

## *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                | 3 |
| <i>Vicki P. Stroehrer and Justin Vickers</i> |   |

### PART I THE BRITTEN CIRCLE(S)

|   |    |
|---|----|
| 1 Early Mentors: The Bridges, the Auden Set, and<br>the Mayers of Long Island | 13 |
| <i>Arnold Whittall</i>  |    |
| 2 Peter Pears   | 21 |
| <i>Justin Vickers</i>   |    |
| 3 The Open Secret   | 29 |
| <i>Nicholas Clark</i>   |    |
| 4 Britten's Circle  | 37 |
| <i>Lucy Walker</i>  |    |
| 5 The Making of Britten: Imogen Holst,<br>Rosamund Strode, and Colin Matthews | 46 |
| <i>Christopher M. Scheer</i>  |    |
| 6 Britten's Publishers as Advance and Rear Guard                              | 53 |
| <i>Philip Reed</i>  |    |

|                                      |   |     |
|--------------------------------------|---|-----|
| viii                                 | <i>Contents</i>   |     |
| PART II BRITISH MUSICAL LIFE         |   |     |
| 7                                    | Composing in England<br><i>Eric Saylor</i>  | 63  |
| 8                                    | Britten and Film<br><i>Mervyn Cooke</i>   | 71  |
| 9                                    | Britten and the Radio<br><i>Alison Garnham</i>  | 78  |
| 10                                   | Recording a Musical Experience: Britten's Works<br>on Record and Television<br><i>Danielle Ward-Griffin</i> | 86  |
| 11                                   | Music Critics and the Press<br><i>Vicki P. Stroehrer and Philip Reed</i>                                    | 95  |
| 12                                   | Britten and English Opera: Myths and a (Chequered)<br>History<br><i>Mervyn Cooke</i>                        | 103 |
| 13                                   | Festival Culture in the British Isles<br><i>Justin Vickers</i>  | 111 |
| 14                                   | Concert Life in Britain<br><i>Philip Reed</i>   | 120 |
| 15                                   | Benjamin Britten and Folk Song<br><i>Julian Onderdonk</i>   | 128 |
| 16                                   | Educating the Nation: Britten's Music for Young People<br><i>Kate Guthrie</i>                               | 136 |
| PART III BRITTEN AND OTHER COMPOSERS |   |     |
| 17                                   | The Compositional Context: Creating a Voice<br><i>Christopher Mark</i>                                      | 147 |
| 18                                   | Responding to a British Musical Past<br><i>Michael Burden</i>   | 155 |
| 19                                   | Britten and the English Musical Renaissance<br><i>Alain Frogley</i>   | 163 |

|   | <i>Contents</i>  | ix  |
|---|--|-----|
| 20  | Responding to the Continent<br><i>Arved Ashby</i>  | 171 |
| 21  | An English Tradition?<br><i>Christopher Mark</i>   | 180 |
| 22  | 'An Exciting Time with All the Russians': Anglo-Soviet<br>Musical Contacts<br><i>Cameron Pyke</i>                                  | 188 |
| 23  | The Avant-Garde<br><i>Philip Rupprecht</i>   | 200 |
| PART IV WORDSMITHS, DESIGNERS, AND PERFORMERS |  |     |
| 24  | W. H. Auden<br><i>Vicki P. Stroehrer</i>   | 215 |
| 25  | Eric Crozier<br><i>Justin Vickers</i>  | 223 |
| 26  | Two Librettists: Montagu Slater and Ronald Duncan<br><i>Ian Patterson</i>  | 232 |
| 27  | The Wise, Queer Heart of Englishness: E. M. Forster<br><i>Hanna Rochlitz</i>   | 241 |
| 28  | William Plomer's Poetics of Exile at Home<br><i>Kevin Salfen</i>   | 249 |
| 29  | 'Don't Colour Them, the Music Will Do That': Myfanwy<br>Piper and Britten's Marriage of Words and Music<br><i>Frances Spalding</i> | 256 |
| 30  | Designing and Dancing Britten<br><i>Lucy Walker and Kevin Salfen</i>   | 264 |
| 31  | Pears as Illuminator, Interpreter, and Inspiration<br><i>Justin Vickers</i>  | 272 |
| 32  | Britten's Singers<br><i>Roger Vignoles</i>   | 283 |
| 33  | Britten's Performers: Those Most 'Instrumental'<br><i>Thomas Schuttenhelm</i>  | 292 |

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