

Tippett And His Operas

Enjoying the Song of Appearance: An Emotional Symphony within **Tippett And His Operas**

In some sort of used by displays and the ceaseless chatter of quick communication, the melodic elegance and psychological symphony produced by the published term frequently disappear into the backdrop, eclipsed by the relentless noise and distractions that permeate our lives. However, set within the pages of **Tippett And His Operas** a stunning fictional value full of natural thoughts, lies an immersive symphony waiting to be embraced. Constructed by an outstanding composer of language, that charming masterpiece conducts viewers on a mental trip, well unraveling the concealed tunes and profound influence resonating within each cautiously constructed phrase. Within the depths of the emotional analysis, we will investigate the book is key harmonies, analyze their enthralling writing fashion, and submit ourselves to the profound resonance that echoes in the depths of readers souls.

Operas of Michael Tippett Michael Tippett 2018-01-01 Although it is impossible to trace any one particular theme running through the operas of Michael Tippett, the libretti of his four operas are fascinating to compare. The dense allusions of *The Midsummer Marriage* (1955), here annotated, gave way to the classical formality of *King Priam* (1962); the psychoanalytical preoccupations of *The Knot Garden* (1970) hardly foreshadow the contemporary political commentary of *The Ice Break* (1977). Each work breaks new ground and provokes unexpected responses. The libretti offer unique introductions to the music, and throw a searching light on the direction of British theatre since 1945. Contents: Operas contained in this volume: *The Midsummer Marriage*, *King Priam*, *The Knot Garden*, *The Ice Break*; Introduction, Meirion Bowen; *A Ritual of Renewal*, Paul Driver; 'A Visionary Night', John Lloyd Davies; *Music for an Epic*, Andrew Clements; *A Tempest of Our Time*, Meirion Bowen; *Stereotypes and Rebirth*, Leslie East

Michael Tippett Oliver Soden 2019-04-18 'A delight to read' Philip Pullman 'Essential reading ... a genuine landmark publication' Tom Service A BBC Radio 4 'Book of the Week' The music of the British composer Michael Tippett - including the oratorio *A Child of Our Time*,

five operas, and four symphonies - is among the most visionary of the twentieth century. But little has been written about his extraordinary life. In this long-awaited first biography, Oliver Soden weaves a century-spanning narrative of epic scope and penetrating insight. Soden has discovered troves of unpublished letters and manuscripts, and recorded moving interviews with Tippett's friends and colleagues. He paints a portrait of a powerful intellect and infectious personality: charming, stubborn, and great fun. But he also uncovers the sorrows and secrets that Tippett stowed away beneath his cheerfulness, not least the darker reaches of some tempestuous and often tragic love affairs. Soden's achievement is to have enriched our understanding not only of Tippett but of his times. Figures such as T.S. Eliot, E.M. Forster, Barbara Hepworth, and W.H. Auden jostle in the cast list. An Edwardian world of gaslight and empire cedes to turmoil and warfare; one startling revelation is the extent of Tippett's involvement in the fiery left-wing politics of the 1930s. The narrative roves from the mining villages of the north, blighted by unemployment, to a cell at Wormwood Scrubs, where Tippett was imprisoned as a conscientious objector. Later chapters uncover his operas' game-changing attitudes to gay and civil rights, against a backdrop of the Cold War and the Space Race. And singing

from the page comes the music, through which Soden charts an exquisitely written course, offering lucid readings of Tippett's most famous works while resuscitating forgotten masterpieces. The result is a landmark in the study of twentieth-century culture, simultaneously an astonishing feat of scholarship and a story as enthralling as in any great novel.

Dramatic Parallels in Michael Tippett's Operas Margaret Andrew Scheppach 1990 An analytical study of the music of Michael Tippett's operas.

Tippett on Music Michael Tippett 1995 Sir Michael Tippett was born in 1905 and thus celebrated his 90th birthday in 1995. To mark this occasion, Oxford University Press published *Tippett on Music*, a new and up-to-date compilation of his essays drawing on his two published collections *Moving into Aquarius* and *Music of the Angels* but also including much new material.

Michael Tippett Gordon Theil 1989-10-25 An important new reference source for students of western musical culture, this volume directs the user to all pertinent, substantive, and accessible information concerning the life and works of Sir Michael Tippett, widely recognized as one of this century's most significant composers. The book is divided into four main sections: a biography, an annotated list of works and performances, a discography, and an extensive bibliography. Five appendices provide additional information for the researcher including a chronological list of compositions, a classified list of published compositions, honors and awards won by the composer, ballet and television productions, and resources available. The brief biography which begins the volume provides a convenient source for basic factual information about Tippett's life. The works and performances section presents in one alphabetical sequence all known musical works by Tippett, including early unpublished compositions. Each citation includes information about year of composition, duration, genre, instrumentation, additional statements of responsibility, commissions and dedications, location of existing manuscripts, published editions, and a selected list of performances. The discography contains all known commercial

recordings of Tippett's music along with information about performers, date and place of recording, and a chronological listing of all issues of the performance. Divided into three sections, the bibliography covers writings by Tippett, books and articles about Tippett, and reviews of his works culled from the *Times* (London), the *New York Times*, and a variety of major and local newspapers around the world. Taken as a whole, this is a masterful contribution to the reference works available on the great composers of the twentieth century.

T.S. Eliot's Orchestra John Xiros Cooper 2020-04-13 First Published in 2000. Nearly everyone who addresses T. S. Eliot's imaginative and critical work must acknowledge the importance of music in thematic and formal terms. This collection of original essays thoroughly explores this aspect of his work from a number of perspectives.

Opera Guy A. Marco 2002-05-03 *Opera* is the only guide to the research writings on all aspects of opera. This second edition presents 2,833 titles--over 2,000 more than the first edition--of books, parts of books, articles and dissertations with full bibliographic descriptions and critical annotations. Users will find the core literature on the operas of 320 individual composers and details of operatic life in 43 countries. All relevant works through to November 1999 have been considered, covering more than fifteen years of literature since the first edition was published.

Twentieth-Century British Authors and the Rise of Opera in Britain Irene Morra 2016-02-17 This book is the first to examine in depth the contributions of major British authors such as W. H. Auden and E. M. Forster, as critics and librettists, to the rise of British opera in the twentieth century. The perceived literary values of British authors, as much as the musical innovations of British composers, informed the aesthetic development of British opera. Indeed, British opera emerged as a simultaneously literary and musical project. Too often, operatic adaptations are compared superficially to their original sources. This is a particular problem for British opera, which has become increasingly defined artistically by the literary sophistication of its narrative sources. The resulting collaborations between literary figures and composers

have crucial implications for the development of both opera and literature. *Twentieth-Century British Authors and the Rise of Opera in Britain* reveals the importance of this literary involvement in operatic adaptation to literature and literary studies, to music and musicology, and to cultural and theoretical studies.

Michael Tippett's Fifth String Quartet Thomas Schuttenhelm 2017-04-28
Cover -- Half Title -- Title Page -- Copyright Page -- Contents -- List of musical examples -- Acknowledgments -- 1 Introduction -- 2 Pre-conditions -- 3 Creative cycles -- 4 Transformation-notation -- 5 Archetypes -- 6 Dreamscapes -- 7 From concept to composition -- 8 First movement: compositional peregrinations -- 9 Interlude -- 10 Second movement -- Bibliography -- Index

The Operas of Michael Tippett Julie Jackson-Tretchikoff 2006

The Cambridge Companion to Michael Tippett Kenneth Gloag 2013-01-17 Sir Michael Tippett is widely considered to be one of the most individual composers of the twentieth century, whose music continues to be performed to critical acclaim throughout the world. Written by a team of international scholars, this Companion provides a wide ranging and accessible study of Tippett and his works. It discusses the contexts and concepts of modernism, tradition, politics, sexuality and creativity that shaped Tippett's music and ideas, engaging with archive materials, relevant literature and models of interpretation. Chapters explore the genres in which Tippett composed, including opera, symphony, string quartet, concerto and piano sonata, to shed new light on his major works and draw attention to those that have not yet received the attention they deserve. Directing knowledge and expertise towards a wide readership, this book will enrich the listening experience and broaden understanding of the music of this endlessly fascinating and challenging composer.

Michael Tippett 2003

The Music of Britten and Tippett Arnold Whittall 1990-08-31 A unique double portrait of the two leading composers of their generation.

Michael Tippett's Operas Sir Michael Tippett 1980

The Operas of Michael Tippett Malinee Jayasundera 1980

The Queer Encyclopedia of Music, Dance, and Musical Theater

Claude Summers 2012-04-24 Aficionados of music, dance, opera, and musical theater will relish this volume featuring over 200 articles showcasing composers, singers, musicians, dancers, and choreographers across eras and styles. Read about Hildegard of Bingen, whose *Symphonia* expressed both spiritual and physical desire for the Virgin Mary, and George Frideric Handel, who not only created roles for castrati but was behind the Venetian opera's preoccupations with gender ambiguity. Discover Alban Berg's *Lulu*, opera's first openly lesbian character. And don't forget *Kiss Me Kate*, the hit 1948 Broadway musical: written by Cole Porter, married though openly gay; directed by John C. Wilson, Noël Coward's ex-lover; and featuring Harold Lang, who had affairs with Leonard Bernstein and Gore Vidal. No single volume has ever achieved the breadth of this scholarly yet eminently readable compendium. It includes overviews of genres as well as fascinating biographical entries on hundreds of figures such as Peter Tchaikovsky, Maurice Ravel, Sergei Diaghilev, Bessie Smith, Aaron Copland, Stephen Sondheim, Alvin Ailey, Rufus Wainwright, and Ani DiFranco.

Tippett, the Composer and His Music Ian Kemp 1987 Combining biography with analyses of Sir Michael Tippett's technical background and idiosyncratic rhythmic language, this study surveys the unique world of Tippett's musical and dramatic action and discusses his oratorio *A Child of Our Time*, the four operas, and *The Vision of Saint Augustine*.

The Orchestral Music of Michael Tippett Thomas Schuttenhelm 2014-02-06 With extracts from the composer's letters, writings, interviews and broadcasts, and supported by evidence from his sketchbooks and manuscripts, *The Orchestral Music of Michael Tippett* explores Tippett's intentions and argues that the experiences that triggered his creative impulses are integral to understanding his music. In his discussion of Tippett's creative process, Thomas Schuttenhelm attempts to recapture the circumstances under which Tippett's orchestral works were created, to document how his visionary aspirations were developed and sustained throughout the creative cycle, and to chart how conception was transmuted from idea through to

performance. Analysing Tippett's orchestral works throughout his long career, from the Symphonic Movement of 1931 to his final masterpiece The Rose Lake in 1991-3, Schuttenhelm explores each work in detail to provide a comprehensive commentary on one of the most influential British composers of the twentieth century.

Those Twentieth Century Blues Michael Tippett 1991 Sir Michael Tippett's life has always been exceptional - expelled from prep school after prep school, from the age of seven he had to travel across war-torn Europe alone to stay with his nomadic parents in the school holidays. But he always knew that he wanted to be a composer as strongly as he knew he was homosexual. He was imprisoned during World War II as a conscientious objector when his friends - Britten, Sitwell, Eliot, Fry - all escaped prosecution, and was briefly a member of the Communist Party. For years he had a close relationship with his cousin Fresca who finally committed suicide when it became clear that Tippett could never marry her. All this happened against a background of Jungian analysis and composition of masterpieces such as A Child of our Time, King Priam, The Knotgarden and The Mask of Time. This is Tippett's autobiography.

The Operas of Michael Tippett in the Light of Twentieth-century Opera Aesthetics Margaret A. Scheppach (Sister) 1974

The Ice Break Michael Tippett 1977 Schott

Music in the 20th Century (3 Vol Set) Dave DiMartino 2016-04-15

This is an examination of the crucial formative period of Chinese attitudes toward nuclear weapons, the immediate post-Hiroshima/Nagasaki period and the Korean War. It also provides an account of US actions and attitudes during this period and China's response.

Opera and Its Symbols Robert Donington 1990-01-01 Explains the use of symbolism in opera, interprets scenes from Monteverdi, Mozart, Verdi, Wagner, Stravinsky, and Britten, and stresses the importance of staging an opera in accord with the composer's intended use of symbols

Derrick Puffett on Music KathrynBailey Puffett 2017-07-05 'I listen to a piece and ask myself what has made the greatest impression on me. What has moved me the most about it, what has excited me the most,

what it is I want to write about, what sets my mind working, what sets off my imagination.' Derrick Puffett's description to a group of Cambridge graduate students of his approach to listening and writing about music is clearly evident in the articles reprinted in this collection. For the first time, the book makes available in one place writings previously widely dispersed amongst many journals and symposia. Resonances emerge that cross from essay to essay, with the result that a larger, coherent project is revealed. Insistent on the need of music analysis to be accompanied by a wider historical knowledge, Puffett believed strongly that the methods to be adopted on each occasion must be dictated by the music at hand. His work on Bruckner, Strauss, Webern, Zemlinsky, Delius and Debussy is of enduring importance to the study of music. With a prose style distinguished for its elegance and clarity, Puffett's writings will enhance the understanding and enjoyment of the music that he discusses amongst students and teachers alike.

The Operas of Michael Tippett Michael Tippett 2011-02 English National Opera Guides are ideal companions to the opera. They provide stimulating introductory articles together with the complete text of each opera in English and the original.

Dramatic Parallels in Michael Tippett's Operas Margaret A. Scheppach 1990

Tippett Studies David Clarke 1999-02-04 This book covers all of Tippett's style-periods and many of the key genres within his oeuvre.

Tippett and His Operas Eric Walter White 1979

The Operas of Michael Tippett R. E. Jones 1976

The Early Operas of Michael Tippett Richard Elfyn Jones 1996 This study first deals with the fascinating range of verbal and dramatic symbolism of three operas (The Midsummer Marriage, King Priam, and The Knot Garden) in chapters which do not require from the reader a technical knowledge of music.

The Knot Garden Michael Tippett 1970

The Operas of Michael Tippett Richard Elfyn Jones 1976

The Operas of Michael Tippett in the Light of Twentieth-century Opera Aesthetics Margaret Andrew Scheppach 1976

Michael Tippett Harry Halbreich 1998

The Cambridge Companion to Michael Tippett Kenneth Gloag
2013-01-17 This Companion provides a wide ranging and accessible study of one of the most individual composers of the twentieth century. A team of international scholars shed new light on Tippett's major works and draw attention to those that have not yet received the attention they deserve.

The Mask of Time Michael Tippett 1983

Tippett and His Operas Eric Walter White 1979

Opera From the Greek Michael Ewans 2017-07-05 Michael Ewans explores how classical Greek tragedy and epic poetry have been appropriated in opera, through eight selected case studies. These range from Monteverdi's *Il ritorno d'Ulisse in patria*, drawn from Homer's *Odyssey*, to Mark-Antony Turnage's *Greek*, based on Sophocles's *Oedipus the King*. Choices have been based on an understanding that the relationship between each of the operas and their Greek source texts raise significant issues, involving an examination of the process by which the librettist creates a new text for the opera, and the crucial insights into the nature of the drama that are bestowed by the composer's musical setting. Ewans examines the issues through a comparative analysis of significant divergences of plot, character and dramatic strategy between source text, libretto and opera.

The Knot Garden Michael Tippett 1969

The operas of Michael Tippett in the light of twentieth-century opera aesthetics Margaret A. Scheppach 1976

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