	BIOGRAPHY AND WORKS	OTHER COMPOSERS
1913	Born, Lowestoft UK (22 November)	Schoenberg, <i>Gurrelieder</i> (23 February) Debussy, <i>Jeux</i> (15 May) Stravinsky, <i>Le sacre du printemps</i> (29 May)
1919	Begins piano lessons and starts composing	Strauss, <i>Die Frau ohne Schatten</i> (10 October) Elgar, Cello Concerto (27 October)
1923	Begins viola lessons	Sibelius, Symphony No. 6 (19 February) Walton, <i>Façade</i> (12 June) Stravinsky, <i>Les noces</i> (13 June) Milhaud, <i>La création du monde</i> (25 October)
1927	Studies composition with Frank Bridge	Berg, <i>Lyric Suite</i> (8 January) Krenek, <i>Jonny spielt auf</i> (10 February) Stravinsky, <i>Oedipus Rex</i> (30 May) Weill, <i>Mahagonny</i> (17 July)
1928	Composes <i>Quatre chansons françaises</i> between leaving South Lodge prep school and entering Gresham's School, Holt	Lambert, <i>The Rio Grande</i> (27 February) Weill, <i>Die Dreigroschenoper</i> (3 August) Schoenberg, Variations for Orchestra (2 December) Gershwin, <i>An American in Paris</i> (13 December)
1929	Composes <i>A Wealden Trio</i> and <i>The Birds</i>	Beecham's Delius Festival, London
1930	Performs his <i>Bagatelle</i> at Gresham's (1 March); composes <i>A Hymn to the Virgin</i> in school sick-bay; leaves school and takes up a scholarship at Royal College of Music (22 September)	Shostakovich, <i>The Nose</i> (12 January) Schoenberg, <i>Von heute auf morgen</i> (1 February) Berg, <i>Der Wein</i> (4 June) Stravinsky, <i>Symphony of Psalms</i> (13 December)
1931	Wins Farrar Prize at RCM (July); composes String Quartet in D and <i>Thy King's Birthday</i>	Copland, Variations for Piano (4 January) Walton, <i>Belshazzar's Feast</i> (10 October) Stravinsky, Violin Concerto (23 October)
1932	Wins Cobbett Prize with Phantasy, string quintet (22 July); <i>Three Two-Part Songs</i> (12 December)	Ravel, two Piano Concerti (5 and 14 January) Poulenc, Concerto for Two Pianos (5 September) Prokofiev, Piano Concerto No. 5 (31 October)
1933	<i>Sinfonietta</i> (31 January); wins second Farrar Prize at RCM (July); Phantasy, oboe quartet (6 August); <i>Three Divertimenti</i> (11 December); awarded ARCM (13 December) and leaves RCM	Varèse, <i>Ionisation</i> (6 March) Szymanowski, Violin Concerto No. 2 (6 October) Shostakovich, Piano Concerto No. 1 (15 October)

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| 1934 | <i>A Boy Was Born</i> (23 February); <i>Simple Symphony</i> (6 March); attends ISCM in Florence (April); <i>Holiday Diary</i> (30 November) | Shostakovich, <i>Lady Macbeth of Mtsensk</i> (22 January)
Rachmaninov, <i>Paganini Rhapsody</i> (7 November) |
| 1935 | Film scores for GPO Film Unit (from May onwards), including <i>The King's Stamp</i> , <i>Coal Face</i> and <i>Night Mail</i> ; begins collaboration with W. H. Auden; <i>Te Deum in C</i> (13 November); incidental music to Shakespeare's <i>Timon of Athens</i> (19 November) and Slater's <i>Easter 1916</i> (4 December) | Bartók, String Quartet No. 5 (8 April)
Vaughan Williams, Symphony No. 4 (10 April)
Gershwin, <i>Porgy and Bess</i> (30 September)
Walton, Symphony No. 1 (6 November) |
| 1936 | Signed up by Boosey & Hawkes (January); Suite for violin and piano (6 March); <i>Russian Funeral</i> (8 March); <i>Two Lullabies</i> (19 March); attends ISCM in Barcelona (April); <i>Our Hunting Fathers</i> (25 September); <i>Temporal Variations</i> (15 December); vocal settings of Auden's poetry; film score to Rotha's <i>Peace of Britain</i> and feature film <i>Love from a Stranger</i> ; incidental music to Slater's <i>Stay Down Miner</i> (10 May) and Aeschylus/MacNeice's <i>The Agamemnon</i> (1 November); arranges Rossini as <i>Soirées musicales</i> | Berg, Violin Concerto (19 April; attended by Britten)
Prokofiev, <i>Peter and the Wolf</i> (2 May)
Vaughan Williams, <i>Five Tudor Portraits</i> (25 September, in same programme as Britten's <i>Our Hunting Fathers</i>) |
| 1937 | <i>Reveille</i> (12 April); friendship with Peter Pears (spring); <i>Variations on a Theme of Frank Bridge</i> (27 August); radio cantata <i>The Company of Heaven</i> (BBC, 29 September); <i>On This Island</i> (19 November); incidental music to Auden/Isherwood's <i>The Ascent of F6</i> (26 February), Slater's <i>Pageant of Empire</i> (28 February), Bridson's <i>King Arthur</i> (BBC, 23 April) and MacNeice's <i>Out of the Picture</i> (5 December) | Bartók, <i>Music for Strings, Percussion and Celeste</i> (21 January)
Copland, <i>The Second Hurricane</i> (21 April)
Berg, <i>Lulu</i> (2 June)
Bliss, <i>Checkmate</i> (15 June)
Shostakovich, Symphony No. 5 (21 November) |
| 1938 | Meets Copland at ISCM in London (June); radio cantata <i>The World of the Spirit</i> (BBC, 5 June); Piano Concerto (18 August); film score to <i>Advance Democracy</i> ; incidental music to Slater's <i>Spain</i> (22 June), Auden/Isherwood's <i>On the Frontier</i> (14 November) and Catto's <i>They Walk Alone</i> (21 November) | Bartók, Sonata for Two Pianos and Percussion (16 January)
Stravinsky, <i>Dumbarton Oaks</i> (8 May)
Hindemith, <i>Mathis der Maler</i> (28 May)
Barber, <i>Adagio</i> (5 November) |
| 1939 | <i>Ballad of Heroes</i> (5 April); incidental music to Priestley's <i>Johnson over Jordan</i> (22 February); sails to Canada with Pears (29 April); moves to New York with Pears (27 June); music for White/Helweg's <i>The Sword in the Stone</i> (BBC, June–July); <i>Young Apollo</i> (27 August) | Harris, Symphony No. 3 (24 February)
Prokofiev, <i>Alexander Nevsky</i> (17 May)
Cage, <i>Imaginary Landscape No. 1</i> (9 December) |
| 1940 | <i>Les illuminations</i> (30 January); Violin Concerto (28 March); radio music to Auden's <i>The Dark Valley</i> (CBS, 2 June); <i>Canadian Carnival</i> (6 June) | Dallapiccola, <i>Volo di notte</i> (18 May)
Stravinsky, Symphony in C (7 November)
Schoenberg, Violin Concerto (6 December) |

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| 1941 | <p><i>Introduction and Rondo alla Burlesca</i> (5 January); <i>Sinfonia da Requiem</i> (29 March); radio music to Lawrence/Auden/Stern's <i>The Rocking-Horse Winner</i> (6 April); operetta <i>Paul Bunyan</i> (New York, 5 May); String Quartet No. 1 (21 September); <i>Scottish Ballad</i> (28 November); <i>Mazurka Elegiaca</i> (9 December); arranges Rossini as <i>Matinéés musicales</i></p> | <p>Messiaen, <i>Quatuor pour la Fin du Temps</i> (15 January)
 Schuman, Symphony No. 3 (17 October)</p> |
| 1942 | <p>Koussevitzky Foundation commissions <i>Peter Grimes</i> (January); <i>Diversions</i> (16 January); sails to UK with Pears (16 March); <i>Seven Sonnets of Michelangelo</i> (23 September); <i>Hymn to St Cecilia</i> (22 November); <i>A Ceremony of Carols</i> (5 December); radio music includes Sayers's <i>The Man Born to be King</i> (summer) and joint US/UK documentaries</p> | <p>Shostakovich, Symphony No. 7 (1 March)
 Martin, <i>Le vin herbé</i> (26 March)
 Strauss, <i>Capriccio</i> (28 October)</p> |
| 1943 | <p>Prelude and Fugue for 18-part strings (23 June); <i>Rejoice in the Lamb</i> (21 September); <i>Serenade</i> (15 October); radio score for Sackville-West's <i>The Rescue</i> (25–6 November); first volume of folksong arrangements published</p> | <p>Webern, Variations for Orchestra (3 March)
 Copland, <i>Fanfare for the Common Man</i> (12 March)
 Messiaen, <i>Visions de l'Amen</i> (10 May)</p> |
| 1944 | <p>Visits Eichstätt POW camp and performs <i>The Ballad of Little Musgrave and Lady Barnard</i> (February); two Auden settings for <i>A Poet's Christmas</i> (BBC, 24 December)</p> | <p>Tippett, <i>A Child of Our Time</i> (19 March)
 Bartók, Concerto for Orchestra (1 December)</p> |
| 1945 | <p><i>Festival Te Deum</i> (24 April); <i>Peter Grimes</i> (Sadler's Wells, 7 June); visits German concentration camps with Menuhin (July); incidental music to Duncan's <i>This Way to the Tomb</i> (11 October); String Quartet No. 2 (21 November); <i>The Holy Sonnets of John Donne</i> (22 November); film score to <i>The Instruments of the Orchestra</i> (29 November)</p> | <p>Prokofiev, Symphony No. 5 (13 January)
 Shostakovich, Symphony No. 9 (3 November)
 Martinů, Symphony No. 4 (30 November)</p> |
| 1946 | <p>Radio music for MacNeice's <i>The Dark Tower</i> (BBC, 21 January); revised version of Piano Concerto (2 July); <i>The Rape of Lucretia</i> (Glyndebourne, 12 July); incidental music to Cocteau/Duncan's <i>The Eagle Has Two Heads</i> (4 September) and Webster/Auden's <i>The Duchess of Malfi</i> (20 September); <i>Prelude and Fugue on a Theme of Vittoria</i> (21 September); <i>Occasional Overture</i> (29 September); <i>The Young Person's Guide to the Orchestra</i> (15 October); founds English Opera Group (autumn); second volume of folksong arrangements published; begins series of Purcell realizations</p> | <p>Stravinsky, <i>Symphony in Three Movements</i> (24 January)
 Prokofiev, <i>War and Peace</i> (12 June)
 Copland, Symphony No. 3 (18 October)</p> |

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| 1947 | Moves to Aldeburgh, Suffolk; <i>Albert Herring</i> (Glyndebourne, 20 June); <i>Canticle I: My Beloved is Mine</i> (1 November); Christmas music for <i>Men of Goodwill</i> (BBC, 25 December); third volume of folksong arrangements published | Weill, <i>Street Scene</i> (9 January)
Menotti, <i>The Telephone</i> (18 February)
Schoenberg, String Trio (1 May) |
| 1948 | <i>A Charm of Lullabies</i> (3 January); <i>The Beggar's Opera</i> (24 May); <i>Saint Nicolas</i> opens first Aldeburgh Festival (5 June) | Lutoslawski, Symphony No. 1 (1 April)
Henze, Symphony No. 1 (25 August) |
| 1949 | <i>Let's Make An Opera</i> (Aldeburgh, 14 June); <i>Spring Symphony</i> (9 July); <i>A Wedding Anthem: Amo Ergo Sum</i> (29 September); incidental music to Duncan's <i>Stratton</i> (31 October) | Bernstein, Symphony No. 2 (8 April)
Messiaen, <i>Turangalila-symphonie</i> (2 December)
Dallapiccola, <i>Il prigioniero</i> (4 December) |
| 1950 | <i>Lachrymae</i> (20 June) | Schaeffer/Henry, <i>Musique concrète</i> (18 March) |
| 1951 | Realization of Purcell's <i>Dido and Aeneas</i> (1 May); <i>Five Flower Songs</i> (24 May); <i>Six Metamorphoses after Ovid</i> (14 June); <i>Billy Budd</i> (Royal Opera, 1 December) | Gerhard, <i>The Duenna</i> (27 June)
Stravinsky, <i>The Rake's Progress</i> (11 September) |
| 1952 | <i>Canticle II: Abraham and Isaac</i> (21 January) | Cage, 4'33" (29 August) |
| 1953 | Companion of Honour (1 June); <i>Gloriana</i> (Royal Opera, 8 June); <i>Winter Words</i> (8 October) | Stockhausen, <i>Kontra-Punkte</i> (26 May)
Shostakovich, Symphony No. 10 (17 December) |
| 1954 | Incidental music to Roussin's <i>Am Stram Gram</i> (4 March); <i>The Turn of the Screw</i> (La Fenice, 14 September) | Stravinsky, Septet (23 January)
Varèse, <i>Déserts</i> (2 December) |
| 1955 | <i>Canticle III: Still Falls the Rain</i> (28 January); contributes two songs to Duncan's <i>The Punch Revue</i> (28 September); embarks on five-month world tour with Pears (31 October) | Tippett, <i>The Midsummer Marriage</i> (27 January)
Boulez, <i>Le marteau sans maître</i> (18 June) |
| 1956 | Visits Indonesia (January), Japan (February) and India (March) as part of world tour | Barraqué, <i>Séquence</i> (10 March)
Nono, <i>Il canto sospeso</i> (24 October) |
| 1957 | <i>The Prince of the Pagodas</i> (Royal Ballet, 1 January); moves to The Red House, Aldeburgh (November) | Stravinsky, <i>Agon</i> (17 June)
Hindemith, <i>Die Harmonie der Welt</i> (11 August) |
| 1958 | <i>Songs from the Chinese</i> (17 June); <i>Noye's Fludde</i> (Orford, 18 June); <i>Sechs Hölderlin-Fragmente</i> (14 November) | Tippett, Symphony No. 2 (5 February)
Boulez, <i>Doubles</i> (16 March)
Cage, Piano Concerto (15 May) |
| 1959 | <i>Nocturne</i> (30 January); <i>Fanfare for St Edmundsbury</i> (June); <i>Missa Brevis</i> (22 July) | Stockhausen, <i>Gruppen</i> (24 March)
Dutilleux, Symphony No. 2 (9 December) |
| 1960 | <i>A Midsummer Night's Dream</i> (Aldeburgh, 11 June); <i>Cantata Academica</i> (1 July); friendship with Rostropovich and Shostakovich (September); <i>Fanfare for SS Oriana</i> (3 November); revised version of <i>Billy Budd</i> (BBC radio, 13 November); fourth volume of folksong arrangements published | Boulez, <i>Pli selon pli</i> (13 June)
Ligeti, <i>Apparitions</i> (19 June)
Messiaen, <i>Chronochromie</i> (16 October)
Mahler (arr. Deryck Cooke), Symphony No. 10 (19 December) |

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| 1961 | Cello Sonata (7 July); <i>Jubilate Deo</i> (8 October); fifth and sixth volumes of folksong arrangements published | Lutoslawski, <i>Jeux vénitiens</i> (24 April)
Penderecki, <i>Threnody for the Victims of Hiroshima</i> (31 May) |
| 1962 | <i>War Requiem</i> (30 May) | Tippett, <i>King Priam</i> (29 May) |
| 1963 | Visits USSR (March); <i>A Hymn of St Columba</i> (2 June); <i>Psalm 150</i> (24 June); <i>Cantata Misericordium</i> (1 September); composes <i>Night Piece</i> for Leeds Piano Competition | Henze, Symphony No. 5 (16 May)
Tippett, Concerto for Orchestra (28 August; dedicated to Britten) |
| 1964 | <i>Cello Symphony</i> (12 March); <i>Curlew River</i> (Orford, 12 June); <i>Nocturnal after John Dowland</i> (12 June); composes cadenzas to Haydn's Cello Concerto in C (18 June); Aspen Award (31 July) | Stravinsky, <i>Abraham and Isaac</i> (23 August)
Messiaen, <i>Couleurs de la cité céleste</i> (17 October)
Cowell, Concerto for Koto (18 December) |
| 1965 | Visits India (February); Order of Merit (23 March); <i>Gemini Variations</i> (19 June); <i>Songs and Proverbs of William Blake</i> (24 June); Cello Suite No. 1 (27 June); <i>Voices for Today</i> (24 October); <i>The Poet's Echo</i> (2 December) | Stravinsky, <i>Huxley Variations</i> (17 April)
Boulez, <i>Eclat</i> (26 March) |
| 1966 | <i>The Burning Fiery Furnace</i> (Orford, 9 June); composes cadenzas to Mozart's Piano Concerto K482 (July); visit to USSR to spend Christmas with Shostakovich | Tippett, <i>The Vision of Saint Augustine</i> (19 January)
Xenakis, <i>Terretektorh</i> (3 April)
Stravinsky, <i>Requiem Canticles</i> (8 October) |
| 1967 | <i>Hankin Booby</i> (1 March); <i>The Building of the House</i> (opening of Snape Maltings concert hall, 2 June); <i>The Golden Vanity</i> (3 June); realization of Purcell's <i>The Fairy Queen</i> (25 June) | Ligeti, Cello Concerto (19 April)
Copland, <i>Inscape</i> (13 September)
Stockhausen, <i>Hymnen</i> (29 November) |
| 1968 | <i>The Prodigal Son</i> (Orford, 10 June); Cello Suite No. 2 (17 June) | Birtwistle, <i>Punch and Judy</i> (Aldeburgh, 8 June)
Berio, <i>Sinfonia</i> (10 October) |
| 1969 | <i>Children's Crusade</i> (19 May); Snape Maltings concert hall burns down (7 June); arrangements of J. S. Bach's <i>Geistliche Lieder</i> (18 June); Suite for Harp (24 June) | Maxwell Davies, <i>8 Songs for a Mad King</i> (22 April)
Shostakovich, Symphony No. 14 (29 September; dedicated to Britten) |
| 1970 | Concert tour of Australasia (spring); re-opening of Snape Maltings (7 June) | Carter, Concerto for Orchestra (5 February)
Tippett, <i>Songs for Dov</i> (12 October)
Lutoslawski, Cello Concerto (14 October) |
| 1971 | <i>Who Are These Children?</i> (4 May); <i>Owen Wingrave</i> (BBC TV, 16 May); <i>Canticle IV: Journey of the Magi</i> (26 June) | Bernstein, <i>Mass</i> (8 September)
Ligeti, <i>Melodien</i> (10 December) |
| 1972 | At work on <i>Death in Venice</i> | Tippett, Symphony No. 3 (22 June)
Maxwell Davies, <i>Taverner</i> (12 July)
Crumb, <i>Vox Balaenae</i> (10 October) |
| 1973 | Heart surgery (8 May); <i>Death in Venice</i> (Snape, 16 June) | Maderna, <i>Satyricon</i> (16 March) |

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| 1974 | Revises <i>Paul Bunyan</i> (summer); Cello Suite No. 3 (21 December) | Glass, <i>Music in 12 Parts</i> (1 June)
Tavener, <i>Ultimos Ritos</i> (23 June) |
| 1975 | <i>Canticle V: The Death of Saint Narcissus</i> (15 January); revises String Quartet in D (7 June; composed in 1931); <i>Suite on English Folk Tunes</i> (13 June); <i>Sacred and Profane</i> (14 September) | Boulez, <i>Rituel</i> (2 April)
Berio, <i>Chemins IV</i> (17 October) |
| 1976 | <i>Paul Bunyan</i> , revised version (BBC radio, 1 February); <i>A Birthday Hansel</i> (19 March); Life Peerage (12 June); <i>Phaedra</i> (16 June); composes <i>Welcome Ode</i> (August) and <i>Praise We Great Men</i> (unfinished); arranges folksongs with harp accompaniment (summer); dies on 4 December, aged 63; String Quartet No. 3 given posthumous first performance on 19 December | Stockhausen, <i>Sirius</i> (18 July)
Glass, <i>Einstein on the Beach</i> (25 July) |