

## *Contents*

<i>List of Figures</i>	<i>page xi</i>
<i>List of Tables</i>	<i>xiii</i>
<i>Notes on Contributors</i>	<i>xiv</i>
<i>Acknowledgements</i>	<i>xxi</i>
<i>List of Bibliographic and In-Text Abbreviations</i>	<i>xxiii</i>
Prologue: Positioning Britten <i>Vicki P. Stroehner and Justin Vickers</i>	3
PART I THE BRITTON CIRCLE(S)	
1 Early Mentors: The Bridges, the Auden Set, and the Mayers of Long Island <i>Arnold Whittall</i>	13
2 Peter Pears <i>Justin Vickers</i>	21
3 The Open Secret <i>Nicholas Clark</i>	29
4 Britten's Circle <i>Lucy Walker</i>	37
5 The Making of Britten: Imogen Holst, Rosamund Strode, and Colin Matthews <i>Christopher M. Scheer</i>	46
6 Britten's Publishers as Advance and Rear Guard <i>Philip Reed</i>	53

## PART II BRITISH MUSICAL LIFE

7	Composing in England <i>Eric Saylor</i>	63
8	Britten and Film <i>Mervyn Cooke</i>	71
9	Britten and the Radio <i>Alison Garnham</i>	78
10	Recording a Musical Experience: Britten's Works on Record and Television <i>Danielle Ward-Griffin</i>	86
11	Music Critics and the Press <i>Vicki P. Stroehner and Philip Reed</i>	95
12	Britten and English Opera: Myths and a (Chequered) History <i>Mervyn Cooke</i>	103
13	Festival Culture in the British Isles <i>Justin Vickers</i>	111
14	Concert Life in Britain <i>Philip Reed</i>	120
15	Benjamin Britten and Folk Song <i>Julian Onderdonk</i>	128
16	Educating the Nation: Britten's Music for Young People <i>Kate Guthrie</i>	136

## PART III BRITTEN AND OTHER COMPOSERS

17	The Compositional Context: Creating a Voice <i>Christopher Mark</i>	147
18	Responding to a British Musical Past <i>Michael Burden</i>	155
19	Britten and the English Musical Renaissance <i>Alain Frogley</i>	163

*Contents*

ix

20	Responding to the Continent <i>Arved Ashby</i>	171
21	An English Tradition? <i>Christopher Mark</i>	180
22	'An Exciting Time with All the Russians': Anglo-Soviet Musical Contacts <i>Cameron Pyke</i>	188
23	The Avant-Garde <i>Philip Rupprecht</i>	200

## PART IV WORDSMITHS, DESIGNERS, AND PERFORMERS

24	W. H. Auden <i>Vicki P. Stroehner</i>	215
25	Eric Crozier <i>Justin Vickers</i>	223
26	Two Librettists: Montagu Slater and Ronald Duncan <i>Ian Patterson</i>	232
27	The Wise, Queer Heart of Englishness: E. M. Forster <i>Hanna Rochlitz</i>	241
28	William Plomer's Poetics of Exile at Home <i>Kevin Salfen</i>	249
29	'Don't Colour Them, the Music Will Do That': Myfanwy Piper and Britten's Marriage of Words and Music <i>Frances Spalding</i>	256
30	Designing and Dancing Britten <i>Lucy Walker and Kevin Salfen</i>	264
31	Pears as Illuminator, Interpreter, and Inspiration <i>Justin Vickers</i>	272
32	Britten's Singers <i>Roger Vignoles</i>	283
33	Britten's Performers: Those Most 'Instrumental' <i>Thomas Schuttenhelm</i>	292

PART V BRITISH SOCIOCULTURAL, RELIGIOUS, AND  
POLITICAL LIFE

34 English and British National Identity in the Arts <i>Irene Morra</i>	303
35 The Place Within: Britten's Landscapes <i>Charlotte de Mille</i>	311
36 Monarchy, Royalty, and Arts Patronage <i>Matthias Range</i>	319
37 Literary Leanings <i>Nicholas Clark</i>	327
38 Faith, Spirituality, and the Church <i>Margaret Lane</i>	334
39 The Politics of the Closet <i>J. P. E. Harper-Scott</i>	343
40 Communism, Socialism, and Pacifism in British Politics: From the 1930s to the Second World War <i>Joanna Bullivant</i>	351
Epilogue: Britten's Legacy <i>Arnold Whittall</i>	359
<i>Further Reading</i>	367
<i>Index</i>	386