BENJAMIN BRITTEN

A Bio-Bibliography

Stewart R. Craggs

Greenwood
PUBLISHING GROUP

Benjamin Britten

Benjamin Britten (left) with Lennox Berkeley, 1960. Used by kind permission of Lady Freda Berkeley.

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Bio-Bibliographies in Music, Number 87
Donald L. Hixon, Series Adviser

GREENWOOD PRESS
Westport, Connecticut • London

Library of Congress Cataloging-in-Publication Data

Craggs, Stewart R.
Benjamin Britten : a bio-bibliography / Stewart R. Craggs.
p. cm.—(Bio-bibliographies in music, ISSN 0742-6968 ; no. 87)
Includes bibliographical references (p.) and index.
Discography: p.
ISBN 0-313-29531-X (alk. paper)
1. Britten, Benjamin, 1913-1976—Bibliography. 2. Britten, Benjamin, 1913-1976—Discography. I. Title. II. Series.
ML134.B85 C73 2002
780'.92—dc21 2001033587
[B]

British Library Cataloguing in Publication Data is available.

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Library of Congress Catalog Card Number: 2001033587
ISBN: 0-313-29531-X
ISSN: 0742-6968

First published in 2002

Greenwood Press, 88 Post Road West, Westport, CT 06881
An imprint of Greenwood Publishing Group, Inc.
www.greenwood.com

Printed in the United States of America

The paper used in this book complies with the Permanent Paper Standard issued by the National Information Standards Organization (Z39.48-1984).

10 9 8 7 6 5 4 3 2 1

Dedicated to the memory of
Eric and Florence Hampshire

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Preface

Benjamin Britten was the greatest English composer of his time whose music ranged across a wide spectrum of forms from opera and ballet through orchestral and chamber music to film and incidental music. He is therefore a most appropriate subject for the Greenwood Press bio-bibliography series. In keeping with the intent of this series, this book is intended as a guide to resources for those wishing to do further research. No claim is made to comprehensiveness: even unannotated citation of all the reviews, interviews and articles on Benjamin Britten would produce too long a volume.

This volume is arranged in the following manner:

1) A brief Biography of Benjamin Britten which is intended to give a broad outline of the composer's life. A full-length biography was written by Humphrey Carpenter in 1992, and the "official" biography by Donald Mitchell, who was chosen by the composer as his biographer, is still to come.

2) A list of Works and Performances, arranged by genre and then alphabetically by title, with a description of each work and information on publication and first performance(s). Details of derived works and arrangements follow the original work. All works with references in the Bibliography are then followed by the relevant bibliography citation numbers.

3) A select Discography containing details of recordings of Britten's compositions on compact disc. Arrangement is by date of review from *Gramophone* with relevant citations supplied.

4) A Bibliography, arranged alphabetically by author, then by title of the article, which contains articles, books, dissertations and reviews. It is intended for use with the list of Works and Performances: for articles concerning a particular work, consult the "SEE" listings in each entry. Summaries have been kept brief, or dispensed with altogether, so that many references can be included in the limited space available. A small selection of articles, programme notes, etc. by the composer are also included.

5) Alphabetical and Chronological Lists of Britten's works.

6) An Index of references to persons and organisations.

Acknowledgements

I am indebted to a number of people for their kind assistance in the preparation of this book: Jacqueline Kavanagh and Gwyniver Jones of the BBC Written Archives Centre, Caversham; Mrs. Jane Moore, Sunderland University Library; Miss Rosamunde Strode, former archivist at the Britten-Pears Library, Aldeburgh; Dr. Philip Reed, former musicologist at the Britten-Pears Library, Aldeburgh; Dr. John Dressler of the University of Murray, Kentucky; Tom Tillery, ROH Archives; Lady Berkeley for kindly supplying me with the photograph of Britten used as the frontispiece; Jan Thompson for producing a magnificently typed manuscript and Linda Gowans for helping with the proofs.

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Abbreviations

arr.	:	arranged
bar.	:	baritone
B.B.C.	:	British Broadcasting Corporation
cl.	:	clarinet
comp.	:	compiler
contr.	:	contralto
ed.	:	edited/edition
E.N.O.	:	English National Opera
E.O.G.	:	English Opera Group
gtr.	:	guitar
hn.	:	horn
hp.	:	harp
I.C.A.	:	Institute for Contemporary Art
I.S.C.M.	:	International Society for Contemporary Music
mez.	:	mezzo soprano
ob.	:	oboe
orch.	:	orchestrated
org.	:	organ
pf.	:	pianoforte
Pub.	:	Publisher
realiz.	:	realized
rev.	:	revised
R.O.H.	:	Royal Opera House
S.A.T.B.	:	soprano, alto, tenor, bass
sop.	:	soprano
S.P.N.M.	:	Society for the Promotion of New Music
ten.	:	tenor
U.K.	:	United Kingdom
U.N.	:	United Nations
va.	:	viola
vc.	:	violoncello
vn.	:	violin
W.N.O.	:	Welsh National Opera

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Biography

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Edward Benjamin Britten was born at 21 Kirkley Cliff Road, Lowestoft, Suffolk, on St Cecilia's Day, 22 November 1913. He was the fourth and youngest child of Robert Victor Britten, a dentist, and his wife Edith who played the piano and sang. She gave her son his first piano lessons at the age of five when he also began to "compose." Two years later, it was felt that he needed more advanced tuition and so acquired a new teacher, Miss Ethel Astle who, with her sister, ran a small pre-preparatory school, Southolme, to which Britten was sent. Later, at the age of ten he entered South Lodge, a preparatory school, and began learning the viola with Mrs Audrey Alston at Norwich. By 1926 he had passed the Associated Board Grade VII piano examinations with honours, and was continuing to compose prolifically. He was also introduced to Frank Bridge who agreed to take him as a private pupil. For the next three years Britten was Bridge's only pupil, visiting him for lessons during school holidays, either in London or at Friston, near Eastbourne. Britten also began visiting Harold Samuel in London for piano lessons on Bridge's recommendation. In the autumn of 1928, he entered Gresham School at Holt in Norfolk where he remained until July 1930. In May of that year, Britten submitted a number of his compositions to the Royal College of Music in London. The following month he was invited to London to sit a written paper and undergo an oral examination by Ralph Vaugham Williams, John Ireland and S. P. Waddington. As a result, he was offered a scholarship and entered the College on 22 September 1930.

Britten's composition teacher at the Royal College of Music was John Ireland (1879-1962), and his piano teacher Arthur Benjamin (1893-1960). When not having lessons, Britten worked on his exercises for Ireland, practised the piano and composed. He also became an avid concert-goer in London and subsequently acquainted with much unfamiliar and new music.

He was awarded the Ernest Farrar Prize for composition twice during his three years at the college as well as the Sullivan Prize and the Cobbett Prize for chamber music. However he failed on two occasions to win the much more valuable Mendelssohn Scholarship. At the same time, his name and music were becoming known. For example, both the *Phantasy Quintet* (W58) and a set of three part-songs with texts by Walter de la Mare (W130) were performed at a Macnaghten/Lemare concert in December 1932. These songs were accepted by the Music Department of Oxford University Press and became his first published compositions. Another work, the *Sinfonietta* for 10 instruments (Opus 1) (W32) was heard at the same concert series early the following year. In the summer of 1933, Britten graduated from the Royal College of Music and returned to Lowestoft.

He was determined to make a living from writing music and by the spring of 1935 was working for the GPO (General Post Office) Film Unit. This brought him into contact with such people as film directors Paul Rotha and Basil Wright, the painter William Coldstream and the poet W.H. Auden. By the end of 1935 Britten had written eleven short film scores apart from three scores for the Gas Association and incidental music for *Timon of Athens* (W281) and *Easter 1916* (W258), a play by Montagu Slater. From 1936 to 1938 he was to write almost fifty scores for the cinema (mostly documentary with only one feature film), theatre and radio (all commissioned by the BBC). Apart from all this activity Britten also continued to compose for the concert hall. *Our Hunting Fathers* (W175) was commissioned by the 1936 Norfolk and Norwich Triennial Festival for which Auden prepared the text. He also co-operated with the composer Lennox Berkeley (1903-1989) and wrote the suite *Mont Juic* (W24) which was performed at the 1936 ISCM Festival in Barcelona, Spain. Early in 1937, Britten made the acquaintance of the tenor Peter Pears with whom he was eventually to spend the rest of his life and whose voice was to inspire many works. A setting of lines from Emily Bronte's poem "A Day Dream" for tenor and strings, which appeared in *The Company of Heaven* (W252), radio incidental music first broadcast by the BBC on 29 September 1937, is almost certainly the very first vocal music that Britten composed with Pears' voice in mind.

W. H. Auden had already gone to America early in 1939 and had decided to apply for American citizenship. One of his reasons was the deteriorating political situation in Europe which grew graver as the year progressed. Britten and Pears decided to follow but first they went to Canada. Two of Britten's works which date from this period are the *Violin Concerto* (W19) and *Canadian Carnival* (W15) which is a setting of certain Canadian folk songs. Pears had some friends (Dr. William Mayer and his wife Elisabeth who had left Germany after the rise of the Nazis) living at Amityville on Long Island and they were invited to stay there which they did for almost

two years. Britten also renewed his friendship with Aaron Copland. It was here that *Les Illuminations* (W166) was completed, and the *Seven Sonnets of Michelangelo* (W185) written for Pears to sing. Another important work from this period is the *Sinfonia da Requiem* (W31) which was commissioned by the Japanese government, and dedicated to the memory of his parents. Britten also embarked on his first major stage work and by the end of 1939 it seems that he was working with Auden on *Paul Bunyan* (W9), a work which was performed every night for a week at Columbia University and then forgotten until the very end of Britten's life. After the musical's brief run, Britten and Pears moved to California to stay with the piano duo Ethel Bartlet and Rae Robertson. On their return to Amityville, Britten received a commission from Artur Rodzinski and the Cleveland Orchestra for an orchestral work. An *Occasional Overture* (W14) was the result, which was later renamed "An American Overture" to avoid confusion with another work written in 1946 for the BBC. It was in California that Britten came across a second-hand copy of George Crabbe's poems in a Los Angeles bookshop in July 1941, and at the same time he read an article by E. M. Forster in the BBC's magazine *The Listener* about Crabbe and Suffolk. He decided that he must return to England as soon as possible, but had to wait for almost six months before he and Peter Pears could get a passage on a Swedish boat. Britten was however able to go to Boston on 2 January 1942 for a performance of the *Sinfonia da Requiem*, conducted by Serge Koussevitzky who afterwards asked Britten why he had not written an opera. Ideas about *Peter Grimes* (W10), as the work was to become, were already forming in his mind, but he told Koussevitzky that freedom from financial pressures and a period of time free from the need to take on other work were required. Weeks later on 14 March 1942 Kovssevitzky announced that the recently established Koussevitzky Music Foundation had offered Britten $1,000 as a commission for an opera which was to be dedicated to Koussevitzky's wife Natalie who had recently died.

On their return to England in April 1942, after a five-week voyage, Britten and Pears decided to apply for registration as conscientious objectors. As a result both were exempt from active military service and allowed to undertake recitals for the recently formed CEMA (Council for the Encouragement of Music and the Arts). It was at this time that Britten made the acquaintance of another composer, Michael Tippett. Later both became close friends and dedicated works to each other. During the Atlantic voyage, Britten had completed his *Hymn to Saint Cecilia* (W110) and composed *A Ceremony of Carols* (W101) for treble voices and harp. Drafts of the scenario for *Peter Grimes* were also produced with Peter Pears but it was January 1944 before Britten was ready to start composition. He tried unsuccessfully to persuade Christopher Isherwood to write the libretto but finally chose Montagu Slater with whom he had worked before the war.

Britten spent most of 1944 writing the opera and rehearsals began under wartime conditions. It had been decided that *Peter Grimes* should be given its première by the Sadler's Wells Opera Company and that it should be the first opera given by Sadler's Wells to celebrate its return home after the war. Accordingly on 7 June 1945 the theatre reopened with *Peter Grimes*, Peter Pears singing the title role, and the soprano Joan Cross, Ellen Orford. Reginald Goodall conducted. Eric Crozier produced and Kenneth Green designed both costumes and scenery. The opera was soon acclaimed all over the world and entered the repertoire of many opera houses.

By the end of 1945, Britten was preparing to write his next opera, *The Rape of Lucretia* (W11), for the summer season of 1946 at Glyndebourne. Other works of this period include *The Way to the Tomb* (W280). *The Dark Tower* (W254) and a score for the film *Instruments of the Orchestra* (W218). Britten also composed his *Occasional Overture* (W25) for the opening of the BBC's Third Programme in September 1946. This was withdrawn after the first performance. The 1946 Glyndebourne programme announced a production of Purcell's *Dido and Aeneas* (W289) for 1947 but this did not materialise until 1951. In the meantime Britten and Eric Crozier founded the English Opera Group which, in 1947, gave the première of Britten's new opera *Albert Herring* (W1) at Glyndebourne. The first Aldeburgh Festival, founded by Britten, Crozier and Peter Pears, also took place. Indeed the idea of the Festival had come from Pears as he and Britten travelled from Holland to Switzerland with the E.O.G. in the summer of 1947. Taking operas on tour was expensive and it therefore seemed a good idea that they should be able to put on their own festival at home in Aldeburgh. With Britten in residence, the annual festival was to inspire many new works from him. Another tradition was the featuring of works by one or two composers other than Britten. For his next major opera, Britten returned to the theme of the sea and chose a story by Herman Melville about Billy Budd, Foretopman. E. M. Forster, the English novelist, and Eric Crozier worked on the libretto of *Billy Budd* (W2) during 1949 and Britten spent most of 1950 writing the music. The Arts Council commissioned the opera for the 1951 Festival of Britain and it was given its première at Covent Garden in December 1951 with Britten conducting. He subsequently revised the opera in 1960.

The following year King George VI died and among the proposals to celebrate the accession to the English throne of his daughter Queen Elizabeth II was an opera about Queen Elizabeth I and her relationship with the Earl of Essex. *Gloriana* (W4), as Britten's opera was called, was received with general hostility, and only in 1966 was it possible to reappraise the work when Sadlers Wells mounted a new production. While busy with the composition of *Gloriana*, Britten was thinking about his next opera. He had been commissioned to write an opera for the Venice Biennale of 1954 and he

chose Henry James's story *The Turn of the Screw* (W12) first. John Piper's wife, Myfanwy, provided the libretto and the opera (rehearsed in Aldeburgh) was given its première at Teatro la Fenice in Venice on 14 September 1954. The following year Britten and Pears undertook a world tour which lasted four months. It provided the inspiration for some new works, in particular some of the music for the Cranko ballet *The Prince of the Pagodas* (W13) of 1956, a homage to the full-length ballets of Tchaikovsky, Prokofiev and Stravinsky, and a new kind of opera, *Noye's Fludde* (W7), which was completed in less than two months in 1958. To celebrate the completion of an enlarged Jubilee Hall in Aldeburgh, it was decided that Britten should write a full-length opera for the 1960 Festival. *A Midsummer Night's Dream* (W6) was commenced in the autumn of 1959 and entirely completed in seven months and ready for performance in June 1960.

It had long been Britten's ambition to write a full-length choral work and when the invitation came to commemorate the rebuilding of Coventry Cathedral, which had been bombed in 1940, it provided the required stimulation. He spent most of 1961 writing his *War Requiem* (W135) which was first performed at the end of May 1962 in the new cathedral. The work won immediate acceptance and was performed worldwide in the following years. Britten's 50th birthday was celebrated in November 1963 by a concert performance of *Gloriana* at the Royal Festival Hall in London with Sylvia Fisher and Pears in the main roles. However celebrations were clouded by news of the assassination of President John F. Kennedy in Dallas, Texas. More parables for church performance followed in 1964 (*Curlew River* - W201), 1966 (*The Burning Fiery Furnace* - W200) and 1968 (*The Prodigal Son* - W202). *Curlew River* had its première at the Aldeburgh Festival in June 1964. In July 1964, Britten travelled to Aspen, Colorado as the first recipient of the Aspen Award established by Robert Anderson of the Institute of Humanistic Studies at Aspen. This acceptance speech set out his views on the role of the artist in society. The following year Britten also received the Order of Merit. It was also in 1965 that plans were initiated to convert a disused building at Snape into a concert hall. The money for the conversion of The Maltings was soon raised and the hall opened by the Queen in 1967. A fire destroyed the building after the opening concert of the 1969 Festival, but a new hall was built and ready for the opening of the 1970 Festival. Britten was commissioned by the BBC for a television opera in 1966 and chose a short story by Henry James, *Owen Wingrave* (W8) as the subject with Myfanwy Piper as his librettist. After its television transmission in May 1971, the opera was staged at Covent Garden two years later. Before final production started, Britten informed Myfanwy Piper that the subject of his next opera was to Thomas Mann's *Death in Venice* (W3) and that he wanted her to write the libretto.

The opera was written between 1971 and 1972 in Venice, Aldeburgh and Germany. Minor revisions were made to the score in 1973, with further revisions made in 1974 after the London première at Covent Garden. Overshadowing these events however was the fact that Britten was diagnosed as having a seriously defective heart valve and an operation was required to replace it. This operation was carried out on 7 May 1973 at the National Heart Hospital but left him an invalid. Britten was unable to compose after the operation for some time but early in 1974 revised the early *String Quartet in D* (W64) and prepared a revised edition of *Paul Bunyan*. He was able to resume composing by the summer of 1974 by writing his fifth Canticle *The Death of Saint Narcissus* (W150) for Pears and Osian Ellis. *Sacred and Profane* (W126), completed in 1975, was followed by *A Birthday Hansel* (W143), a set of songs composed at the request of the Queen as a seventy-fifth birthday present for her mother. Other works from this last period include the *Suite on English Folk Tunes* (W33), *Phaedra* (W176) for Janet Baker and the *3rd String Quartet* (W66). His health continued to deteriorate and it was revealed that the heart valve replacement had failed but that he was too weak to undergo a further operation. During the 1976 Aldeburgh Festival it was announced in the Queen's Birthday Honours list that a life peerage had been conferred on him.

Britten died in the early morning of Saturday 4 December 1976, twelve days after his sixty-third birthday. He was buried in the graveyard of Aldeburgh Parish Church, in a grave lined with rushes gathered from the marshes at Snape. A service of Thanksgiving for his life and work was held in London, at Westminster Abbey, on Thursday 10 March 1977.

Works and Performances

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I. OPERAS

W1. *ALBERT HERRING* (Opus 39 – 1946/47)
Comic opera in three acts

Libretto by Eric Crozier, freely adapted from a short story by Guy de Maupassant
10 major singing roles/children's roles/1+2.1.1+1.1/1.0.0.0/ percussion (1) harp piano/strings (1.1.1.1)

Dedication: "To E.M. Forster, in admiration"
Duration: 137 minutes
First performance: Glyndebourne (Sussex), 20 June 1947.
The English Opera Group, conducted by Benjamin Britten. Produced by Frederick Ashton. Scenery and Costumes by John Piper
Publication: Boosey & Hawkes
RECORDING:D48, D135
SEE: B16, B21, B69, B146, B164, B171, B174, B208, B293, B297, B302, B383, B403, B422, B428, B465, B481, B508, B530, B540, B559, B570, B576, B586, B791, B814, B817, B819, B826, B830, B860

W2. *BILLY BUDD* (Opus 50 - 1950/51)
Opera in four acts (original version)

Libretto by E. M. Forster and Eric Crozier, from a story by Herman Melville

3 major singing roles/14 minor singing roles/children's roles/men's chorus/ 4+1.2+1.3+2.3/ alto saxophone/ 4.4.3.1/ timpani percussion (6) harp/strings

Commissioned by: The Arts Council of Great Britain for The Festival of Britain, 1951
Dedication: "To George and Marion [Harewood], December 1951"
Duration: 152 minutes
First performance: London Royal Opera House, Covent Garden, 1 December 1951. Conducted by Benjamin Britten. Produced by Basil Coleman. Designed by John Piper
Publication: Boosey & Hawkes
RECORDING: D144

REVISED VERSION
Revised in 1960 in two acts
First performance; London, BBC broadcast, 13 November 1960. Conducted by Benjamin Britten
First stage performance: 9 January 1964 (ROH, Covent Garden)
Publication: Boosey & Hawkes
RECORDING: D49
SEE: B2, B28, B34-44, B55, B59, B74, B75, B159, B172, B201, B257, B262, B268, B270, B276, B299, B300, B301, B306, B311, B312, B313, B317, B375, B379, B387, B393, B396, B440, B447, B449, B474, B480, B499, B531, B542, B550, B551, B561, B574a, B583, B610, B633, B635, B700, B705, B714, B730, B733, B772, B802, B831, B870, B878, B885, B887, B892, B900

W3. *DEATH IN VENICE* (Opus 88 - 1971/73)
Opera in two acts

Libretto by Myfanwy Piper, after the short story by Thomas Mann (Der Tod in Venedig)
3 major singing roles/14 minor singing roles/mixed chorus (SATB)/ Dancers/2.2.2.2/2.2.2.1/timpani percussion (5) harp piano/strings

Dedication: "To Peter"
Duration: 145 minutes
First performance: Snape (Aldeburgh), The Maltings, 16 June 1973. The English Opera Group, artists of the Royal Ballet and the Royal Ballet School, the English Chamber Orchestra, conducted by Steuart Bedford. Produced by Colin Graham. Choreography by Frederick Ashton. Designed by John Piper

First London performance: Royal Opera House, Covent Garden, 18 October 1973
Publication: Faber Music
RECORDING: D64
SEE: B78. B112, B133, B193, B279a. B280, B310, B321, B328, B338, B364, B415, B429, B438, B448, B461, B479, B501, B602, B632, B638, B661, B763, B783, B784, B824, B861

DERIVED WORKS:

1. *Suite from Death in Venice* (Opus 88a)
   Compiled by Steuart Bedford
   Duration: 27 minutes
   Publication: Faber Music
   RECORDING: D5
   SEE: B177, B178, B189

W4. *GLORIANA* (Opus 53 - 1952/53)
Opera in three acts

Libretto by William Plomer
8 major singing roles/7 minor singing roles/mimes:chorus, ballet/
3+1.2+1.2+1.2+1/4.3.3.1/timpani percussion (4) harp/strings
Stage band: 3(or more trumpets), 5 strings and/or woodwind, pipe and tabor, gittern, percussion and harp
Commissioned by : The Royal Opera House, Covent Garden
Dedication: "This work is dedicated by gracious permission to Her Majesty Queen Elizabeth II, in honour of whose Coronation it was composed"
Duration: 148 minutes
First performance: London, Royal Opera House, Covent Garden, 8 June 1953. Conducted by John Pritchard. Produced by Basil Coleman. Designed by John Piper. Choreographer: John Cranko
SEE: B5a. B88, B89, B121, B135, B166, B203, B266, B314, B360, B376, B416, B417, B424, B450, B459, B463, B474, B533, B539, B544, B546, B553, B623, B650, B654, B696, B719, B727, B735, B736, B785, B871

REVISED VERSION
Revised in 1966
First performance: London, Sadler's Wells, 21 October 1966.
Publication: Boosey & Hawkes
RECORDING: D103

SEE: B253a

DERIVED WORKS:

1. *Symphonic Suite from "Gloriana"* (Opus 53a)
   for orchestra and tenor solo (ad lib.)
   1. The Tournament
   2. The Lute Song (text by Robert Devereux, Earl of Essex)
   3. The Country Dances
   4. Gloriana moritura
   3.3.3.3/4.3.3.1/timpani percussion (4) harp/strings
   Duration: 26 minutes
   First performance: Birmingham, Town Hall, 23 September 1954. Peter Pears (tenor) and City of Birmingham Symphony Orchestra, conducted by Rudolf Schwarz
   Publication: Boosey & Hawkes
   RECORDING: D40, D58, D105

2. *The Second Lute Song of the Earl of Essex*
   Arranged for voice and piano by Imogen Holst
   Text: Robert Devereux, Earl of Essex
   Publication: Boosey & Hawkes
   SEE: B134

3. *Choral Dances from 'Gloriana'*
   For unaccompanied chorus
   Text: William Plomer
   1. Time (SATB)
   2. Concord (SATB)
   3. Time and Concord (SATB)
   4. Country Girls (SA)
   5. Rustics and Fishermen (TTBB)
   6. Final Dance of Homage (SATB)
   Duration: 8 minutes
   Publication: Boosey & Hawkes
   RECORDING: D36a

4. *The Courtly Dances from 'Gloriana'*
   Arranged for school orchestra by David Stone
   1.1.2.1/2.2.1.0/timpani percussion/strings
   Duration: 92 minutes
   Publication: Boosey & Hawkes
   RECORDING: D16

5. *Morris Dance from 'Gloriana'*
   Arranged for two descant recorders by Imogen Holst
   Publication: Boosey & Hawkes

6. *Choral Dances from 'Gloriana'*
   For tenor, chorus and harp
   Text: William Plomer
   Duration: 10 minutes
   Publication: Boosey & Hawkes
   RECORDING: D86, D134
   SEE: B667

W5. *THE LITTLE SWEEP* (Opus 45 - 1949)
Children's opera in 3 scenes

Libretto by Eric Crozier, being the second part of *Let's Make an Opera!*, an entertainment for young people
5 adult roles/6 children's roles/audience participation/ percussion (1) piano (four hands)/solo string quartet

Dedication: "Affectionately dedicated to the real Gay, Juliet, Sophie, Tina, Hughie, Jonny and Sammy - the Gathorne-Hardys of Great Glemham, Suffolk"
Duration: 45 minutes
First performance: Aldeburgh, Jubilee Hall, 14 June 1949.
The English Opera Group, conducted by Norman Del Mar. Produced by Basil Coleman and Stuart Burge. Designed by John Lewis
Publication: Boosey & Hawkes
RECORDING: D100, D104
SEE: B93, B94, B95, B96, B237, B382, B488, B521

W6. *A MIDSUMMER, NIGHT'S DREAM* (Opus 64 - 1959/60)
Opera in three acts

Libretto, adapted from William Shakespeare, by Benjamin Britten and Peter Pears
14 major singing roles/acrobat speaking role/children's roles/ 2+1.1+1.2.1/2.1.1.0./percussion (2) harps celesta/ harpsichord/ strings
Stage band: soprano recorders, small cymbals, woodblocks

Dedication: "Dedicated to Stephen Reiss"
Duration: 144 minutes

First performance: Aldeburgh, Jubilee Hall, 11 June 1960.
The English Opera Group, conducted by Benjamin Britten. Produced by John Cranko. Designed by John Piper
First London performance: 2 February 1961 (ROH, Covent Garden)
Publication: Boosey & Hawkes
RECORDING: D62, D93, D132
SEE: B70, B73, B151, B163, B273, B367, B401, B472, B497, B543, B648, B767, B781, B782, B808, B811, B859, B884

DERIVED WORKS:

1. *Bottom's Dream from 'A Midsummer Night's Dream'* (Opus 64a)
   Song for bass baritone and orchestra or piano
   Duration: 32 minutes
   Publication: Boosey & Hawkes

W7. *NOYE'S FLUDDE* (Opus 59-1957/58)
The Chester Miracle Play, set for adults' and children's voices, children's chorus, chamber ensemble and children's orchestra

Professional ensemble: solo string quintet, treble recorder, piano (4 hands), organ, timpani
Children's orchestra: recorder, bugles in B♭, handbells in F♯, percussion, strings

Dedication: "To my nephew and nieces, Sebastian, Sally and Roguey Welford and my young friend Roger Duncan"
Duration: 50 minutes
First performance: Orford Parish Church, 15 June 1958.
Conducted by Charles Mackerras. Produced by Colin Graham. Costumes and masks by Ceri Richards
First London performance: 14 November 1958 (BBC)
Publication: Boosey & Hawkes
RECORDING: D99, D146
SEE: B20, B65, B626, B631, B682, B779, B828, B876

W8. *OWEN WINGRAVE* (Opus 85-1969/70)
Opera in two acts, commissioned for television by the BBC.
Libretto by Myfanwy Piper, after the story by Henry James

9 major singing roles/ chorus (trebles)/ 2.2.2.2/2.2.2.1/timpani percussion (3) harp piano/ strings

Dedication: "To Joan and Isador Caplan"
Duration: 106 minutes
First performance: Transmitted by the BBC on 16 May 1971. (BBC2) having been presented in The Maltings, Snape.
The English Chamber Orchestra and the Boys of Wandsworth School, conducted by Benjamin Britten. Directed by Brian Large and Colin Graham. Designed by Tony Meyerscough-Jones. Costumes by Charles Knode
First stage performance: London, Royal Opera House, Covent Garden, 10 May 1973. Conducted by Steuart Bedford. Produced by Colin Graham. Designed by John Piper. Costumes by Charles Knode
Publication: Faber Music
RECORDING: D101
SEE: B114, B115, B173, B304, B315, B327, B368, B420, B432, B436, B438, B558, B599, B600, B646, B660, B786, B799, B882, B894

W9. *PAUL BUNYAN* (Opus 17 - 1939/41)
(Choral) operetta in two acts and prologue
Libretto by W. H. Auden

11 major singing roles/1 speaking role/20 small singing roles/5 small speaking roles/5 small speaking roles/chorus (SATB)/2.1.3+1.1/2.2.2.1/timpani percussion (2) harp piano (celesta)/strings

Duration: 114 minutes
First performance: New York, Brander Matthews Hall, 5 May 1941. A Columbia University Theatre workshop. Conducted by Hugh Ross. Produced by Milton Smith.

REVISED VERSION
Revised in 1974/75
First performance: BBC broadcast, 1 February 1976. Conducted by Steuart Bedford
First (Stage) performance: Snape (Aldeburgh), The Maltings, 4 June 1976. Conducted by Steuart Bedford
First (Stage) London performance: 1 September 1976
Publication: Faber Music
RECORDING: D33
SEE: B160, B161, B161a, B162, B251a, B252, B392a, B434, B601, B627, B634, B652a, B684, B710, B711, B747, B799a, B801

DERIVED WORKS:

1. *Overture: Paul Bunyan*
   Orchestrated by Colin Matthews (not used in the New York production)
   2+1.1.2+1.1/2.2.2.1/timpani percussion (2/3) (piano) (harp) /strings
   Duration: 5 minutes
   First performance: London, Royal Albert Hall, 6 August 1978.
   European Community Youth Orchestra, conducted by James Judd
   Publication: Faber Music

2. *Carry her Over the Water*
   Partsong from Paul Bunyan arranged for unaccompanied mixed chorus (SSAATTBB) by Colin Mathews
   Text by W. H. Auden
   Duration: 1 minute
   Publication: Faber Music

3. *Love Song*
   Text: W. H. Auden
   Discarded song from *Paul Bunyan*
   SEE: B758a

4. *Lullaby of Dream Shadows*
   Arranged for 2 sopranos, 2 tennors, mixed chorus (SATB) and orchestra
   Text by W. H. Auden
   1+1.1.1.+1 & sax.1/2.2.2.1/timpani percussion (1) piano/ harp/strings
   Duration: 6 minutes
   Publication: Faber Music

5. *Ballads from "Paul Bunyan"*
   Three songs for baritone and piano or guitar
   1. The Cold Wind Blew
   2. The Spring Came and the Summer and Fall
   3. So Helson Smiled and Bunyan Smiled
   Text by W. H. Auden
   Duration: 10 minutes
   Publication: Faber Music

6. *Inslinger's Aria*

for solo tenor, men's chorus (TB) and orchestra
Text by W. H. Auden
0.0.0.0/0.2.2.1/timpani percussion (1) piano harp/strings
Duration: 5 minutes
Publication: Faber Music

7. *Overture: Paul Bunyan*
Arranged for symphonic wind band by Charles Fussell
Duration: 7 minutes
Publication: Studio Music

W10. *PETER GRIMES* (Opus 33 - 1944/45)
Opera in three acts and prologue
Libretto by Montagu Slater, based on a poem by George Crabbe

4 major singing roles/8 small singing roles/2 mimes/chorus/ 2+1.2+1.2+1.2+1/4.2+1.3.1/timpani percussion (2) celesta harp organ/strings
Off stage band: 2 clarinets, percussion, violin, double bass (piano ad lib.)

Dedication: "For the Koussevitzky Music Foundation, dedicated to the memory of Natalie Koussevitzky"
Duration: 143 minutes
First performance: London, Sadlers's Wells Theatre, 7 June 1945. The Sadler's Wells Opera Company, conducted by Reginald Goodhall. Produced by Eric Crozier. Designed by Kenneth Green
Publication: Boosey & Hawkes
RECORDING: D6, D78, D119
SEE: B71, B117, B118, B131, B167, B207, B209, B232, B253, B298, B318, B385, B388, B395, B460, B506, B507, B511, B539, B580, B587, B588, B678, B691, B718, B721, B807, B818, B837, B856

DERIVED WORKS:

1. *Four Sea Interludes from Peter Grimes* (Opus 33a)
for orchestra
   1. Dawn
   2. Sunday Morning
   3. Moonlight
   4. Storm

2+1.2.2+1.2+1/4.3.3.1/timpani percussion (2) harp/strings
Duration: 16 minutes
First concert performance: Cheltenham Festival. 13 June 1945.
Conducted by Benjamin Britten
Publication: Boosey & Hawkes
RECORDING: D12, D14, D30, D59
SEE: B792

2. *Passacaglia from Peter Grimes* (Opus 33b)
for orchestra
2+1.2.2.2+1/4.3.3.1/timpani percussion (2)/harp celesta/strings
Duration: 7 minutes
Publication: Boosey & Hawkes
RECORDING: D12, D59, D105
SEE: B792

3. *Three Arias from Peter Grimes*

1. Peter's Dreams for tenor and piano (Duration: 3 minutes)
2. Embroidery Aria for soprano and piano (Duration: 4 minutes
3. Church Scene (Ellen's aria) for soprano and piano (Duration: 3½ minutes)

These arias may also be performed with orchestra
Publication: Boosey & Hawkes

4. *Old Joe Has Gone Fishing*
Round from the opera Peter Grimes for mixed chorus (SATB) and piano
Duration: 2 minutes
Publication: Boosey & Hawkes

5. *Song of the Fishermen*
Working chorus for the opera Peter Grimes for mixed chorus (SATB) and piano
Duration: 3½ minutes
Publication: Boosey & Hawkes

W11. *THE RAPE OF LUCRETIA* (Opus 37 - 1946)
Opera in two acts
Libretto by Ronald Duncan, after the play by André Obey

8 major singing roles/1+2.1+1.1+1.1/1.0.0.0/ percussion (1) harp piano/string quintet

Dedication: "Dedicated to Erwin Stein"
Duration: 107 minutes
First performance: Glyndebourne (Sussex), 12 July 1946.
Conducted by Ernest Ansermet. Produced by Eric Crozier
Designed by John Piper
First London performance: 28 August 1946

REVISED VERSION
Revised in 1947
First performance: Glyndebourne, 7 July 1947
Publication: Boosey & Hawkes
RECORDING: D63
SEE: B188, B224, B233, B267, B275, B326, B435, B451, B530, B552, B679

DERIVED WORKS:

1. *Three Arias from The Rape of Lucretia*
   1. Flower Song for contralto and piano (Duration: 2½ minutes)
   2. The Ride for tenor and piano (Duration: 3 minutes)
   3. Slumber song of mezzo-soprano and piano (Duration: 3 minutes)

   These arias may also be sung with orchestra
   Publication: Boosey & Hawkes

W12. *THE TURN OF THE SCREW* (Opus 54-1954)
Opera in two acts and prologue. Libretto by Myfanwy Piper, after the story by Henry James

7 major singing roles/1+2.1+1.1+1.1/1.0.0.0/percussion (1) harp piano (doubling celesta)/string quintet

Dedication: "This opera was written for and is dedicated to, those members of the English Opera Group who took part in the first performance"
Duration: 101 minutes
First performance: Venice, Teatro La Fenice, 14 September 1954.
The English Opera Group, conducted by Benjamin Britten.
Produced by Basil Coleman. Designed by John Piper
First London performance: 6 October 1954 (Sadlers's Wells)
Publication: Boosey & Hawkes
RECORDING: D65, D127
SEE: B128, B147-B150, B318, B500, B503, B538, B671, B726, B805, B832, B834, B839

II. BALLETS

W13. *THE PRINCE OF THE PAGODAS* (Opus 57 – 1955/56)
Ballet in three acts by John Cranko

2+1.2+1.2+E clarinet and alto saxophone 3/4.3.3.1/timpani percussion (6) harp piano (4 hands) celesta/strings
On stage: 2 or more trumpets

Dedication: "To Imogen Holst and Ninette de Valois"
Duration: 115 minutes
First performance: London, Royal Opera House, Covent Garden, 1 January 1957. Conducted by Benjamin Britten. Choreography by John Cranko. Décor by John Piper. Costumes by Desmond Heeley
Publication: Boosey & Hawkes
RECORDING: D40, D50, D66
SEE: B125, B582, B636, B641, B645, B669, B697, B866

DERIVED WORKS:

1. *Pas de Six from The Prince of the Pagodas* (Opus 57a)
for orchestra
3+1.2+1.2+Eb clarinet and alto saxophone 2+1/4.3.3.1/ timpani percussion (2) harp piano/strings
Duration: 12 minutes
First performance: Birmingham Town Hall, 26 September 1957.
City of Birmingham Symphony Orchestra, conducted by Rudolf Schwarz

2. *Prelude and Dances from the Prince of the Pagodas* (Opus 57b)
for orchestra and selected by Norman del Mar
2+1.2+1 alto saxophone 2/4.3.3.1/timpani percussion (2) harp piano/strings
Duration: 30 minutes
Publication: Boosey & Hawkes

III. ORCHESTRAL WORKS

W14. *AN AMERICAN OVERTURE* (1941)
for orchestra
Published postumously in 1985

3+1.3.3+1.3/4.3.3.1/timpani percussion (2) celesta piano
2 harps/strings

Duration: 10 minutes
First performance: Birmingham, Town Hall, 8 November 1983.
City of Birmingham Symphony Orchestra, conducted by Simon Rattle
Publication: Faber Music
RECORDING: D8, D77, D138
SEE: B637, B665

W15. *CANADIAN CARNIVAL* (Opus 19-1939)
for orchestra
Also known as *Kermesse Canadienne*

2+1.2+1.2.2/4.3(2).3.1/timpani percussion (2) harp/strings

Duration: 14 minutes
First performance (broadcast): Bristol, BBC Studios, 6 June 1940.
BBC Orchestra, conducted by Clarence Raybould
First performance (concert): Cheltenham Festival, 13 June 1945.
London Philharmonic Orchestra, conducted by Benjamin Britten
Publication: Boosey & Hawkes
RECORDING: D72, D77
SEE: B664

W16. *CONCERTO FOR CLARINET AND ORCHESTRA* (1941/42)
Written for Benny Goodman

Incomplete
Publication (on hire) by Faber Music:

Movement for Clarinet and Orchestra, orchestrated by Colin Matthews
2.2.0+1.2/4.2.3.0/timpani percussion (1) harp/strings
Duration: 6 minutes
First performance: London, Barbican Hall, 7 March 1990.
Michael Collins (clarinet) and the Britten-Pears Orchestra, conducted by Tamás Vásáry
RECORDING: D102

W17. *CONCERTO FOR PIANO AND ORCHESTRA* (1930)
Incomplete

First performance: London, BBC, 5 December 1995.
Martyn Roscoe (piano) in the Northern Sinfonia, conducted by Martin Brabbins
Unpublished

W18. *CONCERTO NO. 1 IN D FOR PIANO AND ORCHESTRA* (Opus 13-1938)

In four movements
1. Allegro molto e con brio
2. Allegretto, alla valse
3. Recitative and Aria
4. Allegro moderato - sempre alla marcia

2+1.2+1.2.2/4.2.3.1/timpani percussion (2) harp/strings
Dedication: "To Lennox Berkeley"
Duration: 33 minutes
First performance: London, Queen's Hall, 18 August 1938.
Benjamin Britten (piano) and the BBC Symphony Orchestra, conducted by Henry Wood
Publication: Boosey & Hawkes
SEE: B9, B129, B228, B457, B556, B589, B777

REVISED VERSION
Britten wrote a new third movement in 1945
1. Toccata
2. Waltz
3. Impromptu
4. March

First performance: Cheltenham Festival, 2 July 1946.
Noel Mewton-Wood (piano), conducted by Benjamin Britten
Publication: Boosey & Hawkes
RECORDING: D35, D54, D143

W19. *CONCERTO FOR VIOLIN AND ORCHESTRA* (Opus 15-1938/39)
In three movements
1. Moderato con moto
2. Vivace
3. Passacaglia: Andante Lento

3+2.2+1.2.2/4.3.3.1/timpani percussion (2) harp/strings
Dedication: "To Henry Boys"
Duration: 31 minutes

First performance: New York, Carnegie Hall, 28 March 1940.
Antonio Brosa (violin) and the New York Philharmonic Orchestra, conducted by Basil Cameron
First UK performance: London, Queen's Hall, 6 April 1941.
Thomas Matthew (violin) and the London Philharmonic Orchestra, conducted by Basil Cameron
SEE: B116, B323

REVISED VERSION
Revised in 1950 (performed in London, 12 December 1951 and 1958)
Publication: Boosey & Hawkes
RECORDING: D54, D72
SEE: B248, B290, B706

W20. *CONCERTO (IN B MINOR) FOR VIOLIN, VIOLA AND ORCHESTRA* (1932)

In three movements
1. Allegro ma non troppo
2. Romance: Poco lento
3. Allegro scherzando - Allegro non troppo

Orchestrated for sketches by Colin Matthews: solo violin, viola, 2+1.2.2.2/2.2.0.0/timpani percussion (1)/ strings
Duration: c. 25 minutes
First performance: Snape, Maltings Concert Hall, 15 June 1997.
Katherine Hunka (violin), Philip Dukes (viola) and the Britten-Pears Orchestra, conducted by Kent Nagano (A 50th Aldeburgh Festival Concert)
First London performance: Royal Albert Hall, 31 July 1998.
Tamsin Little (violin), Lars Anders Tomter (viola) and the Royal Philharmonic Orchestra, conducted by Daniele Galti
Publication: Oxford University Press
RECORDING: D155
SEE: B378, B693

W21. *DIVERSIONS* (Opus 21 - 1940)
for piano (left hand) and orchestra

Theme

Var. 1	Recitative	Var. 7	Badinerie
Var. 2	Romance	Var. 8	Burlesque
Var. 3	March	Var. 9 (a)	Toccata 1

Var. 4	Arabesque		(b) Toccata 2
Var. 5	Chant	Var.10	Adagio
Var. 6	Nocturne	Finale	Tarantella

2+1.2+1.2+ alto saxophone (ad lib) 2+1/4.2.3.1/timpani percussion (2) harp.strings
Dedication: "For Paul Wittgenstein"
Duration: 30 minutes
First performance: USA, 16 January 1942.
Paul Wittgenstein and the Philadelphia Orchestra, conducted by Eugène Ormandy
First UK performance: Bournemouth, 14 October 1950
First London performance: 29 October 1950
Publication: Boosey & Hawkes

REVISED VERSION
Revised in 1950, 1953-54
Publication: Boosey & Hawkes
RECORDING: D50, D77
SEE: B77

W22. *HANKIN BOOBY* (1966)
Folk dance for wind and drums

Commissioned by the Greater London Council for the opening of the Queen Elizabeth Hall

2.2.2.2/0.2.0.0/drums
Duration: 2 minutes
First performance: London, Queen Elizabeth Hall, 1 March 1967.
English Chamber Orchestra, conducted by Benjamin Britten
Publication: Faber Music (as part of the *Suite on English Folk Tunes* Opus 90 (W33))
SEE: B322, B738

W23. *HUMORESKE [sic] IN C* (1928)
for orchestra

Completed by 6 March 1928
First performance: London, BBC, 2 October 1985.
BBC Concert Orchestra, conducted by Martin Loveday

W24. *MONT JUIC* (Opus 12 - 1937)
Suite of Catalan dances for orchestra

Composed in collaboration with Lennox Berkeley (Opus 9)

1. Andante maestoso [LB]
2. Allegro grazioso [LB]
3. Lament (Barcelona, July 1936): Andante moderato [BB]
4. Allegro molto [BB]

2.2.2.2 - alto and tenor saxophone (ad lib)/ 4.2.2+1.1/timpani percussion (2) harp/ strings
Dedication: "In memory of Peter Burra" [died April 1936]
Duration: 12 minutes
First performance: London. Broadcasting House, 8 January 1938.
BBC Orchestra (Section C), conducted by Joseph Lewis
Publication: Boosey & Hawkes
RECORDING: D72
SEE: B8, B185

W25. *OCCASIONAL OVERTURE* (Opus 38 - 1946)
for orchestra

2+1.2+1.2+1.2+1/timpani percussion (3) harp/strings
Commissioned by The BBC to mark the opening of the Third Programme in 1946
Duration: 8 minutes
First performance: London, Broadcasting House, 29 September 1946. BBC Symphony Orchestra, conducted by Adrian Boult
First concert performance: Chicago, Orchestra Hall, 28 April 1983.
Chicago Symphony Orchestra, conducted by Raymond Leppard
Publication: Faber Music
RECORDING: D8, D77
SEE: B665

W26. *POÈME NO. 4 IN B FLAT* (1927)
for small orchestra

Completed 14 February 1927

First performance: London, BBC, 21 November 1995.
Northern Sinfonia, conducted by Martyn Brabbins
Unpublished

W27. *PRELUDE AND FUGUE* (Opus 29-1943)
for 18-part string orchestra (10.3.3.2)

Dedication: "To Boyd Neel and his Orchestra, on the occasion of their 10th birthday, 23 June 1943"
Duration: 9 minutes
First performance: London, Wigmore Hall, 23 June 1943.
Boyd Neel Orchestra, conducted by Boyd Neel
Publication: Boosey & Hawkes
RECORDING: D4, D52, D106
SEE: B122, B849

W28. *RUSSIAN FUNERAL* (1936)
March for brass and percussion ensemble

4 horns (ad lib.), 3 trumpets, 2 trombones, bass trombone, tuba and percussion (1)

Duration: 6 minutes
First performance: London, Westminster Theatre, 8 March 1936.
Instrumentalists conducted by Alan Bush (A programme organised by the London Labour Choral Union)
Publication: Faber Music
RECORDING: D20, D79, D108
SEE: B356

DERIVED WORKS:

1. *Russian Funeral*
Arranged for brass band by Ray Farr
Duration: 6 minutes
Publication: Faber Music/Studio Music

W29. *SCOTTISH BALLAD* (Opus 26 -1941)
for two piano and orchestra

2+1.2.2.2+1/4.2.3.1/timpani percussion (2) harp/strings
Dedication: "For Ethel Bartlett and Rae Robertson"
Duration: 13 minutes
First performance: USA, 28 November 1941.
Ethel Bartlett and Rae Robertson (piano) and the Cincinnati Symphony Orchestra, conducted by Eugène Goossens
First UK performance: London, Royal Albert Hall, 10 July 1943.
Benjamin Britten and Clifford Curzon (piano) and the BBC Symphony Orchestra, conducted by Basil Cameron
Publication: Boosey & Hawkes
RECORDING: D77

SEE: W664

W30. *SIMPLE SYMPHONY* (Opus 4 - 1933/34)
for string orchestra (or string quartet)

In four movements
1. Boisterous Bourrée
2. Playful Pizzicato
3. Sentimental Saraband
4. Frolicsome Finale

Dedication: "Dedicated to Audrey Alston (Mrs Lincolne Sutton)"
Duration: 18 minutes
First performance: Norwich, Stuart Hall, 6 March 1934.
The Norwich String Orchestra, conducted by Benjamin Britten
Publication: Oxford University Press
RECORDING: D4, D11, D47, D52, D73, D79, D106, D153
SEE: B8, B237

DERIVED WORKS: :

1. *Playful Pizzicalto:* arranged for piano duet by Howard Ferguson

2. *Sentimental Saraband:* arranged for piano duet by Howard Ferguson
Publication: Oxford University Press

3. *Simple Symphony:* arranged for brass by Colin Matthews and Simon Wright

W31. *SINFONIA DA REQUIEM* (Opus 20 – 1939/40)
for orchestra

In three movements
1. Lacrymosa: Andante ben misurato
2. Dies irae: Allegro con fuoco
3. Requiem aeternam: Andante molto tranquillo

2+1.2+1.2+1. alto saxophone/6(4).3.3.1/timpani percussion (4) 2(1) harps piano/ strings
Commissioned by: The Japanese Government to celebrate the 2,600th Anniversary of the Japanese Empire
Dedication: "In memory of my parents"
Duration: 20 minutes

First performance: New York, Carnegie Hall, 29 March 1941.
New York Philharmonic Orchestra, conducted by John Barbirolli
First London performance: Royal Albert Hall, 22 July 1942.
London Philharmonic Orchestra, conducted by Basil Cameron
Publication: Boosey & Hawkes
RECORDING: D8. D51, D59, D76, D105, D114
SEE: B584, B655, B666, B889

W32. *SINFONIETTA* (Opus 1 - 1932)
for chamber orchestra

In three movements
1. Poco presto ed agitato
2. Variations: Andante lento
3. Tarantella: Presto vivace

1.1.1.1/1.0.0.0/string quartet
Dedication: "To Frank Bridge"
Duration: 15 minutes
First performance: London, the Ballet Club (Mercury Theatre), 31 January 1933. (A Macnaghten - Lemare Concert)
Publication: Boosey & Hawkes
RECORDING: D60, D85, D124, D152, D155
SEE: B835, B874

W33. *SUITE ON ENGLISH FOLK TUNES, "A TIME THERE WAS..."* (Opus 90 -1974)
for orchestra

1. Cakes and Ale
2. The Bitter Withy
3. Hankin Booby (commissioned for the opening of the Queen Elizabeth Hall, London, 1 March 1967): SEE: W22
4. Hunt the Squirrel
5. Lord Melbourne

2+1.2+1.2.2/2.2.0.0/timpani percussion (2) harp/strings
Dedication: "Lovingly and reverently dedicated to the memory of Percy Grainger"
Duration: 14 minutes
First performance: Snape, Maltings Concert Hall, 13 June 1975.
English Chamber Orchestra, conducted by Steuart Bedford
First London performance: 17 September 1975

Publication: Faber Music
RECORDING: D8, D77, D153
SEE: B405, B575, B666

W34. *SYMPHONY FOR CELLO AND ORCHESTRA* (Opus 68 - 1963/64)
In four movements
1. Allegro maestoso
2. Scherzo (Presto inquieto)
3. Adagio
4. Passacaglia finale (Andante allegro)

2+1.2.21+1/2.2.1.1/timpani percussion (2)/strings
Dedication: "For Mstislav Rostropovitch"
Duration: 34 minutes
First performance: Moscow. 12 March 1964.
Mstislav Rostropovitch (cello) and the Moscow Philharmonic Orchestra, conducted by Benjamin Britten
First UK performance: Aldeburgh, 18 June 1964
First London performance: 15 July 1964
Publication: Boosey & Hawkes
RECORDING: D5, D51, D137, D140
SEE: B48, B80, B307, B348, B363, B372, B381, B413, B473, B564, B688, B707, B880

W35. *TWO PORTRAITS* (1930)
for string orchestra

1. "D. Layton": Poco presto for string orchestra
2. "E.B.B.": Poco lento for viola and string orchestra

(A third was planned, depicting another school friend, Peter Floud, but never written)

Duration: 15 minutes
First performance: BBC, Radio 3, 5 December 1995.
Northern Sinfonia, conducted by Martyn Brabbins
First concert performances:
(1) Vienna, Schubert - Saal, 10 February 1996.
Britten Chamber Orchestra, conducted by Andreas Mitisek
(2) London, St John's, Smith Square, February 1996.
Sinfonia 21, conducted by Martyn Brabbins
Publication: Oxford University Press
RECORDING: D155

W36. *VARIATION 4 OF VARIATIONS ON AN ELIZABETHAN THEME*

(Sellenger's Round) (1953)
for string orchestra

Composed by six contemporary British composers to mark the coronation of Queen Elizabeth II. Other variations on the theme (William Byrd - transcribed by Imogen Holst) were by Arthur Oldham (Var. 1), Michael Tippett (Var. 2), Lennox Berkeley (Var. 3), Humphrey Searle (Var. 5) and William Walton (Var. 6)

Duration: c. 16 minutes (total); 2 minutes (Britten contribution)
First performance: Aldeburgh, Parish Church, 20 June 1953.
The Aldeburgh Festival Orchestra, conducted by Benjamin Britten
(Britten's variation, "Quick and gay" includes a quotation from *Gloriana*)
First London performance: Wigmore Hall, 29 May 1957.
Collegium Musicum Londinii, conducted by John Minchinton
RECORDING: D31
SEE: B853

W37. *VARIATIONS ON A THEME OF FRANK BRIDGE* (Opus 10 - 1937)
for string orchestra

Introduction and Theme

Var. 1	Adagio	Var. 6	Wiener Waltzer
Var. 2	March	Var. 7	Moto Perpetuo
Var. 3	Romance	Var. 8	Funeral March
Var. 4	Aria Italiana	Var. 9	Chant
Var. 5	Bourrée Classique	Var. 10	Fugue and Finale

Dedication: "To F.B. A tribute with affection and admiration"
Duration: 25 minutes
First performance: Radio Hilversum, 25 August 1937
First public performance: Salzburg Festival, 27 August 1937.
The Boyd Neel Orchestra, conducted by Boyd Neel
First London performance: 5 October 1937
Publication: Boosey & Hawkes
RECORDING: D4, D11, D31, D73, D106
SEE: B100, B108, B152, B789, B852

W38. *YOUNG APOLLO* (Opus 16 - 1939)
Fanfare for piano, string quartet and string orchestra

Commissioned by the Canadian Broadcasting Corporation
Dedication: Alexander Chuhaldin
Duration: 8 minutes
First performance: Toronto (Canada), 27 August 1939.
Benjamin Britten (piano) and CBC String Orchestra, conducted by Alexander Chuhaldin
First UK performance: Snape, Maltings Concert Hall, 20 June 1979.
Michael Roll (piano) and the English Chamber Orchestra, conducted by Steuart Bedford
Publication: Faber Music
RECORDING: D73, D77, D155
SEE: B664, B854

IV. CHAMBER AND SOLO INSTRUMENTAL MUSIC

W39. *ALLA MARCIA* (1933)
for string quartet

Withdrawn and later used in *Les Illuminations* (W166)
Duration: 3 minutes
First performance: (private): Friston (Sussex), Frank Bridge's house, 26 March 1933. Antonio Brosa and Ethel Bridge (violins), Frank Bridge (viola) and Bernard Richards (cello)
Publication: Faber Music
RECORDING: D89, D125
SEE: B337, B675

W40. *ALLA QUARTETTO SERIOSO "GO PLAY, BOY, PLAY"* (1933/36)
Unfinished suite for string quartet

First performance: London, 11 December 1933
Revised in 1936 as *Three Divertimenti for String Quartet*
1. March
2. Waltz
3. Burlesque (dedicated to Francis C. Barton)

Duration: 12 minutes
First performance: London, Wigmore Hall, 25 February 1936.
Stratton String Quartet
Publication: Faber Music
RECORDING: D89, D125, D154
SEE: B354, B675

W41. *ALPINE SUITE* (1955)

for recorder trio (descant 1, descant 2, treble)

1. Arrival at Zermatt
2. Swiss Clock (Romance)
3. Nursery Slopes
4. Alpine Scene
5. Moto perpetuo: Down the Piste
6. Farewell to Zermatt

Dedication: "For Mary Potter"
Duration: 7½ minutes
First performance: Aldeburgh Festival, 26 June 1955
Publication: Boosey & Hawkes
SEE: B26, B27

W42. *BAGATELLE* (1929/30)
for violin, viola and piano

First performance: Holt (Norfolk), Gresham's School, 1 March 1930 . (Britten played the viola)
Unpublished

W43. *ELEGY* (1930)
for viola

Duration: 6½ minutes
First performance: Snape, Maltings Concert Hall, 22 June 1984. Nobuko Imai (viola)
Publication: Faber Music
RECORDING: D19, D31, D106
SEE: B352, B855

W44. *A FANFARE FOR D.W.* [David Webster] (1970)
for 4 trumpets, 4 trombones, tenor tuba and bass tuba

First performance: London, Royal Opera House, Covent Garden 30 June 1970: A Tribute to Sir David Webster. Members of the orchestra, conducted by Georg Solti
Unpublished
SEE: B220a

W45. *FANFARE FOR SS ORIANA* (1960)
for brass
First performance: 3 November 1960 at the launching of the vessel

Unpublished

W46. *FANFARE FOR ST EDMUNSBURY* (1959)
for three trumpets (in C)

Duration: 4 minutes
First performance: Bury St Edmunds (Suffolk), Cathedral precincts, 10 June 1959. Trumpeters of the Suffolk Regiment
Publication: Boosey & Hawkes
RECORDING: D79
SEE: B221

W47. *FIRST LOSS* (1926)
for viola and piano

First performance: London, BBC, 21 November 1995. Phillip Dukes (viola) and Sophie Rahman (piano)
Unpublished

W48. *FIVE WALTZES* (1923/1925, revised spring 1969)
for piano
These pieces were "Composed by Edward Benjamin Britten Opus 3, 1925 and dedicated to My Father: R. V. Britten Esq."

1. Rather fast and nervous (1925)
2. Quick, with wit(1924)
3. Dramatic (1925)
4. Rhythmic, not fast (1924)
5. Variations: quiet and simple (1923)

Duration: 1, 1½, 1½, 3½, 2½ minutes
Publication: Faber Music
RECORDING: D80, D112

W49. *GEMINI VARIATIONS* (Opus 73-1965)
Twelve Variations and Fugue on an Epigram of Zoltán Kodaly for a quartet of two (or four players): flute, violin and piano (4 hands)

Dedication: "For Zoltán and Gábor Jeney"
Duration: 15 minutes
First performance: Aldeburgh, Parish Church, 19 June 1965 (Aldeburgh Festival). Zoltán and Gábor Jeney
Publication: Faber Music
RECORDING: D100

SEE: B423, B439, B794, B879

W50. *HOLIDAY DIARY* (Opus 5-1934)
Suite for piano

1. Early morning bathe
2. Sailing
3. Funfair
4. Night

Dedication: "To Arthur Benjamin"
Duration: 16 minutes
First performance: London, Wigmore Hall, 30 November 1934.
Betty Humby (piano)
Publication: Boosey & Hawkes
RECORDING: D71, D112, D113
SEE: B847

W51. *INTRODUCTION AND ALLEGRO* (1932)
for violin, cello and piano

Originally called "Phantasy-Scherzo"

First performance: London, Wigmore Hall, 22 November 1986.
Marcia Crayford (violin). Christopher van Kampen (cello) and Ian Brown (piano)
Unpublished

W52. *INTRODUCTION AND RONDO ALLA BURLESCA* (Opus 23, no.1 - 1940)
for two pianos

Duration: 9 minutes
First performance: New York (USA), 5 January 1941.
Ethel Bartlett and Rae Robertson (pianos)
First British performance: Cambridge, 25 April 1943.
Benjamin Britten and Clifford Curzon (pianos)
First London performance: 29 March 1944
Publication: Boosey & Hawkes
RECORDING: D32, D107, D128
SEE: B258

W53. *LACHRYMAE* (Opus 48-1950)
Reflections on a song of John Dowland for viola and piano

Dedication: "For William Primrose"
Duration: 15 minutes
First performance: Aldeburgh, Parish Church, 20 June 1950.
William Primrose (viola) and Benjamin Britten (piano)
Publication: Boosey & Hawkes
RECORDING: D10, D106, D143
SEE: B92, B107, B331

DERIVED WORKS:

1. *Lachrymae*: arranged for viola and string orchestra (Opus 48a - 1976)

   First performance: Recklinghausen, 3 May 1977
   First English performance: Snape, 21 June 1977
   First London performance: 12 October 1977
   Publication: Boosey & Hawkes
   RECORDING: D31, D73, D106, D124, D153

W54. *MAZURKA ELEGIACA* (Opus 23, no. 2 - 1941)
for two pianos

Dedication: "In memoriam I. J. Paderewski"
Duration: 6½ minutes
First performance: New York (USA), Town Hall, 9 December 1941. Ethel Bartlett and Rae Robertson (pianos)
First British performance: Cambridge, 25 April 1943.
Benjamin Britten and Clifford Curzon (pianos)
First London: 29 March 1944
Publication: Boosey & Hawkes
RECORDING: D32, D107, D128
SEE: B260

W55. *MINIATURE SUITE* (1929)
for string quartet

First performance ("Romance"): London, BBC, 24 November 1995.
Sorrel String Quartet

W56. *NIGHT PIECE (NOTTURNO)* (1963)
for piano

Written for the first Leeds International Pianoforte Competition

Duration: 5 minutes
First performance: Leeds, Great Hall, (Leeds University), 19 September 1963
Publication: Boosey & Hawkes
RECORDING: D80, D112
SEE: B109, B864, B886

W57. *NOCTURNAL AFTER JOHN DOWLAND* (Opus 70 - 1963)
Reflections on "Come, Heavy Sleep" for guitar (edited by Julian Bream)

1. Musingly
2. Very agitated
3. Restless
4. Uneasy
5. March-like
6. Dreaming
7. Gently rocking
8. Passacaglia

Dedication: "For Julian Bream"
Duration: 18½ minutes
First performance: Aldeburgh, Jubilee Hall, 12 June 1964.
Julian Bream (guitar)
First London performance: 19 November 1965
Publication: Faber Music
RECORDING: D27, D88
SEE: B689

W58. *PHANTASY IN F MINOR* (1932)
for string quintet in one movement

Duration: 11 minutes
First performance: London, Royal College of Music, 22 July 1932.
Student quintet
First broadcast performance: London, Concert Hall, Broadcasting House, 17 February 1933.
International String Quartet with Anthony Collins (viola)
Publication: Faber Music
RECORDING: D19, D89
SEE: B345

W59. *PHANTASY QUARTET* (Opus 2 - 1932)
In one movement for oboe, violin, viola and cello

Dedication: "To Leon Goossens"
Duration: 15 minutes
First performance: London, BBC Broadcasting House, 6 August 1933. Leon Goosens (oboe) with the International String Quartet
First concert performance: St. John's Institute (The Music Society), 21 November 1933. Leon Goossens (oboe) with André Mangeot, Helen Parkin and Eric Bray
Publication: Boosey & Hawkes
RECORDING: D37, D55, D89, D111, D112
SEE: B344, B352, B675

W60. *A POEM OF HATE* (1930)
for piano

First performance: London, BBC, 29 November 1995. Anthony Goldstone (piano)

W61. *PRELUDE AND FUGUE ON A THEME OF VITTORIA* (1946)
for organ

Dedication: "For St Matthew's Church, Northampton, St Matthew's Day, 1946"
Duration: 5½ minutes
First performance: Northampton, St Matthew's Church, 21 September 1946. Alec Wyton (organ)
Publication: Boosey & Hawkes
RECORDING: D75
SEE: B123, B124, B464

W62. *QUARTET IN D MAJOR* (1931/revised 1974)
for strings

1. Allegro maestoso
2. Lento ed espressivo
3. Allegro giocoso

Duration: 19 minutes
First performance: Snape, Maltings Concert Hall, 7 June 1975. Gabrieli String Quartet
Publication: Faber Music
RECORDING: D19
SEE: B405, B593

W63. *QUARTET IN F* (1928)
for strings

First performance: London, BBC, 21 November 1995.
Sorrel String Quartet
Duration: 20 minutes

W64. *QUARTET NO. 1 IN D* (Opus 25 - 1941)
for strings

1. Andante sostenuto - Allegro vivo
2. Allegretto con slancio
3. Andante calmo
4. Molto vivace

Dedication: "To Mrs Elizabeth Sprague Coolidge"
Duration: 26 minutes
First performance: Los Angeles, 21 September 1941. Coolidge String Quartet
First British performance: London, Wigmore Hall, 28 April 1943. Griller String Quartet
Publication: Boosey & Hawkes
RECORDING: D42, D125, D154
SEE: B181, B352, B895

W65. *QUARTET NO. 2 IN C* (Opus 36-1945)
for strings

1. Allegro calmo, senza rigore
2. Vivace
3. Chacony: Sostenuto

Written to commemorate the 250th Anniversary of Henry Purcell's death

Dedication: "For Mrs J. L. Behrend"
Duration: 31 minutes
First performance: London, Wigmore Hall, 21 November 1945. Zorian String Quartet
Publication: Boosey & Hawkes
RECORDING: D25, D43, D154
SEE: B352, B526, B585, B895

W66. *QUARTET NO. 3* (Opus 94 - 1975)

for strings

1. Duets: With moderate movement
2. Ostinato: Very fast
3. Solo: Very calm
4. Burlesque: Fast, con fuoco
5. Recitative and Passacaglia (La Serenissima): Slow-slowly moving

Dedication: "To Hans Keller"
Duration: 28 minutes
First performance: Snape, Maltings Concert Hall, 19 December 1976. Amadeus String Quartet
First London performance: 1 February 1978
Publication: Faber Music
RECORDING: D24, D25, D43, D125
SEE: B352, B620

W67. *QUARTETTINO* (1930)
for string quartet

Duration: 15½ minutes
First performance; London, Barbican Hall, 15 May 1983. Arditti String Quartet (SPNM 40th Anniversary Concert)
Publication: Faber Music
RECORDING: D19
SEE: B352

W68. *REFLECTION* (1930)
for violin and piano

Duration: 32 minutes
First performance: BBC Radio 3, 28 November 1995. Philip Dukes (violin) and Sophie Rahman (piano)
Publication: Faber Music

W69. *REVEILLE* (1937)
Concert study for violin and piano

Written for Antonio Brosa to whom it is dedicated

Duration: 5 minutes
First performance: London, Wigmore Hall, 12 April 1937. Antonio Brosa (violin) and Franz Reizenstein (piano)

Publication: Faber Music
RECORDING: D83
SEE: B347

W70. *RHAPSODY* (1929)
for string quartet

Duration: 7 minutes
First public performance: Manchester, Royal Northern College of Music, 6 November 1985. Alexandra String Quartet
Publication: Faber Music
RECORDING:D19
SEE: B352, B612

W71. *SCHERZETTINO - A.B.* (20 September 1971)
for piano

Written to celebrate the 80th birthday of Sir Arthur Bliss in 1971, this tribute was commissioned by the Council and Chairman of the Composers' Guild of Great Britain. Besides Britten, William Alwyn, Malcolm Arnold, Lennox Berkeley, Alan Bush, Geoffrey Bush, Arnold Cooke, Stephen Dodgson, Joseph Horowitz, Elizabeth Maconchy, Edmund Rubbra, Humphrey Searle, Graham Whettam and Grace Williams were among others who contributed musical birthday greetings.

Dedication: "A tribute with affection to Sir Arthur Bliss on his 80th birthday"
Unpublished

W72. *SCHERZO* (1954)
for recorder quartet (descant, treble, tenor and bass)
Dedication: "To the Aldeburgh Music Club"
Duration: 2½ minutes
Publication: Boosey & Hawkes

W73. *SEXTET* (1930)
for flute, oboe, clarinet, bass clarinet, horn and bassoon

Duration: 8 minutes
First performance (one movement): Aldeburgh, Parish Church 11 June 1993. Haffner Wind Ensemble
Publication: Faber Music

W74. *SIX METAMORPHOSES AFTER OVID* (Opus 49 - 1951)
for oboe

1. Pan
2. Phaeton
3. Niobe
4. Bacchus
5. Narcissus
6. Arethusa

Dedication: "For Joy Boughton"
Duration: 12½ minutes
First performance: Thorpeness (Suffolk), The Meare, 14 June 1951.
Joy Boughton (oboe)
Publication: Boosey & Hawkes
RECORDING: D21, D37, D111, D112
SEE: B136, B873

W75. *SONATA IN C FOR CELLO AND PIANO* (Opus 65 – 1960/61)

Dedication: "For Mstislav Rostropovich"
Duration: 18 minutes
First performance: Aldeburgh, Jubilee Hall, 7 July 1961.
Mstislav Rostropovich (cello) and Benjamin Britten (piano)
Publication: Boosey & Hawkes
RECORDING: D29, D56, D57, D116, D117, D143
SEE: B18, B19, B137, B239, B241, B362, B815

W76. *SONATINA* (1928)
for piano

First performance: London, BBC, 21 November 1995.
Anthony Goldstone (piano)

W77. *SONATINA* (1927)
for violin and piano

First performance: London, BBC, 21 November 1995.
Philip Dukes (violin) and Sophie Rahman (piano)

W78. *SONATINA ROMANTICA* (1940)
for piano

1. Moderato ma dramatico

2. Nocturne: Andante
3. Burlesque: Allegro con fuoce

Dedication "For Dr. William B. Titley to play"
Duration: c. 10 minutes
First performance: Aldeburgh, Jubilee Hall, 16 June 1983.
George Benjamin (piano)
Publication: Faber Music (first two movements only)
SEE: B722

W79. *SUITE FOR CELLO NO. 1* (Opus 72-1964)
Edited by Mstislav Rostropovich

Canto primo - Fuga - Lamento - Canto secondo - Serenata - Marcia - Canto terzo - Bordone - Moto perpetuo e Canto quarto

Dedication: "For Slava"
Duration: 22 minutes
First performance: Aldeburgh, Parish Church, 27 June 1965.
Mstislav Rostropovich (cello)
First London performance: 30 June 1966
Publication: Faber Music
RECORDING: D28, D29, D57, D120, D130, D137
SEE: B3, B423, B439, B484, B591, B879

W80. *SUITE FOR CELLO NO. 2* (Opus 80 - 1967)
Edited by Mstislav Rostropovich

1. Declamato: Largo
2. Fuga: Andante
3. Scherzo: Allegro molto
4. Andante lento
5. Ciaccona: Allegro

Dedication: "For Slava"
Duration: 22 minutes
First performance: Snape, Maltings Concert Hall, 17 June 1968.
Mstislav Rostropovich (cello)
First London performance: 12 September 1968
Publication: Faber Music
RECORDING: D28, D29, D57, D120, D130, D137
SEE: B288, B421, B441, B579

W81. *SUITE FOR CELLO NO. 3* (Opus 87 - 1971)

Edited by Mstislav Rostropovich

1. Introduction: Lento
2. March: Allegro
3. Canto: Con moto
4. Barcarolle: Lento
5. Dialoguo: Allegretto
6. Fuga: Andante espressivo
7. Recitativo: Fantastico
8. Moto Perpetuo: Presto
9. Passacaglia: Lento Solenne

Dedication: "For Slava"
Duration: 22 minutes
First performance: Snape, Maltings Concert Hall, 21 December 1974. Mstislav Rostropovich (cello) - postponed from June 1972
First London performance: 11 October 1977
Publication: Faber Music
RECORDING: D28, D29, D34, D120, D130
SEE: B573, B867

W82. *SUITE FOR HARP* (Opus 83 - 1969)
Edited by Osian Ellis

1. Overture
2. Toccata
3. Nocturne
4. Fugue
5. Hymn (St Denio)

Dedication: "For Osian Ellis"
Duration: 14 minutes
First performance: Aldeburgh, Jubilee Hall, 24 June 1969. Osian Ellis (harp).
First London performance: 28 September 1969
Publication: Faber Music
RECORDING: D21
SEE: B412, B560

W83. *SUITE* (Opus 6 - 1934/35)
for violin and piano

Introduction

1. March
2. Moto perpetuo
3. Lullaby
4. Waltz

Duration: 18 minutes
First performance (3 movements): London, Wigmore Hall, 17 December 1934. Henri Temianka (violin) and Betty Humby (piano)
First complete performance: London, BBC, 13 March 1936. Antonio Brosa (violin) and Benjamin Britten (piano)
First complete public performance: Barcelona, ISCM Festival, 21 April 1936. Antonio Brosa (violin) and Benjamin Britten (piano)
Publication: Boosey & Hawkes
RECORDING: D83
SEE: B98, B106, B111

DERIVED WORKS:

1. *Three Pieces for Violin and Piano* (March, Lullaby, Waltz)
   Duration: 12 minutes
   Publication: Boosey & Hawkes

W84. *TEMA – 'SACHER'* (1976)
for cello

Written for Paul Sacher's 70th birthday as a theme for variations by other composers*

Duration: 1 minute
First performance: Zurich, Tonhalle, 2 May 1976, Mstislav Rostropovich (cello)
First UK performance: Snape, The Maltings, 16 June 1985. Rohan de Saram (cello)
Publication: Faber Music
RECORDING: D34
SEE: B851

* The twelve composers were Conrad Beck, Luciano Berio, Pierre Boulez, Benjamin Britten, Henri Dutilleux, Wolfgang Fortner, Alberto Ginastera, Cristobal Halffter, Hans Werner Henze, Heinz Holliger, Klaus Huber and Witold Lutoslawski

W85. *TEMPORAL VARIATIONS* (1936)
for oboe and piano

Theme (Andante rubato)
1. Oration
2. March
3. Exercises
4. Commination
5. Chorale
6. Waltz
7. Polka
8. Resolution

Dedication: "To Montagu Slater"
Duration: 15 minutes
First performance: London, Wigmore Hall, 15 December 1936.
Natalie Caine (oboe) and Adolph Hallis (piano)
Publication: Faber Music
RECORDING: D23, D89, D111, D112, D153
SEE: B616, B675

DERIVED WORKS:

1. *Temporal Variations*
Arranged for oboe and string orchestra by Colin Matthews

Duration: 15 minutes
First performance: Snape, Maltings Concert Hall, 12 June 1994.
Nicholas Daniel (oboe) and the English Chamber Orchestra, conducted by Steuart Bedford
Publication: Faber Music

W86. *THEME* (1936)
for one of four improvised movements for a symphony for organ. Other themes written by Alan Bush, Constant Lambert and William Walton.
First performance: London, St John's Church, Red Lion Square, 12 November 1936. André Marchal (organ)

W87. *THREE CHARACTER PIECES* (1930)
for piano

1. John (Poco allegro vivace)
2. Daphne (Poco andante grazioso)

3. Michael (Poco presto e molto capriccioso)

Duration: 7 minutes
First performance: Chester, St Mary's Centre, 28 July 1989. Sarah Briggs (piano)
Publication: Faber Music

W88. *TWELVE VARIATIONS ON A THEME* (1931)
for piano

Duration: 8 minutes
First performance: Snape, Maltings Concert Hall, 22 June 1986. Murray Perahia (piano)
Publication: Faber Music
SEE: B617

W89. *TWO INSECT PIECES* (1935)
for oboe and piano

1. The Grasshopper
2. The Wasp

Dedication: "For Sylvia Spencer"
Duration: 3 and 2 minutes
First public performance: Manchester, Royal Northern College of Music, 7 March 1979. Janet Craxton (oboe) and Margot Wright (piano)
First London performance: BBC broadcast, 3 April 1980
Publication: Faber Music
RECORDING: D21, D89, D111, D112
SEE: B618, B675

W90. *TWO LULLABIES FOR TWO PIANOS* (1936)
1. Lullaby
2. Lullaby for a Retired Colonel

Duration: 3 minutes each
First private performance: London, Broadcasting House, 19 March 1936. Benjamin Britten and Adolph Hallis (pianos)
First concert performance: Snape, Maltings Concert Hall, 22 June 1988. Peter Frankl and Tamás Vásáry (pianos)
Publication: Faber Music

V. CHORAL MUSIC

W91. *A.M.D.G.* [Ad majorem Dei gloriam] (1939)
7 settings of Hopkins for unaccompanied mixed voices (SATB)

Text: Gerard Manley Hopkins

1. Prayer I
2. Rosa Mystica
3. God's Grandeur
4. Prayer II
5. O Deus, ego amo te
6. The Soldier
7. Heaven-Heaven

Duration: 17 minutes
First performance (complete): London, Purcell Room, 21 August 1984. Sinfonietta Voices conducted by Terry Edwards
Publication: Faber Music
RECORDING: D36, D134
SEE: B840

W92. *ADVANCE DEMOCRACY* (1938)
Motet for unaccompanied mixed voices (SSAATTBB)

Text: Randall Swingler
Duration: 3 minutes
First performance: unable to trace
Publication: Boosey & Hawkes
RECORDING: D90

W93. *ALLELUIA!* (1971)

A three-part canon on the plainchant "Alleluia" from the "Ceremony of Carols."
Written (in November 1971) to celebrate Alec Robertson's 80th Birthday.
Publication (limited): Worcester, Stanbrook Abbey Press, 1972
A limited edition with 60 specially numbered copies and 135 copies printed in various papers and binding

W94. *ANTIPHON* (Opus 56b - 1956)
for mixed voices (SATB) and organ

Text: George Herbert
Dedication: "For the centenary of St Michael's College, Tenbury"

Duration: 6 minutes
First performance: Tenbury Wells, St Michael's College, 29 September 1956. College Choir and Kenneth Beard (organ)
Publication: Boosey & Hawkes
RECORDING: D90, D149

W95. *BALLAD OF HEROES* (Opus 14 - 1939)
for tenor (or soprano) solo, mixed voices (SATB) and orchestra

Text: Randall Swingler and W. H. Auden
1. Funeral March
2. Scherzo (Dance of Death)
3. Recitative and Choral
4. Epilogue (Funeral March)

3+1.3+1.2+1.3+1/4.2.3.1/timpani percussion (2) harp/strings
Off stage (ad lib): 3 trumpets and side drum
Dedication: "To Montagu and Enid Slater"
Duration: 15 minutes
First performance: London, Queen's Hall, 5 April 1939 (Festival of "Music for the People"). Conductor: Constant Lambert
Publication: Boosey & Hawkes
RECORDING: D76, D77
SEE: B99, B130, B269

W96. *THE BALLAD OF LITTLE MUSGRAVE AND LADY BARNARD* (1943)
Song for male voices (TTBB) and piano

Text: Anon., from the Oxford Book of Ballads
Dedication: "For Richard Wood and the musicians of Oflag VIIb - Germany – 1943"
Duration: 8½ minutes
First performance: Eichstätt (Germany), a prisoner-of-war camp, 20 February 1944. Richard Wood and musicians
Publication: Boosey & Hawkes
RECORDING: D90, D142
SEE: B30, B104, B841

W97. *A BOY WAS BORN* (Opus 3 - 1932/33; revised 1955)
Choral variations for unaccompanied men's, women's and boy's voices (organ optional)

Theme: A Boy was Born (Anon. 16th Century)

Variation 1: Lullay, Jesu (Anon. before 1536)
Variation 2: Herod (Anon. 15th Century)
Variation 3: Jesus, as Thou art our Saviour (Anon. 15th Century)
Variation 4: The Three Kings (Anon. 15th Century)
Variation 5: In the bleak mid-winter (Christina Rossetti – Anon. 15th Century)
Variation 6 (Finale): Noël! (Anon. 15th Century, Thomas Tusser, Francis Quarles)

Dedication: "To my Father"
Duration: 30 minutes
First performance: London, BBC, 23 February 1934. BBC Wireless Singers (Section A) and Choirboys of St Mark's, North Audley Street (Chorusmaster: Maurice Vinden), conducted by Leslie Woodgate
First concert performance: London, Ballet Club (Mercury) Theatre, 17 December 1934. Macnaughton - Lemare Concert, conducted by Iris Lemare
Publication: Oxford University Press (Theme, Variations 3 and 4 are published separately)
RECORDING: 7, D36, D86, D95, D115
SEE: B7, B628

DERIVED WORKS:

1. *Corpus Christi Carol* (1961)
   Arranged by the composer from Variation 5 of "A Boy was Born" for treble solo (or unison voices) and organ
   Dedication: "For John Hahessy"
   Publication: Oxford University Press

W98. *THE BUILDING OF THE HOUSE* (Opus 79 - 1967)
for orchestra and optional mixed voices (SATB)

Text: Psalm 127 adapted from "The Whole Book of Psalms" by Imogen Holst
Written for the Inaugural Concert of the new Maltings Concert Hall, Snape

2.2.2.2/2.2.0.1/timpani percussion (1) organ (optional)/strings
Alternative orchestra: 2.2.2.2/2.3.3.1/timpani percussion (1) organ (optional)/strings
Duration: 5½ minutes

First performance: Snape, Maltings Concert Hall, 2 June 1967. East Anglian Chorus and English Chamber Orchestra, conducted by Benjamin Britten
First London performance: 16 January 1968
Publication: Faber Music
RECORDING: D77
SEE: B426, B437, B731

DERIVED WORKS:

1. *The Building of the House*: arranged for symphonic wind band by Thad Marciniak
   Publication: Faber Music

W99. *CANTATA ACADEMICA, (CARMEN BASILIENSE)* (Opus 62 - 1959)
for soloists (SATB), mixed voices (SATB) and orchestra

Latin text, compiled from the charter of the University, and from older orations in praise of Basle, by Bernard Wyss

2+1.2.2.2/4.2.3.1/timpani percussion (4) 2 harps piano (celesta ad lib.)/strings
Dedication: "Composuit Universitati Basiliensi, sollemnia saccularia quinta celebranti, dedicavit Benjamin Britten MCMLX"
Duration: 21 minutes
First performance: Basle (Switzerland) the University, 1 July 1960. Agnes Giebel, Elsa Cavelti, Peter Pears and Heinz Rehfuss with the Basle University Chorus and the Basler Kammerorchester, conducted by Paul Sacher
First London performance: 10 March 1961
Publication: Boosey & Hawkes
RECORDING: D97
SEE: B101, B204, B519, B520

W100. *CANTATA MISERICORDIUM* (Opus 69 - 1963)
for tenor and baritone soloists, mixed voices (SATB), string quartet, string orchestra, piano, harp and timpani
Latin text: Patrick Wilkinson
"In honorem Societatis Crucis Rubrae kalendis septembribus A.S. MCMLXIII sollemnia saecularia Genavae celebrantis hoc opus compositum illo primum die auditum est"
Dedication: "To Fidelity Cranbrook"

Duration: 20 minutes
First performance: Geneva (Switzerland), 1 September 1963. Peter Pears and Dietrich Fischer - Dieskau with Le Motet de Genève and l'Orchestre de la Suisse Romande, conducted by Ernest Ansermet
First British performance: London. 12 September 1963. Peter Pears and Thomas Helmsley with the BBC Chorus and the London Symphony Orchestra, conducted by Benjamin Britten
Publication: Boosey & Hawkes
RECORDING: D51, D81
SEE: B54, B192, B250, B251, B716, B776, B863, B888

W101. *A CEREMONY OF CAROLS* (Opus 28 - 1942; revised 1943)
for treble voices and harp

1. Procession
2. Wolcum Yule! (Anon.)
3. There is no rose (Anon.)
4. (a) Thut yongë child (Anon.)
   (b) Bululalau (James, John and Robert Wedderburn)
5. As dew in Aprille (Anon.)
6. This little Babe (Southwell)
7. Interlude (for harp)
8. In freezing winter night (Southwell)
9. Spring Carol (Cornish)
10. Deo gracias (Anon.)
11. Recession

Dedication: "For Ursula Nettleship"
Duration: 23 minutes
First performance: Norwich, the Castle, 5 December 1942. The Fleet Street Choir with Gwendolen Mason (harp), conducted by T. B. Lawrence
First London performance: 21 December 1942
Publication: Boosey & Hawkes (several numbers are published separately, and two (6 and 8) arranged with English and Welsh words
RECORDING: D18, D26, D92, D95, D128, D146, D149

DERIVED WORKS:

1. *A Ceremony of Carols*
   Arranged for mixed voices (SATB) and harp (or piano) by Julius Harrison

Publication: Boosey & Hawkes

W102. *CHILDREN'S CRUSADE* (Opus 82-1969)
Ballet for children's voices (with 9 solo parts) and small orchestra

Text: Bertolt Brecht (trans. Hans Keller)
Written for the 50th anniversary of The Save the Children Fund

6 solo percussion; tutti percussion; 2 pianos, chamber/electronic organ
Dedication: "To Hans Werner Henze"
Duration: 19 minutes
First performance: London, St Paul's Cathedral, 19 May 1969. Wandsworth School Choir and Orchestra, conducted by Russell Burgess
Publication: Faber Music
RECORDING: D100
SEE: B66, B283, B320, B398, B444, B525, B659

W103. *EINLADUNG ZUR MARTINSGANS* (1958)
Eight part canon for voices and piano

Written for the 60th birthday of Martin Hürlimann
Unpublished

W104. *FANCIE* (1961)
for unison voices and piano

Text: William Shakespeare
Dedication: "For M[arion] H[arewood]"
Duration: 1 minute
Publication: Boosey & Hawkes
Also published in *Classical Songs for Children*, edited by Marion Harewood and Ronald Duncan (Blond, 1964)

DERIVED WORKS:

1. *Fancie*: arranged for voice and piano
RECORDING: D84

W105. *FESTIVAL TE DEUM* (Opus 32-1944)
for treble solo, mixed voices (SATB) and organ

Text: Book of Common Prayer

"Written for the Centenary Festival of St. Mark's, Swindon"
Duration: 5 minutes
First performance: Swindon, St Mark's Church, 24 April 1945.
Resident choir and organist, conducted by J. J. Gale
Publication: Boosey & Hawkes
RECORDING: D7, D92, D149
SEE: B683

W106. *FIVE FLOWER SONGS* (Opus 47 - 1950)
for unaccompanied mixed voices (SATB)

1. To Daffodils (Robert Herrick)
2. The Succession of the Four Sweet Months (Robert Herrick)
3. Marsh Flowers (George Crabbe)
4. The Evening Primrose (John Clare)
5. The Ballad of Green Broom (Anon)

Dedication: "To Leonard and Dorothy Elmhirst on the occasion of their twenty-fifth Wedding Anniversary - 3 April 1950"
Duration: 10½ minutes
First performance: BBC, 24 May 1951. BBC Midlands Chorus
First London performance: June 1951
Publication: Boosey & Hawkes
RECORDING: D15, D86, D139
SEE: B85, B86

W107. *FRIDAY AFTERNOONS* (Opus 7 – 1933/35)
for children's voices and piano

1. Begone, dull care (Anon.)
2. A Tragic Story (Thackeray)
3. Cuckoo! (Jane Taylor)
4. Ee-Oh! (Anon.)
5. A New Year Carol (Anon.)
6. I must be married on Sunday (Udall)
7. There was a man of Newington (Anon.)
8. Fishing Song (Izaak Walton)
9. The Useful Plough (Anon.)
10. Jazz-Man (Eleanor Farjeon)
11. There was a Monkey (Anon.)
12. Old Abram Brown (Anon.)

Dedication: "To R.H.M. Britten and the boys of Clive House, Prestatyn, 1934"

Duration: 22 minutes
Publication: Boosey & Hawkes (Nos 2,5 and 12 are also published separately)
RECORDING: D87, D95

DERIVED WORKS:

1. *A New Year Carol*
   Arranged for treble voices (SSA) and piano
   Publication: Boosey & Hawkes
   RECORDING: D92, D95

W108. *THE GOLDEN VANITY* (Opus 78 - 1966)
Vaudeville for boys and piano

Text: Colin Graham, based on the English ballad
Dedication: "Für die Wiener Süngerknaben"
Duration: 17 minutes
First performance: Snape, Maltings Concert Hall, 3 June 1967. Vienna Boys' Choir
Publication: Faber Music
RECORDING: D99
SEE: B426, B659, B731, B768

W109. *THE HOLLY AND THE IVY* (1957)
Traditional carol arranged for mixed voices (SATB)
Dedication: "For June Gordon and the Haddo House Choral Society, 1957"
Duration: 3 minutes
Publication: Boosey & Hawkes
RECORDING: D109

W110. *HYMN TO ST. CECILIA* (Opus 27 – 1941/2)
for unaccompanied mixed voices (SSATB) with solos, unaccompanied

Text: W. H. Auden
Dedication: "To Elizabeth Mayer"
Duration: 12 minutes
First performance: London, 22 November 1942. BBC Singers, conducted by Leslie Woodgate (A programme - "Music Lover's Calender" - in which Alec Robertson talked about the Patron Saint of Music)
Publication: Boosey & Hawkes

RECORDING: D26, D36, D45, D75, D86, D97, D134, D139
SEE: B611

W111. *A HYMN OF ST COLUMBIA* (1962)
Arranged for mixed voices (SATB) and organ

Text: attributed to St. Columba (set in Latin)
Dedication: "For Derek Hill"
Duration: 2½ minutes

First performance: Churchill (Co. Donegal, N. Ireland), 2 June 1963. The Ulster Singers, conducted by Havelock Nelson (pre-recorded tape)
Publication: Boosey & Hawkes
RECORDING: D18, D75, D91, D92, D134
SEE: B514, B793

W112. *HYMN TO ST PETER* (Opus 56a - 1955)
Arranged for mixed voices (SATB) with treble solo and organ

Text from the Gradual of the Feast of the Holy Apostles St Peter and St Paul
"Written for the Quincentenary of St Peter Mancroft, Norwich, 1955"
Duration: 5½ minutes
First performance: Norwich, St Peter Mancroft, 20 November 1955
Publication: Boosey & Hawkes
RECORDING: D75, D92, D134
SEE: B90, B91

W113. *A HYMN TO THE VIRGIN* (1930/revised 1934)
for unaccompanied mixed voices (SATB)

Text: Anon. (circa 1300)
Duration: 3½ minutes
First performance: Lowestoft, St John's Church, 5 January 1931. The Lowestoft Musical Society, conducted by C.J.R. Coleman
Publication: Boosey & Hawkes
RECORDING: D18, D92, D134

W114. *I SAW THREE SHIPS* (1930)
Carol arranged for accompanied mixed chorus (SATB)

Text: Traditional (English)
Duration: 3 minutes
First performance: Lowestoft, St. John's Church, 5 January 1931.
The Lowestoft Musical Society, conducted by C.J.R. Coleman

REVISED VERSION
Revised in 1967 as *The Sycamore Tree*
Dedication: "For Imo"
First performance: Aldeburgh Festival, 19 June 1968.
Ambrosian Singers, conducted by Philip Ledger
Publication: Faber Music
RECORDING: D90

W115. *JUBILATE DEO* (1961)
For mixed voices (SATB) and organ

Text: The Book of Common Prayer (Psalm 100)
"Written for St George's Chapel, Windsor, at the request of H.R.H. The Duke of Edinburgh"
Duration: 3 minutes
First performance: Windsor, St George's Chapel, 26 July 1961. Chapel Choir with William Harris (organ).
Publication: Oxford University Press
RECORDING: D26, D75, D92, D115, D149
SEE: B462

W116. *JUBILATE DEO IN E FLAT* (1934)
for mixed voices (SATB) and organ

Text: The Book of Common Prayer (Psalm 100)
Duration: 3 minutes
First performance: Winchester, Cathedral Church of the Holy Trinity, St. Peter, St. Paul and St. Swithun, 4 March 1984. Cathedral Choir with James Lancelot (organ), conducted by Martin Neary.
Publication: Faber Music
RECORDING: D18, D149

W117. *KING HEROD AND THE COCK* (1962)
Carol arranged for unison voices and piano

Text: Traditional
Dedication: "For the London Boy Singers"

First performance: Aldeburgh, Parish Church, 16 June 1962. London Boy Singers with Benjamin Britten (piano)
Publication: Boosey & Hawkes
RECORDING: D109

W118. *THE KING'S BIRTHDAY / CHRIST'S NATIVITY* (1931)
Christmas Suite for soprano, contralto and unaccompanied mixed voices (SATB)

Christ's Nativity	(Henry Vaughan)
Sweet was the Song	(William Ballet's Lute Book)
Preparations	(Christ Church manuscript)
New Prince, New Pomp	(Robert Southwell)
Carol of King Cnut	(C. W. Stubbs)

Duration: 16 minutes
New Prince, New Pomp:-
First performance: Aldeburgh Festival, 24 June 1955. Rosamund Strode (soprano) and Purcell Singers, conducted by Imogen Holst.
Sweet was the song (revised version):-
First performance: Aldeburgh Festival, 15 June 1966. Pauline Stevens (contralto) and Purcell Singers, conducted by Imogen Holst
First complete performance: Southwold (Suffolk), St Edmund's Church, 14 June 1991. The Britten Singers conducted by Stephen Wilkinson
Publication: Faber Music
RECORDING: D115, D131

W119. *MAY* (1934)
Unison song with piano accompaniment

Text: Anon.
Duration: 1 minute
Publication: The Year Book Press

W120. *MISSA BREVIS IN D* (Opus 63 - 1959)
for boys' voices and organ

Text: The Roman Missal

Dedication: "For George Malcolm and the boys of Westminster Cathedral Choir"

Duration: 11 minutes
First performance: London, Westminster Cathedral, 22 July 1959.
Choir of Westminster Cathedral, conducted by George Malcolm
Publication: Boosey & Hawkes
RECORDING: D13, D18, D26, D92, D149
SEE: B452, B780

W121. *THE OXEN* ("Christmas Eve, at twelve of the clock") (1967)
Carol for women's voices (SA) and piano

Text: Thomas Hardy
Dedication: "For Cecily Smithwick and the East Coker W.I."
Duration: 3 minutes
Publication: Faber Music
Also published in the National Federation of Women's Institutes' Book of Carols (1968)

W122. *PACIFIST MARCH* (1936/7)
Unison song with accompaniment

Text: Ronald Duncan
Duration: 4 minutes
Publication: Peace Pledge Union

W123. *PRAISE WE GREAT MEN* (1976)
for soloists (SATB), mixed voices (SATB) and orchestra

Text: Edith Sitwell
Incomplete: unfinished fragment edited and orchestrated for performance by Colin Matthews

3+1.2+1.2/4.2.2/1.0/timpani percussion (2) piano harp/strings

Duration: 7½ minutes
First performance: Snape, Maltings Concert Hall, 11 August 1985.
Marie McLaughlin (soprano), Heather Harper (soprano), Philip Langridge (tenor), Richard Jackson (bass) with the Philharmonic Chorus and Orchestra, conducted by Mstislav Rostropovich
RECORDING: D77
SEE: B838

W124. *PSALM 150* (Opus 67 - 1962)

for children's voices (2-part) and instruments including percussion and keyboard

Text: The Book of Psalms
"Written for the centenary celebrations of Old Buckenham Hall School - formerly South Lodge School, Lowestoft - July 1962"
Duration: 5 minutes
First (public) performance: Aldeburgh, Jubilee Hall, 24 June 1963. Northgate School Choir and Orchestra, conducted by Benjamin Britten
Publication: Boosey & Hawkes
RECORDING: D74, D95, D131
SEE: B776

W125. *REJOICE IN THE LAMB* (Opus 30 - 1943)
Festival cantata for mixed voices (SATB) with treble, alto, tenor and bass solos and organ

Text: Christopher Smart (from *Jubilate Agno*)
Dedication: "For the Rev. Walter Hussey and the choir of St. Matthew's Church, Northampton - on the occasion of the 50th anniversary of the consecration of their church, 21 September 1945"
Duration: 16 minutes
First performance: Northampton, St Matthew's Church, 21 September 1943. Resident choir and organist, conducted by Benjamin Britten
Publication: Boosey & Hawkes
RECORDING: D7, D26, D75, D90, D104, D134
SEE: B68, B490

DERIVED WORKS:

1. Arranged for chorus with orchestral accompaniment by Imogen Holst
   1.1.1.1/1.0.0.0/timpani, percussion, harp organ/strings

2. Arranged for female voices (SSAA) and organ by Edmund Walters
   Publication: Boosey & Hawkes

W126. *SACRED AND PROFANE* (Opus 91 - 1974/75)
Eight medieval lyrics for unaccompanied voices (SSATB)

Text: Anon. (early English)

St Godric's Hymn
1 mon waxe wod
Lenten is come
The long night
Yif ic of luve can
Carol
Ye that pasen by
A death

Dedication: "For P. P. and the Wilbye Consort"
Duration: 15 minutes
First performance: Snape, Maltings Concert Hall, 14 September 1975. Wilbye Consort of Voices, conducted by Peter Pears
First London performance: 30 December 1977
Publications: Faber Music
RECORDING: D90
SEE: B613

W127. *SAINT NICHOLAS* (Opus 42 - 1948)
Cantata for tenor solo, mixed chorus (SATB), semi-chorus (SA) four boy singers and string orchestra, piano duet, percussion and organ

Text: Eric Crozier
"This Cantata was written for performance at the centenary celebration of Lancing College, Sussex, on 24 July 1948"
Duration: 50 minutes
First performance: Aldeburgh Festival, 5 June 1948.
Peter Pears (tenor) the Aldeburgh Festival Chorus and Chamber Orchestra, conducted by Leslie Woodgate
First London performance: 23 June 1949
Publication: Boosey & Hawkes
RECORDING: D45, D131
SEE: B132, B487, B850

W128. *SPRING SYMPHONY* (Opus 44 - 1949)
for soprano, alto and tenor solos, mixed voices (SATB), boys' choir and orchestra

Part 1. Introduction (Anon. 16th cent); The Merry Cuckoo (Spenser) Spring (Nashe); The Driving Boy (George Peele - John Clare); The Morning Star (Milton)

Part 2. Welcome, Maids of Honour (Herrick); Waters above (Vaughan); Out on the Lawn (Auden)
Part 3. When will my May come (Barnfield); Fair as fair (George Peele); Saw the Flute (Blake)
Part 4. Finale: London, to thee I do present (Beaumont and Fletcher)

2+1.2+1.2+1.2.1/4.3.3.1 - cow horn/timpani, percussion (4) harps (2)/ strings

Dedication: "For Serge Koussevitzky and the Boston Symphony Orchestra"
Duration: 45 minutes
First performance: Amsterdam (Holland Festival), 9 July 1949. Jo Vincent, Kathleen Ferrier, Peter Pears, the Dutch Radio Choir and the Concertgebouw Orchestra, conducted by Edward van Beinum
First London performance: 9 March 1950
Publication: Boosey & Hawkes
RECORDING: D14, D74, D97, D133, D139
SEE: B139-B145, B180, B183, B240, B402, B433, B709, B829

W129. *TE DEUM IN C MAJOR* (1934)
for mixed voices (treble solo, SATB) and organ (or strings, and harp or piano)

Text: The Book of Common Prayer (Morning Prayer)

"Written for Maurice Vinden and the Choir of St. Mark's, North Audley Street, London"
Duration: 8½ minutes
First performance: London, St Michael's, Cornhill, 13 November 1935. St. Michael's Singers and George Thalben-Ball (organ), directed by Harold Darke
First performance (orchestral version, commissioned by the BBC): London, 27 January 1936, conducted by Reginald Goodall
Publication: Oxford University Press
RECORDING: D26, D75, D90, D115, D149
SEE: B729

W130. *THREE 2-PART SONGS* (1932)
for boys or women's voices and piano

Text: Walter de la Mare

1. The Ride-by-Nights
2. The Rainbow
3. The Ship of Rio

Duration: 1,3,1½ minutes
First performance: London, The Ballet Club (Mercury Theatre), 12 December 1932. (A Macnaghten - Lemare Concert)
Publication: Oxford University Press

OTHER VERSIONS:

1. *The Ship of Rio*
   Arranged for solo voice and piano by Benjamin Britten
   Publication: Oxford University Press

W131. *THE TWELVE APOSTLES* (1962)
arranged for solo voice, unison voices and piano

Text: Traditional English song ("I'll Sing you one, oh")
Duration: 6 minutes
First performance: Aldeburgh, Parish Church, 16 June 1962. Peter Pears (tenor) with the London Boy Singers, conducted by Benjamin Britten
Publication: Faber Music
RECORDING: D109

W132. *TWO PART-SONGS* (1932/33)
originally for boys' or female voices and piano

1. I Lov'd a Lass (George Wither)
2. Lift Boy (Robert Graves)

Duration: 2,3 minutes
First performance: London, The Ballet Club (Mercury Theatre), 11 December 1933. Unnamed chorus conducted by Iris Lemare (A Macnaghten - Lemare Concert)
Publication: Boosey & Hawkes

W133. *VENITE EXULTEMUS DOMINO* (1961)
for mixed voices (SATB) and organ

Text: The Book of Common Prayer (Morning Prayer)
Duration: 3 minutes
First performance: London, Westminster Abbey, 2 October 1983. Resident choir and organist, conducted by Simon Preston

Publication: Oxford University Press

W134. *VOICES FOR TODAY* (Opus 75 - 1965)
Anthem for boys' chorus, double mixed voices (SSAATTBB) and organ (ad lib)

Text: Virgil's Eclogue IV (Latin) and sentences from world literature (English)
Written for the 20th Anniversary of the United Nations
Duration: 10 minutes
First performance: Simultaneous triple premier in London, New York and Paris, 24 October 1965.
London: Royal Festival Hall, LSO Chorus, choristers of Westminster Abbey/ Ralph Downes/ Istvan Kertesz/ Douglas Guest
USA: UN General Assembly Hall, New York. Schola Cantorum, Farmingdale Boys' Choir/ Hugh Ross/ Arpad Darazs
France: Maison de l'ORTF, Paris, French Radio Choir/ Jacques Jouineau/ Jean-Paul Kreder
Publication: Faber Music
SEE: B81, B265, B355, B687, B737

W135. *WAR REQUIEM* (Opus 66 - 1961)
for soprano, tenor and baritone solos, mixed chorus (SATB), boys= voices, orchestra, chamber orchestra and organ

Text: The Missa pro Defunctis and poems of Wilfred Owen

2+1.2+1.2+1.2+1/6.4.3.1/timpani percussion (6) piano organ (ad lib)/ strings
Chamber Orchestra: 1+1.1+1.1.1/1.0.0.0/timpani percussion harp/ string quintet
Commisioned by: The Coventry Festival 1962
Dedication: "In loving memory of Roger Burney, Sub-Lieutenant R.N.V.R., Piers Dunkerley, Captain Royal Marines, David Gill, Ordinary Seaman-Royal Navy, Michael Haliday, Lieutenant, R.N.Z.N.V.R."
Duration: 85 minutes
First performance: Coventry, Cathedral Church of St Michael and All Angels, 30 May 1962. Heather Harper, Peter Pears, Dietrich Fischer-Dieskau with the Coventry Festival Choir and the boys of Holy Trinity, Leamington and Holy Trinity, Stratford, the City of Birmingham Symphony Orchestra,

conducted by Meredith Davies and the Melos Ensemble, conducted by Benjamin Britten
First London performance: 16 December 1962
Publication: Boosey & Hawkes
RECORDING: D2, D3, D58, D76, D129, D148
SEE: B53, B82, B153, B154, B168, B170, B200, B271, B369, B411, B414, B453, B685, B728, B734, B773, B825, B836

W136. *A WEALDEN TRIO: THE SONG OF THE WOMEN* (1929; re-written 1967)
Carol for unaccompanied women's voices (SSA)

Text: Ford Madox Ford
Dedication: "For Rosamund"
Duration: 3 minutes
First performance: Aldeburgh Festival, 19 June 1968. Ambrosian Singers, conducted by Philip Ledger
Publication: Faber Music

W137. *A WEDDING ANTHEM (AMO ERGO SUM)* (Opus 46 - 1949)
for soprano and tenor solos, mixed chorus (SATB) and organ

Text: Ronald Duncan
Dedication: "For Marion and George [Harewood], 29 September 1949"
Duration: 9½ minutes
First performance: London, St Mark's Church, North Audley Street. 29 September 1949 (The wedding of the Earl and Countess of Harewood). Soloists, choir and organ conducted by Benjamin Britten
Publication: Boosey & Hawkes
RECORDING: D7. D90, D149
SEE: B105, B653

W138. *WELCOME ODE* (Opus 95 - 1976)
for young people's chorus (SAB) and orchestra

Text: 17th and 18th century English lyrics

March
Jig (orchestra)
Roundel
Modulation (orchestra)
Canon

Written for the occasion of H. M. The Queen's Silver Jubilee visit to Ipswich

2.2.2.2/4.2.3.1/timpani percussion (3) piano/strings
Duration: 8 minutes
First performance: Ipswich, Corn Exchange, 11 July 1977.
Suffolk Schools' Choir and Orchestra, conducted by Keith Shaw
First London performance: 31 October 1977
Publication: Faber Music
RECORDING:D74

DERIVED WORKS:

1. *Welcome Suite* (1976)
   Jig, Roundel and Canon from "Welcome Ode" arranged for string orchestra by Tony Osborne
   Duration: 6 minutes
   Publication: Faber Music

VI. SONGS

W139. *A UNE RAISON ('Un coup de ton doigt')* (1939)
For high voices and piano

Text: Arthur Rimbaud.

Discarded song from *Les Illuminations* (W166)

W140. *AUBE* (1939)
for high voice and string orchestra

Text: Arthur Rimbaud

Discarded song from *Les Illuminations* (W166)

W141. *BEWARE* (1922/26)
Song for medium voice and piano

Text: Henry Longfellow

Duration: 1 minute

First performance: University of East Anglia, 4 March 1980. Peter Pears (tenor and piano)
Publication: Faber Music

W142. *THE BIRDS* (1929, revised 1934)
Song for medium voice and piano or strings

Text: Hilaire Belloc

Dedication: "For my mother"
Duration: 2 minutes
Publication: Boosey & Hawkes
RECORDING: D150

W143. *A BIRTHDAY HANSEL* (Opus 92 - 1975)
Song cycle for high voice and harp

Text: R. Burns (Scottish dialect)

Written at the request of H.M. The Queen for the 75th birthday of H. M. Queen Elizabeth The Queen Mother, 4 August 1975

1. Birthday Song
2. My Early Walk
3. Wee Willee Gray
4. My Hoggie
5. Afton Water
6. The Winter
7. Leezie Lindsay

Duration: 17 minutes
First performance: Germany, Schloss Elmair. 11 January 1976. Peter Pears (tenor) and Osian Ellis (harp)
First UK performance: 19 March 1976
Publication: Faber Music
RECORDING: D17, D68
SEE: B663

DERIVED WORKS:

1. *Four Burns Songs* (Opus 92)
   for high voice and piano
   Arranged by Colin Matthews from *A Birthday Hansel*
   Duration: 10 minutes

Publication: Faber Music

W144. *BIRTHDAY SONG FOR ERWIN* (1945)
for high voice and piano

Text: Ronald Duncan
Written to celebrate the 60th birthday of Erwin Stein (1885 - 1958)

Duration: 12 minutes
First public performance: London, Royal College of Music, 22 November 1988. Christopher Hobkirk (baritone) and Rosalind Jones (piano)
Publication: Faber Music
RECORDING: D110a

W145. *CABARET SONGS* (1937/39)
for high voice and piano

1. Johnny
2. Funeral Blues (Stop all the clocks)
3. Jam Tart
4. Tell me the truth about love
5. Calypso

Text: W. H. Auden

Duration: 2 - 5 minutes each
Publication (except Jam Tart): Faber Music
RECORDING: D44, D94, D145

DERIVED WORKS:

1. *Cabaret Songs*, arranged for female voice and 6 piece chamber-ensemble by Daryl Runswick

   Publication: Faber Music

2. *Britten's Blues*
   Suite arranged for 6-piece ensemble by Daryl Runswick
   Duration: 18 minutes
   First performance: Aldeburgh, Jubilee Hall, 8 June 1990. Daryl Runswick All Stars

W146. *CANTICLE I: MY BELOVED IS MINE* (Opus 40 - 1947)

for high voice and piano

Text: Francis Quarles

Dedication: "This Canticle was written for the Dick Sheppard Memorial concert on 1 November 1947, when it was performed by Peter Pears and the composer"
Duration: 7 minutes
Publication: Boosey & Hawkes
RECORDING: D61, D68, D126
SEE: B116, B353, B741, B751

W147. *CANTICLE II: ABRAHAM AND ISAAC* (Opus 51 - 1952)
for contralto, tenor and piano

Text: Chester Miracle Plays

Dedication: "For Kathleen Ferrier and Peter Pears"
Duration: 17 minutes
First performance: Nottingham, 21 January 1952.
Kathleen Ferrier (contralto), Peter Pears (tenor) and Benjamin Britten (piano)
First London performance: 3 February 1952
Publication: Boosey & Hawkes
RECORDING: D68, D126
SEE: B12, B13, B732, B809, B843

W148. *CANTICLE III: STILL FALLS THE RAIN* (Opus 55 - 1954)
for tenor, horn and piano

Text: Edith Sitwell ("The Canticle of the Rose")

Dedication: "To the memory of Noel Mewton-Wood"
Duration: 11½ minutes
First performance: London, Wigmore Hall, 28 January 1955.
Peter Pears (tenor), Dennis Brain (horn) and Benjamin Britten (piano)
Publication: Boosey & Hawkes
RECORDING: D68, D126
SEE: B61, B668, B798, B844

W149. *CANTICLE IV: JOURNEY OF THE MAGI* (Opus 86 - 1971)
for counter-tenor, tenor, baritone and piano

Text: T. S. Eliot

Dedication: "To James, Peter and John"
Duration: 11 minutes
First performance: Snape, Maltings Concert Hall, 26 June 1971.
James Bowman (counter-tenor), Peter Pears (tenor), John Shirley-Quirk (baritone) and Benjamin Britten (piano)
First London performance: 28 May 1972
Publication: Faber Music
RECORDING: D68, D126
SEE: B407, B445, B512, B592, B662

W150. *CANTICLE V: THE DEATH OF ST NARCISSUS* (Opus 89 - 1974)
for tenor and harp

Text: T. S. Eliot

Dedication: "In loving memory of William Plomer"
Duration: 7 minutes
First performance: Upper Bavaria (Germany), Schloss Elmau, 15 January 1975. Peter Pears (tenor) and Osian Ellis (harp)
First UK performance: Croydon, 23 January 1975
First London performance: 14 January 1976
Publication: Faber Music
RECORDING: D68, D126
SEE: B17, B442, B596, B663

W151. *A CHARM OF LULLABIES* (Opus 41 - 1947)
for mezzo-soprano and piano

1. A Cradle Song (Blake)
2. The Highland Balou (Burns)
3. Sephestia's Lullaby (Robert Greene)
4. A Charm (Thomas Randolph)
5. The Nurse's Song (John Philip)

Dedication: "For Nancy Evans"
Duration: 11½ minutes
First performance: The Hague (Netherlands), 3 January 1948
Nancy Evans (mezzo-soprano) and Felix de Nobel (piano)
First London performance: 8 February 1949
Publication: Boosey & Hawkes
RECORDING: D17, D153
SEE: B358, B656

W152. *THE CHILDREN AND SIR NAMELESS* (1953)
Song for high voices and piano

Text: Thomas Hardy

Discarded song from *Winter Words* (W199)
First performance: London, BBC, 23 April 1985
Neil Mackie (tenor) and John Blakeley (piano)
Publication: Boosey & Hawkes
RECORDING: D123

W153. *THE CLERK* (1922/1926)
Song for medium voice and piano

Text: Herbert Asquith

Publication: Faber Music

W154. *COME LITTLE BABE (1947)*
Song for mezzo-soprano and piano

Text: Nicholas Breton

Discarded song from *A Charm of Lullabies* (W151)

W155. *CRADLE SONG: SLEEP, BEAUTY BRIGHT* (1938)
for soprano and contralto voices and piano

Text: William Blake

Duration: 3 minutes
First performance: Snape, Maltings Concert Hall, 23 July 1994.
Victoria Bell (soprano), Kathleen Roland (contralto) and Julia West (piano)
Publication: Faber Music

W156. *CRADLE SONG ('SLEEP, MY DARLING SLEEP')* (1942)
for soprano and piano

Text: Louis MacNeice

Duration 3 minutes
First performance: Blythburgh, Parish Church, 15 June 1992.
Lucy Shelton (soprano and Ian Brown (piano)

Publication: Faber Music
RECORDING: D110a

W157. *DAWTIES DEVOTION* (1969)
Song for tenor and piano

Text: William Soutar

Discarded song for *Who are these Children* (W197)
First performance: London, BBC, 23 April 1985.
Neil Mackie (tenor) and John Blakeley (piano)
Publication: Faber Music

W158. *EPILOGUE: Perchance he for whom the bell tolls be so ill* (1945)
for high voice and piano

Text: John Donne

Discarded song from *The Holy Sonnets of John Donne* (W163)

W159. *EVENING, MORNING, NIGHT* [1940s/1950s]
Song for tenor and harp (or piano)

Text: Ronald Duncan
Duration: 4 minutes
Publication: Boosey & Hawkes

W160. *EVERYONE SANG* (1930)
for tenor and small orchestra

Text: Siegfried Sassoon

First performance: London, BBC, 29 November 1995.
Michael Bennet (tenor) and the Northern Sinfonia, conducted by Martyn Brabbins
Unpublished

W161. *FISH IN THE UNRUFFLED LAKES* (1938)
Song for high voice and piano

Text: W. H. Auden

Duration: 2½ minutes
Publication: Boosey & Hawkes

RECORDING: D67, D110a,D145, D150

W162 *THE GULLY* (1969)
Song for tenor and piano

Text: William Soutar

Discarded song from *Who are these children?* (W197)
First performance: London, BBC, 23 April 1985.
Neil Mackie (tenor) and John Blakeley (piano)
Publication: Faber Music

W163. *THE HOLY SONNETS OF JOHN DONNE* (Opus 35-1945)
for high voice and piano

1. O my blacke Soule!
2. Batter my heart
3. O might those sighes and teares
4. Oh, to vex me
5. What if this present
6. Since she whom I loved
7. At the round earth's imagined corners
8. Thou hast made me
9. Death, be not proved

Dedication: "For Peter"
Duration: 26 minutes
First performance: London, Wigmore Hall, 22 November 1945.
Peter Pears (tenor) and Benjamin Britten (piano)
Publication: Boosey & Hawkes
RECORDING: D49, D110a, D123, D141
SEE: B51, B340, B477, B590, B615

W164. *IF IT'S EVER SPRING AGAIN* (1953)
Song for high voice and piano

Text: Thomas Hardy

Discarded song from *Winter Words* (W199)
First performance: London, BBC, 23 April 1985.
Neil Mackie (tenor) and John Blakeley (piano)
Publication: Boosey & Hawkes
RECORDING: D123

W165. *IF THOU WILT EASE THINE HEART* (1942)
Song for high voice and piano

Text: Thomas Lovell Beddoes

Duration: 2 minutes
First performance: Blythburgh, Parish Church, 15 June 1992. Lucy Shelton (soprano) and Ian Brown (piano)
Publication: Faber Music
RECORDING:D110a

W166. *LES ILLUMINATIONS* (Opus 18-1939)
for high voice and string orchestra

Text: Arthur Rimbund

1. Fanfare
2. Villes
3. (a) Phrase
   (b) Antique
4. Royauté
5. Marine
6. Interlude
7. Being Beauteous
8. Parade
9. Départ

Dedication: "For Sophie Wyss"
Duration: 21 minutes
First complete performance: London, 30 January 1940. Sophie Wyss (soprano) and the Boyd Neel Orchestra, conducted by Boyd Neel. (Numbers 7 and 5 were performed separately in Birmingham 1939, and in London 17 August 1939)
Publication: Boosey & Hawkes
RECORDING: D9, D22, D46, D47, D60, D96, D114, D121, D147
SEE: B351

W167. *MON RÊVE FAMILIER* (1928)
Song for soprano and orchestra

Text: Paul Verlaine

Discarded song from *Quatre Chansons Françaises* (W181)

W168. *NIGHT COVERS UP THE RIGID LAND* (1937)
Song for high voice and piano

Text: W. H. Auden

Duration: 2½ minutes
First performance: London, Wigmore Hall, 22 November 1985. Patricia Rozario (soprano) and Graham Johnson (piano)
RECORDING: D110a, D145
SEE: B349

W169. *NOCTURNE* (Opus 60-1958)
for tenor voice, 7 obligato instruments (flute, English horn, clarinet, bassoon, horn, harp, timpani) and string orchestra

Text from:
Shelley: Prometheus Unbound
Tennyson: The Kraken (Bassoon obligato)
Coleridge: The Wanderings of Cain (Harp obligato)
Middleton: Blurt, Master Constable (Horn obligato)
Wordsworth: The Prelude (1805) (Timpani obligato)
Owen: The Kind Ghosts (English Horn obligato)
Keats: Sleep and Poetry (Flute and Clarinet duet)
Shakespeare: Sonnet 43

Dedication: "To Alma Mahler"
Duration: 25 minutes
First performance: Leeds, Town Hall, 16 October 1958. Peter Pears (tenor) and the BBC Symphony Orchestra conducted by Rudolf Schwarz
First London performance: 30 January 1959
Publication: Boosey & Hawkes
RECORDING: D9, D60, D85, D96, D121, D147
SEE: B202, B343, B418, B486

W170. *NON PIÙ CH'L FOCO* (1940)
Song for tenor and piano

Text: Michaelangelo

Discarded song from *Seven Sonnets of Michelangelo* (W185)

W171. *NOT EVEN SUMMER YET* (1937)
Song for high voice and piano

Text: Peter Burra

Duration: 1½ minutes
First performance: 1937. Nell Moody (soprano) and Gordon

Thorne (piano)
First broadcast performance: London, BBC, 23 April 1985. Neil Mackie (tenor) and John Blakeley (piano)
Publication: Faber Music
RECORDING:D110a
SEE: B650a

W172. *NOW SLEEPS THE CRIMSON PETAL* (1943)
for tenor, horn and strings

Text: Alfred, Lord Tennyson

Discarded song from *Serenade* (W184) and orchestrated by Colin Matthews
Duration: 3 minutes
First performance: London, Friends' House, 3 April 1987 (Peter Pears Memorial Concert). Neil Mackie (tenor), Alan Civil (horn) and the English Chamber Orchestra, conducted by Steuart Bedford
Publication: Boosey & Hawkes
RECORDING: D38, D85

W173. *OH, THAT I'D NE'ER BEEN MARRIED* (1922/26)
for medium voice and piano

Text: Robert Burns

Duration: 1½ minutes
First performance: London,Thames TV, 29 November 1976. Peter Pears (tenor) and Roger Vignoles (piano)
Publication: Faber Music

W174. *ON THIS ISLAND* (Opus 11 - 1937)
Five songs for high voice and piano

Text: W. H. Auden

1. Let the florid music praise!
2. Now the leaves are falling fast
3. Seascape (Also bears the inscription: "For Kit Welford")
4. Nocturne
5. As it is, plenty

Dedication: "To Christopher Isherwood"

Duration: 12½ minutes
First performance: London, BBC Broadcasting House Concert Hall, 19 November 1937. Sophie Wyss (soprano) and Benjamin Britten (piano)
Publication: Boosey & Hawkes (No.4 is published separately)
RECORDING: (No. 5) D94, D145, D150
SEE: B97, B656

W175. *OUR HUNTING FATHERS* (Opus 8 - 1936)
Symphonic cycle for high voice and orchestra

Text devised by W. H. Auden

Prologue (W. H. Auden)
A. Rats Away! (Anon.)
B. Messaline (Anon.)
C. Dance of Death (T. Ravenscroft)
Epilogue and Funeral March (W. H. Auden)

2.2.2.2/alto saxophone/4.2.3.1/timpani percussion (2) harp/strings
Dedication: "Dedicated to Ralph Hawkes, Esq."
Duration: 27 minutes
First performance: Norwich, St Andrew's Hall, 25 September 1936. Sophie Wyss (soprano) and the London Philharmonic Orchestra, conducted by Benjamin Britten
First London performance: 30 April 1937
Publication: Boosey & Hawkes
RECORDING: D39, DD32, D152
SEE: B261, B334, B335, B336, B614, B656

W176. *PHAEDRA* (Opus 93 - 1975)
Dramatic cantata for mezzo-soprano and small orchestra

Text: Robert Lowell's translation of Racine's *Phèdre*

Timpani, percussion (2), harpsichord and strings
Duration: 15 minutes
First performance; Snape, Maltings Concert Hall, 16 June 1976. Janet Baker (mezzo-soprano) and the English Chamber Orchestra, conducted by Steuart Bedford
First London performance: 7 August 1977
Publication: Faber Music
RECORDING: D22, D47, D63, D122, D124
SEE: B351, B563, B597

W177. *PHRASE ('La Cascade Sonne')* (1940)
Song for tenor and piano

Text: Michaelangelo

Discarded song from *Seven Sonnets of Michaelangelo* (W185)

W178. *THE POET'S ECHO* (Opus 76 - 1965)
for high voice and piano

Text: Alexander Pushkin (Set in Russian)

1. Echo
2. My heart.....
3. Angel
4. The Nightingale and the Rose
5. Epigram
6. Lines written during a sleepless night

Dedication: "For Galya and Slava"
Duration: 16 minutes
First complete performance: Moscow, Conservatoire of Music, 2 December 1965. Galina Vishnevskaya (soprano) and Mstislav Rostropovich (piano)
First London performance: 2 July 1966
First USA performance: 19 December 1965 in New York
Publication: Faber Music
RECORDING: D101
SEE: B289, B770

W179. *A POISON TREE* (1935)
for medium voice and piano

Text: William Blake

Duration: 3 minutes
First performance: London, Wigmore Hall, 22 November 1986. Henry Herford (baritone) and Ian Brown (piano)
Publication: Faber Music
RECORDING: D110a

W180. *PROLOGUE, SONG AND EPILOGUE* (1956)
for tenor, horn and piano

Text: Edith Sitwell

Duration: 8 minutes
Originally written to form, with *Canticle III* (W148), music in the programme "The Heart of the Matter" (Aldeburgh Festival, 1956)

W181. *QUATRE CHANSONS FRANÇAISES* (1928)
for high voice and orchestra

Texts: Victor Hugo and Paul Verlaine

1. Nuits de Juin (Hugo)
2. Sagesse (Verlaine)
3. L'Enfance (Hugo)
4. Chanson d'Automne (Verlaine)

2.1.2+1.2/4.0.0.0/percussion (I) piano harp/strings

Dedication: "To my parents" [on the occasion of their 27th wedding anniversary]
Duration: 13 minutes
First public performance: Snape, Maltings Concert Hall, 30 March 1980. Heather Harper (soprano) and the English Chamber Orchestra, conducted by Steuart Bedford
Publication: Faber Music
RECORDING: D22, D46, D77, D152
SEE: B346, B664

W182. *THE RED COCKATOO* (1938)
Song for high voice and piano

Text from Chinese of Po Chü-i, translated by Arthur Waley

Duration: 1 minute
First performance: Snape, Maltings Concert Hall, 17 June 1991. Lucy Shelton (soprano) and Ian Brown (piano)
Publication: Faber Music
RECORDING: D110a

W183. *SECHS HÖLDERLIN-FRAGMENTE* (Opus 61 - 1958)
for voice and piano
Text: Friedrich Hölderlin

1. Menschenbeifall - The Applause of Men
2. Die Heimat - Home
3. Sokrates und Alcibiades
4. Die Jugend - Youth
5. Hälfte des Lebens · The Middle of Life
6. Die Liniein des Lebens - Lines of Life

Dedication: "Meinem Freund, dem Prinzen Ludwig von Hessen und bei Rhein, zum fünfzigsten Geburtstag"
Duration: 12 minutes
First concert performance: Germany, Schloss Wolfsgarten, 20 November 1958. Peter Pears (tenor) and Benjamin Britten (piano)
First London performance: 1 February 1960
Publication: Boosey & Hawkes
RECORDING: D101
SEE: B904

W184. *SERENADE* (Opus 31 - 1943)
for tenor, horn and strings

Prologue
1. Pastoral (Cotton)
2. Nocturne (Tennyson)
3. Elegy (Blake)
4. Dirge (Anon. 15th century)
5. Hymn (Jonson)
6. Sonnet (Keats)

Epilogue

Dedication: "To Edward Sackville-West"
Duration: 24 minutes
First performance: London, Wigmore Hall, 15 October 1943. Peter Pears (tenor), Dennis Brain (horn) and String Orchestra, conducted by Walter Goehr
Publication: Boosey & Hawkes
RECORDING: D9, D38, D39, D46, D85, D96, D107, D121, D147
SEE: B225, B446, B571

W185. *SEVEN SONNETS OF MICHELANGELO* (Opus 22 - 1940)
for tenor and piano

Text (in Italian): Michelangelo (sonnets XVI, XXXI, XXX, LV, XXXV111, XXXII and XXIV

Dedication: "To Peter"
Duration: 15½ minutes
First (private) performance: USA, 1940
First public performance: London, Wigmore Hall, 23 September 1943. Peter Pears (tenor) and Benjamin Britten (piano)
Publication: Boosey & Hawkes
RECORDING: D61, D107, D114, D123, D141

W186. *SOMNUS THE HUMBLE GOD THAT DWELLS IN COTTAGES AND SMOKEY CELLS* (1947)
Song for mezzo-soprano and piano

Text: Sir John Denham

Discarded song from *A Charm of Lullabies* (W151)

W187. *SONGS AND PROVERBS OF WILLIAM BLAKE* (Opus 74 - 1965)
for baritone and piano

Texts selected from Blake by Peter Pears

Proverb I - London
Proverb II - The Chimney-Sweeper
Proverb III - A Poison Tree
Proverb IV - The Tyger
Proverb V - The Fly
Proverb VI - Ah, Sun-Flower!
Proverb VII- Every Night and every Morn

Dedication: "For Dieter: the past and the future"
Duration: 22 minutes
First performance: Aldeburgh, Jubilee Hall, 24 June 1965. Dietrich Fischer-Dieskau (baritone) and Benjamin Britten (piano)
First London performance: (Croydon), 6 December 1965
Publication: Faber Music
RECORDING: D49
SEE: B169, B373, B423, B591, B879

W188. *SONGS FROM THE CHINESE* (Opus 58 - 1957)
for high voice and guitar (guitar part edited by Julian Bream)
Text: Chinese poets, translated by Arthur Waley

1. The Big Chariot (The Book of Songs)

2. The Old Lute (Po Chü-i)
3. The Autumn Wind (Wu-ti)
4. The Herd Boy (Lu Yu)
5. Depression (Po Chü-i)
6. Dance Song (The Book of Songs)

Dedication: "To Peg and Lu, from Ben, Peter and Julian"
Duration: 10 minutes
First performance: Suffolk, Great Glemham House, 17 June 1958. Peter Pears (tenor) and Julian Bream (guitar)
Publication: Boosey & Hawkes
RECORDING: D88
SEE: B6, B690

W189. *THREE SMALL SONGS* (1931)
for soprano and small orchestra

1. Love is a sickness (Samuel Daniel)
2. Aspatia's song (John Fletcher)
3. Hymn to Pan (John Fletcher)

First performance: Snape, Britten-Pears School for Advanced Musical Studies, 6 October 1986. Louise Camens (soprano) and Stephen Ralls (piano)

Unpublished

W190. *TIT FOR TAT* (1928/31, re-written 1968)
Five settings from boyhood of poems by Walter de la Mare
for voice and piano

1. A Song of Enchantment (January 1929)
2. Autumn (1931)
3. Silver (1928)
4. Vigil (1930)
5. Tit for Tat (1928)

Dedication: "For Dick de la Mare, June 4th 1969"
Duration: 9 minutes
First performance: Aldeburgh, Jubilee Hall, 23 June 1969. John Shirley-Quirk (baritone) and Benjamin Britten (piano)
Publication: Faber Music
RECORDING: D21
SEE: B242, B560, B662

W191. *TO LIE FLAT ON THE BACK* (1937)
Song for high voice and piano

Text: W. H. Auden

Duration: 2½ minutes
First performance: London, BBC, 23 April 1985.
Neil Mackie (tenor) and John Blakeley (piano)
RECORDING: D110a, D145
SEE: B349

W192. *TRADITION* (1969)
Song for tenor and piano

Text: William Soutar

Discarded song from *Who are these children?* (W197)
First performance: London, BBC, 23 April 1985.
Neil Mackie (tenor) and John Blakeley (piano)
Publication: Faber Music

W193. *TWO BALLADS* (1936)
for two voices and piano

Mother Comfort: Montagu Slater
Under the Abject Willow: W. H. Auden

Duration: 2½, 3½ minutes
First performance: London, Wigmore Hall 15 December 1936.
Sophie Wyss (soprano), Betty Bannermen (soprano) and Adolph Hallis (piano)
Publication: Boosey & Hawkes
RECORDING: D41
SEE: B138

W194. *UM MITTERNACHT* (1959 or 1960)
Song for high voice and piano

Text: Goethe

Duration: 3½ minutes
First performance: Blythburgh, Parish Church, 15 June 1992.
Lucy Shelton (soprano) and Ian Brown (piano)
Publication: Faber Music

RECORDING: D110a

W195. *UN PRINCE ÉTAIT VEXÉ* (1939)
Song for tenor and piano

Text: Michaelangelo

Incomplete discarded song for *Seven Sonnets of Michaelangelo* (W185)

W196. *WHEN YOU'RE FEELING LIKE EXPRESSING YOUR AFFECTION* (1935-36)
Song for high voice and piano

Text: [W. H. Auden]

Duration: 1 minute
First performance: Blythburgh, Parish Church, 15 June 1992. Lucy Shelton (soprano) and Ian Brown (piano)
Publication: Faber Music
RECORDING: D94, D110a, D145

W197. *WHO ARE THESE CHILDREN?* (Opus 84 - 1969)
Lyrics, Rhymes and Riddles for tenor and piano

Text: William Soutar (English)
Written for Tertia Liebenthal's 700th National Gallery of Scotland Concert

1. A Riddle (The Earth)
2. A Laddie's Song
3. Nightmare
4. Black Day
5. Bed-time
6. Slaughter
7. A Riddle (The Child You Were)
8. The Larky Lad
9. Who are These Children?
10. Supper
11. The Children
12. The Auld Aik

Dedication: "To Tertia Liebenthal"
Duration: 19 minutes

First complete performance: Edinburgh, National Gallery of Scotland, 4 May 1971. Peter Pears (tenor) and Benjamin Britten (piano)
First London performance: 27 September 1971
Publication: Faber Music
SEE: B63, B64, B404, B662, B723, B775

W198. *WILD WITH PASSION* (1942)
Song for high voice and piano

Text: Thomas Lovell Beddes

Duration: 2½ minutes
First performance: Blythburgh, Parish Church, 15 June 1992. Lucy Shelton (soprano) and Ian Brown (piano)
Publication: Faber Music
RECORDING: D110a

W199. *WINTER WORDS* (Opus 52 - 1953)
Lyrics and Ballads for high voice and piano

Text: Thomas Hardy

1. At day-close in November
2. Midnight on the Great Western
3. Wagtail and Baby
4. The little old table
5. The Choirmaster's Burial
6. Proud Songsters
7. At the Railway Station, Upway
8. Before Life and After

Dedication: "To John and Myfanwy Piper"
Duration: 20 minutes
First performance: Leeds, Harewood House, 8 October 1953. Peter Pears (tenor) and Benjamin Britten (piano)
First London performance: 24 January 1954
Publication: Boosey & Hawkes
RECORDING: D61, D123, D141
SEE: B46, B156, B157, B158, B353

VII. CHURCH PARABLES

W200. *THE BURNING FIERY FURNACE* (Opus 77 – 1965/66)
Second parable for church performance

Libretto: William Plomer
Flute (doubling piccolo), horn, alto trombone, viola, double-bass (doubling Babylonian drum), harp (doubling little harp), percussion, chamber organ (doubling small cymbals)
Dedication: "To Donald and Kathleen Mitchell"
Duration: 64 minutes
First performance: Orford, Parish Church, 9 June 1966.
English Opera Group (music under the direction of Benjamin Britten). Production and settings by Colin Graham. Costumes by Annena Stubbs
First London performance: 24 July 1967
Publication: Faber Music
RECORDING: D70
SEE: B22, B52, B57, B60, B249, B292, B366, B370, B409, B565, B595, B644a, B687, B810, B883

W201. *CURLEW RIVER* (Opus 71 - 1964)
Parable for church performance

Libretto: William Plomer after the medieval Japanese Noh-play
Flute (doubling piccolo), horn, viola, double-bass, harp, percussion, chamber organ
Dedication: "To Michael Tippett, in friendship and admiration"
Duration: 71 minutes
First performance: Orford, Parish Church, 12 June 1964.
English Opera Group (music under the direction of Benjamin Britten). Production and settings by Colin Graham. Costumes by Annena Stubbs
First London performance: 13 July 1964
Publication: Faber Music
RECORDING: D53, D118, D151
SEE: B79, B110, B217, B238, B279, B380, B392, B413, B419, B482, B562, B595, B621, B657, B670, B680, B688, B881

W202. *THE PRODIGAL SON* (Opus 81 – 1967/68)
Third parable for church performance

Libretto: William Plomer
Alto flute (doubling piccolo), trumpet, horn, viola, double-bass, harp, percussion, chamber organ
Dedication: "To Dimitri Shostakovich"

Duration: 69 minutes
First performance: Orford, Parish Church, 10 June 1968.
English Opera Group (music under the director of Benjamin Britten). Production and settings by Colin Graham. Costumes by Annena Stubbs
First London performance: 13 July 1968
Publication: Faber Music
RECORDING: D69
SEE: B126, B421, B510, B594, B619, B658, B760, B795

VIII. FILM MUSIC

W203. *ADVANCE DEMOCRACY* (1938)
Music for the film (Realistic Film Unit)

Director and script: Ralph Bond
Chorus (SATB) and percussion
Released in October 1938

W204. *AROUND THE VILLAGE GREEN* (1936/37)
Music for the film (Travel and Industrial Development Association)

Producers and directors: Marian Grierson and Evelyn Spice
2 flutes (2nd doubling piccolo), oboe, clarinet (B-flat), trumpet (B-flat), trombone, timpani, harp and strings

DERIVED WORKS:

1. *Irish Reel* (1936/37)
Title music for "Around the Village Green"

1+1.1.1.1/1.0.0.0/timpani harp/strings
Duration: 3 minutes
First concert performance: Snape, Maltings Concert Hall, 17 June 1995. City of London Sinfonia , conducted by Richard Hickox
Publication: Faber Music
RECORDING: D128

W205. *BOOK BARGAIN* (1937?)
Music for the film (GPO Film Unit)

Director: Norman McLaren

Piccolo, clarinet (A), percussion and 2 pianos
Released in 1937

W206. *CALENDAR OF THE YEAR* (1936)
Music for the film (GPO Film Unit)

Producer: Alberto Cavalcanti
Director: Evelyn Spice
Flute, clarinet, trumpet, trombone, percussion, harp and string quintet
SEE: W748

W207. *COAL FACE* (1935)
Music for the film (GPO Film Unit)

Producer: John Grierson
Director and script: Albert Cavalcenti
Verse: W. H. Auden, Montagu Slater
Commentator, whistler, chorus (SATB), percussion and piano
SEE: B752

W208. *CONQUERING SPACE* (The Story of Modern Communications) (1935)
Music for the film (GPO Film Unit)

Producer: Stuart Legge
Flute, oboe, clarinet (B flat and A), bassoon, percussion and piano

W209. *C.T.O. - THE STORY OF THE CENTRAL TELEGRAPH OFFICE* (1935)
Music for the film (GPO Film Unit)

Producer: Stuart Legg
Flute, oboe, clarinet (B-flat), percussion (2) and piano

W210. *DINNER HOUR* (1935)
Music for the film (British Commercial Gas Association)

Producer: Arthur Elton
Director: Edgar Anstey
Flute, clarinet (A), percussion, piano, violin and cello

W211. *FOUR BARRIERS* (1936)
Music for the film (GPO Film Unit/Pro Telephon, Zurich)

Producer: Harry Watt
Released in 1937

W212. *GAS ABSTRACT* (1935)
Music for the film (British Commercial Gas Association/ Gas, Light and Coke Company)
Flute, clarinet (B-flat), bassoon, percussion and piano

W213. *GOD'S CHILLUN* (1935)
Music for the film (GPO Film Unit)

Script: W. H. Auden
Editors: Max Anderson, Gordon Hales and Rona Morrison
Commentator, soloists (STB), chorus (TB), oboe, percussion (2), harp and piano

W214. *G.P.O. TITLE MUSIC 1 AND 2* (1935)

Flute, oboe, bassoon, trumpet (c), percussion, harp and string quartet

W215. *HOW GAS IS MADE* (1935)
Music from the film (British Commercial Gas Association)
Director: Edgar Anstey

W216. *HOW THE DIAL WORKS* (1935)
Music for the film (GPO Film Unit)

Producers: Ralph Elton and Rona Morrison
Flute, oboe, clarinet (B-flat), percussion (2) and piano

W217. *H.P.O.* (6d Telegram) (1935)
Music for the film (GPO film unit)

W218. *THE INSTRUMENTS OF THE ORCHESTRA* (1945)
Music for the film (Crown Film Unit)
Produced for the Ministry of Education

Producer: Alexander Shaw
Director: Muir Mathieson
Script: Montagu Slater

2+1.2.2.2/4.2.2+1.1/timpani percussion (3), harp and strings

First screened: London, Empire Theatre (Leicester Square)
29 November 1946. Music performed by the London Symphony Orchestra, conducted by Malcolm Sargent
Full score now in Beinecke Library, Yale University
SEE: B753

DERIVED WORKS:

The Young Person's Guide to the Orchestra (Opus 34 - 1945)
Variations and fugue on a theme of Henry Purcell, for speaker and orchestra , or orchestra alone
Optional text by Eric Crozier

2+1.2.2.2/4.2.3.1/timpani percussion (3) harp/strings
Dedication: "The work is affectionately inscribed to the children of John and Jean Maud: Humphrey, Pamela, Caroline and Virginia, for their edification and entertainment"
Duration: 17 minutes
First performance: Liverpool, Philharmonic Hall, 15 October 1946.
The Liverpool Philharmonic Orchestra, conducted by Malcolm Sargent
First London: 17 November 1946
Publication: Boosey & Hawkes
RECORDING: D11, D16, D30
SEE: B350

W219. *THE KING'S STAMP* [1] *(1935)*
Music for the film (GPO Film Unit)

Director: William Coldstream
Flute (doubling piccolo), clarinet (B-flat and A), percussion and 2 piano

W220. *LINE TO THE TSCHIEVRA HUT* (1936)
Music for the film (GPO Film Unit/ Pro Telephone, Zurich)

Producer: John Grierson
Direction and script: Alberto Cavalcanti
Flute (doubling piccolo), clarinet (B-flat), trumpet (C), percussion, harp and string quintet

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[1]Britten's first work for the GPO Film Unit. The film documented the preparation of the King George V Jubilee Stamp

Released in 1937
SEE: B754

W221. *LOVE FROM A STRANGER* (1936)
Music from the feature film (Trafalgar Films)

Producer: Max Schach
Director: Rowland V. Lee
Screenplay: Frances Marion from the stage play by Frank Vasper based on a story by Agatha Christie
Musical director: Boyd Neel
Cast included: Ann Harding and Basil Rathbone

2.2.2+alto sax.1/0.2.2.0/percussion harp/strings
Premiere: London, 7 January 1937
SEE: B755

W222. *MEN BEHIND THE METERS* (1935)
Music for the film (British Commercial Gas Association)

Director: Arthur Elton
Flute, oboe, clarinet (B-flat and A), percussion, piano, violin and cello

W223. *MEN OF THE ALPS* (1936)
Music for the film (GPO Film Unit/Pro Telephon, Zurich)

Producer: Harry Watt
Director: Alberto Cavalcanti

Flute (doubling piccolo), clarinet (B-flat), trumpet (C), percussion, harp and string quintet
SEE: B756

W224. *MESSAGE FROM GENEVA* (1936)
Music for the film (GPO Film Unit/Pro Telephon, Zurich)

Director and script: Alberto Cavalceinti
Released in 1937

W225. *MONY A PICKLE* (1938)
Music for the film (GPO Film Unit)

Producers and directors: Alberto Cavalcanti and Richard

Massingham
Flute (doubling piccolo), clarinet (B-flat, A), percussion and 2 pianos
Released in 1938

W226. *NEGROES* (1935)
Music for the film
William Coldstream and W. H. Auden were involved in the film's production

W227. *THE NEW OPERATOR* (1935)
Music for the film (Empire Marketing Board Film Unit/GPO Film Unit)

Producer: John Grierson
Director: Stuart Legg
Flute, oboe, clarinet (B-flat), bassoon, percussion and piano

W228. *NIGHT MAIL* (1935/36)
Music for the film (GPO Film Unit)

Producer: John Grierson
Directors: Harry Watt and Basil Wright
Script: John Grierson, Harry Watt and Basil Wright
Verse: W. H. Auden
Sound supervision: Alberto Cavalcanti
Commentator, flute, oboe, bassoon, trumpet (C), percussion (including sandpaper), harp and string quartet
RECORDING: D124
SEE: B528

W229. *PEACE OF BRITAIN* (1936)
Music for the film (Strand Film)

Producer: Paul Rotha
Flute, clarinet (B-flat), trumpet (B-flat), percussion, piano and string quintet

W230. *THE SAVING OF BILL BLEWITT* (1936)
Music for the film (GPO Film Unit)

Producers: John Grierson and Alberto Cavalcanti
Director and script: Alberto Cavalcanti
Flute, clarinet, trumpet, trombone, percussion, harp and string

quintet
Released in 1937

W231. *THE SAVINGS BANK* (1935)
Music for the film (GPO Film Unit)

Producer: Stuart Legg
Flute, oboe, clarinet (A), bassoon, percussion and piano

W232. *SORTING OFFICE* (1935)
Music for the film (GPO Film Unit)

Director: Harry Watt
Flute, oboe, clarinet (B-flat) bassoon, percussion and piano

W233. *TELEGRAMS* (1935)
Music for the film (GPO Film Unit)

Boys voices, flute, oboe, clarinet (A), percussion (2) and piano
Released in 1938

W234. *TITLE MUSIC III* (1935)
(British Commercial Gas Association)

Flute (doubling piccolo), clarinet (B-flat), percussion, piano, violin and cello

W235. *THE TOCHER* (1935)
Music for the film (GPO Film Unit)

Producer: Alberto Cavalcanti
Animator: Lotte Reiniger
Boy's voices, flute (doubling piccolo), oboe, clarinet (B-flat and A), percussion (2) and piano

The score consists of arrangements of music by Rossini which Brittten later re-orchestrated for *Soirées Musicales* (W306) and *Matinées Musicales* (W301)
SEE: B760

W236. *THE WAY TO THE SEA* (1936)
Music for the film (Strand Films for Southern Railways)

Producer: Paul Rotha

Director: John B Holmes
Verse: W. H. Auden
Commentator, flute (doubling piccolo), oboe (doubling car anglais), clarinet (B-flat, A) alto saxophone (E-flat), trumpet (C), trombone, percussion, harp and piano
Released in 1937
RECORDING: D128

IX. INCIDENTAL MUSIC

W237. *THE AGAMEMNON OF AESCHYLUS* (1936)
Music for the play by Aeschylus (Group Theatre), translated by Louis MacNeice

Producer and choreographer: Rupert Doone
Designer: Robert Medley
Musical director: Brian Easdale

Chorus (SATB), 2 flutes, car anglais, clarinet (B-flat) and percussion

First performance: London, Westminster Theatre, 1 November 1936

W238. *AM STRAM GRAM* (1954)
Song for male and female voices and piano

Text: André Roussin
Producer: Victor Azavia
Duration: 1½ minutes
First performance: London, Toynbee Hall Theatre, 4 March 1954

W239. *AN AMERICAN IN ENGLAND* [2]*: NO.1 - LONDON BY CLIPPER* (1942)
Radio feature: CBS, New York/BBC. London

Author: Norman Corwin who also directed the programme for CBS
Producer: Edward R. Murrow
Narrator: Joseph Julian

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[2] A series of 6 dramas, designed to inform American audiences about conditions in wartime Britain

2+1.2+1.2+1.2+1/4 cornet 3.3.1/timpani percussion (3) piano harp/ strings

First USA broadcast: 26 July 1942. RAF Orchestra, conducted by R. P. O'Donnell
First UK broadcast: 14 August 1942 (Forces Programme)

W240. *AN AMERICAN IN ENGLAND: NO.2 - LONDON TO DOVER* (1942)
Radio feature: CBS, New York/ BBC, London

Author: Norman Corwin
Producer: Edward R. Murrow

2+1.2.2.2/4.2.3 euphonium/timpani percussion (2) harp/strings

First USA broadcast: 10/11 August 1942. RAF Orchestra, conducted by R.P.O.Donnell
First UK broadcast : 21 August 1942 (Forces Programme)

W241. *AN AMERICAN IN ENGLAND: NO.3 - RATION ISLAND* (1942)
Radio feature: CBS, New York/ BBC, London

Author: Norman Corwin
Producer: Edward R. Murrow

2+1.2+1.2.2/4.2.4.2.1/timpani percussion (2) piano harp/strings

First USA broadcast: 17/18 August 1942. RAF Orchestra, conducted by R.P. O'Donnell
First UK broadcast: 28 August 1942 (Forces Programme)

W242. *AN AMERICAN IN ENGLAND: NO.4 - WOMEN OF BRITAIN* (1942)
Radio feature: CBS, New York/BBC, London

Author: Norman Corwin
Producer: Edward R. Murrow

2+1.2.1.2.2+1/4.2.4.0/timpani percussion (2) harp/strings

First USA broadcast: 24/25 August 1942. RAF Orchestra, conducted by R.P. O'Donnell
First UK broadcast: 4 September 1942 (Forces Programme)

W243. *AN AMERICAN IN ENGLAND: NO.5 -THE YANKS ARE HERE* (1942)
Radio feature: CBS, New York/BBC, London

Author: Norman Corwin
Producer: Edward R. Murrow

2.2.2.2.2+1/4.2.3.1/timpani percussion (2) piano harp/strings

First USA broadcast: 31 August/1 September 1942.
RAF Orchestra, conducted by R.P. O'Donnell
First UK broadcast: 11 September 1942 (Forces Programme)

W244. *AN AMERICAN IN ENGLAND: NO.6 - THE ANGLO-AMERICAN ANGLE* (1942)
Radio feature: CBS, New York/BBC, London

Author: Norman Corwin
Producer: Edward R. Murrow

1.1.2.2/2.2.3.0/timpani percussion harp/3 violins, 2 violas, 2 cellos and double bass

First USA broadcast: 7/8 September 1942. RAF Orchestra, conducted by R.P. O'Donnell
First UK broadcast: 18 September 1942 (Forces Programme)

W245. *AN AGREEMENT OF THE PEOPLE* (1942)
Music for the play by Montagu Slater

First performance: Wembley (London), Empress Stadium, 1942. Members of the Co-operative Society

W246. *APPOINTMENT* (1942)
Radio drama incidental music: BBC, London

Author and producer: Norman Corwin

2+1.2+1.2.2/4.2.3.0/timpani percussion harp/strings

First broadcast: 20 July 1942. BBC Northern Orchestra (with L. B. Elly on extra percussion), conducted by Benjamin Britten

W247. *THE ASCENT OF F6* (1937)

Music of the play by W. H. Auden and Christopher Isherwood (Group Theatre)

Producer: Rupert Doone
Designer: Robert Medley

Female voice, 2 male voices, chorus (SATB), percussion, ukelele and 2 pianos

First performance: London, Mercury Theatre, 26 February 1937.
Music directed by Brian Easdale

W248. *BRITAIN TO AMERICA, SERIES I* [3] *- NO.9: BRITAIN THROUGH AMERICAN EYES* (1942)
Radio feature: BBC, London for NBC, New York

Author: Louis MacNeice
Producer: Lawrence Gillian

2+1.2.2.2/2.2.2.0/timpani percussion harp/strings

First USA broadcast: 20 September 1942. London Symphony Orchestra, conducted by Muir Mathieson
First UK broadcast: 9 October 1942 (Home Service).
Duration of music: 4'56"

W249. *BRITAIN TO AMERICA, SERIES II - NO.4: WHERE DO I COME IN?* (1942)
Radio feature: BBC, London for NBC, New York

Author: Louis MacNeice
Producer: Lawrence Gillian

1+1.1+1.2.1/2.2.2.0/timpani percussion (2) harp/strings

First USA broadcast: 1 November 1942. London Symphony Orchestra, conducted by Muir Mathieson
First UK broadcast: 7 November 1942 (Forces Programme)
Duration of music: 4'30"

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[3] Two series of 13 and 9 half-hour programmes about Britain and the British, made at the request of NBC, New York

W250. *BRITAIN TO AMERICA, SERIES II - NO.13: WHERE DO WE GO FROM HERE?* (1942)
Radio feature: BBC, London for NBC, New York

Author: Louis MacNiece
Producer: Lawrence Gillian

1+1.1.2+alto saxophone.1/2.2.3.0/timpani percussion harp/strings

First USA broadcast: 3 January 1943. London Symphony Orchestra, conducted by Muir Mathieson
First UK broadcast: 9 January 1943 (Home Service)
Duration of music: 4'29"

W251. *THE CHARTISTS' MARCH* (1938)
Radio drama: BBC, London

Author: J. H. Miller
Producer: John Pudney

Chorus (TB) and percussion

First broadcast: 13 May 1938. Section of the BBC's Men's Chorus, conducted by Benjamin Britten

W252. *THE COMPANY OF HEAVEN* (1937)
Radio sequence for a programme specially devised for Michelmas: BBC, London

Compiler: R. Ellis Roberts
Producer: Robin Whitworth

Solo (Saw T), chorus (SATB), timpani, organ and strings

First broadcast: 29 September 1937. Felix Aylmer, Ian Dawson, Stewart Rome (readers), Sophie Wyss (soprano), Peter Pears (tenor), BBC Chorus (Section B) and Orchestra (Section C), with John Wills (organ), conducted by Trevor Harvey
The programme was divided into three parts:
1. Before the Creation
2. Angels in Scripture
3. Angels in Common Life and at our Death

SEE: B749, B750, B752a

DERIVED WORKS:

1. *The Company of Heaven*
   Cantata for speaker(s), soprano and tenor soloists, chorus (SATB), timpani, organ and strings

   Duration: 20 or 45 minutes (short version is without narration)

   First concert performance: Snape, Maltings Concert Hall, 10 June 1989. Sheila Allen and Peter Barkworth (speakers), Cathryn Pope (soprano), Dan Dresser ((tenor), London Philharmonic Choir, Christopher Herrick (organ) and the English Chamber Orchestra, conducted by Philip Brunelle
   Publication: Faber Music
   RECORDING: D65a

2. *The Company of Heaven*
   Concert Suite arranged by Trevor Harvey
   First performance: 20 May 1954 (BBC Home Service). April Cantelo and John Carolan, the BBC Chorus and the St. Cecilia Orchestra, conducted by Trevor Harvey
   Unpublished

3. *Whoso dwelleth under the defence of the Most High*
   Anthem for unaccompanied mixed voices (SATB)

   Duration: 4 minutes
   Publication: Faber Music

W253. *THE DARK TOWER* (1946): a parable play on the ancient theme of *The Quest,* suggested by Robert Browning's poem
Radio drama incidental music: BBC, London

Author and producer: Louis MacNeice

Trumpet, percussion and strings

First broadcast: 21 January, 1946. Ensemble (Richard Walton (trumpet), James Blades (percussion) and 31 strings) conducted by Walter Goehr
Duration of music: 20'39"
Cyril Cusack played the part of Roland

W254. *THE DARK VALLEY* (1940)

Radio drama incidental music: CBS (Columbia Workshop), New York

Author: W. H. Auden
Producer: Brewster Morgan

A monologue written for Dame May Whitty
Female voice, flute, cor anglais, clarinet, trumpet and percussion (bells)

First broadcast: 2 June 1940
Ensemble conducted by Bernard Herrmann

W255. *THE DUCHESS OF MALFI* (1946)
Music for the play by John Webster, adapted by W. H. Auden

Producer: George Rylands
Scenery: Harry Bennett
Costumes: Miles White

First performance: Metropolitan Theatre, Providence (Rhode Island, USA), 20 September 1946

W256. *THE DYNASTS* (1940)
Radio drama incidental music: CBS (Columbia Workshop), New York

Author: Thomas Hardy

Brass, percussion and strings

First broadcast: 24 November 1940

W257. *THE EAGLE HAS TWO HEADS* (1946)
Music for the play by Jean Cocteau, translated by Ronald Duncan (Company of 4)

Producer: Murray MacDonald

4 horn, 3 trumpet, 3 trombones, euphonic, E-flat bass and percussion

First performance: Hammersmith, London, 4 September 1946.
Music recorded by the Band of the Household Cavalry

W258. *EASTER 1916* (1935)
Music for the play by Montagu Slater (Left Theatre, etc)

Author: Montagu Slater
Producer: Andre van Gyseghem

Male and female voices, percussion and accordion

First (private) performance: London, Islington Town Hall, 4 December 1935. Music conducted by Charles Kahn

W259. *THE FOUR FREEDOMS - NO.1: PERICLES* (1943)
Radio feature: BBC, London

Author and producer: Louis MacNeice
First broadcast: 21 February 1943.
Music (duration: 1'52") pre-recorded by Gordon Walker (1st flute), Edward Walker (2nd flute & piccolo) and Watson Forbes (viola). Note: MacNeice is said to have had asked Britten for music "of a rather special nature being an impression of early Greek music."

W260. *HADRIAN'S WALL* (1937): from Caesar to the National Trust
Radio feature: BBC, Newcastle upon Tyne

Author: W. H. Auden
Producer: John Pudney

Male voice chorus ([SA]TB), percussion and string quartet

First broadcast: Newcastle upon Tyne, BBC Studios, 25 November 1937. Felling Male Voice Choir and the Leslie Russell Quartet, conducted by Benjamin Britten

W261. *JOHNSON OVER JORDAN* (1939)
Music for the play by J. B. Priestley

Producer: Basil Dean
Designer: Edward Carrick
Costumes and Masks: Elizabeth Haffenden
Choreography: Anthony Tudor

Soprano, flute (doubling piccolo), oboe (doubling cor anglais), 2 clarinets, bass clarinet (doubling alto saxophone), bassoon, 2 trumpets, trombone, percussion, piano and strings
Duration (of the music) 35 minutes

First performance: London, New Theatre, 22 February 1939.
Music directed by Ernest Irving

DERIVED WORKS:

1. *Johnson Over Jordan: Suite for Orchestra*
   Compiled by Paul Hindmarsh

   Overture
   Incinerator's Ballet
   The Spider and the Fly
   End Music

   1+1.1.2 or 3.1/0.2.1.0/timpani percussion (1) piano/strings

   Duration: 18 minutes
   First performance: Snape, Maltings Concert Hall, 22 June 1990
   English Chamber Orchestra, conducted by Steuart Bedford
   Publication: Faber Music
   RECORDING: D82

2. *The Spider and the Fly*
   Arranged for brass band by Philip Sparke
   Duration: 4 minutes
   Publication: Faber Music

W262. *KING ARTHUR* (1937)
Radio drama incidental music for a St. George's Day Programme: BBC, London
Author: D. Geoffrey Bridson
Producer: Val Gielgud

Chorus (SATB), 3 flutes (3rd doubling piccolo), 2 oboes, 2 clarinets, clarinet, 2 bassoons (2nd doubling double bassoon), 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion (2) harp and strings

First broadcast: 23 April 1937. BBC Chorus (Section B) and London Symphony Orchestra, conducted by Clarence Raybould

The programme was divided into three parts:
1 - The Excalibur
2 - The Grail
3 - Camelot

DERIVED WORKS:

1. *King Arthur: Suite for Orchestra*
   Adapted by Paul Hindmarsh

   1 - Overture: Fanfare - Introduction - The Lady of the Lake - Wedding March
   2 - Scherzo: Doom - Wild Dance - Death Music - Wild Dance
   3 - Variations: Galahad - Grail Music
   4 - Finale: Battle and Apotheosis

   Duration: 25 minutes
   First performance: London, Royal Academy of Music, October 1995. The RAM Orchestra, conducted by Lutz Köhler
   Publication: Oxford University Press
   RECORDING: D138

W263. *LINES ON THE MAP* (1938)
Radio feature: BBC, London

1. Communication by Land (Author - Stephen Potter)
2. Communication by Sea (Author - James Miller)
3. Communication by Wireless (Author - D. F. Aitken and E. J. Alway)
4. Communication by Air (Author - Stephen Potter)

Producers: John Pudney and Leslie Stokes

2 trumpets, 2 tenor trombones, percussion

First broadcast: 1. 27 January 1938 } (Regional Service)
2. 25 February 1938}
3. 25 March 1938 } (National Programme)
4. 22 April 1938 }

W264. *LUMBERJACKS OF AMERICA* (1942)
Radio feature: BBC, London/ New York

Author: Ranald MacDougall

Producer: Charles A. Schenk, Jnr

Flute, clarinet, bassoon, 2 trumpets, trombone, percussion, piano, harp and double bass

First broadcast: 24 August 1942. Orchestra of 10 players (live), conducted by Benjamin Britten. This feature was recorded in the New York Office of the BBC on 13 June 1942. The music was played live and added when the programme was broadcast on 24 August 1942.

W265. *THE MAN BORN TO BE KING - NO.10: THE PRINCES OF THIS WORLD* (1942)
Radio drama incidental music: BBC, London

Author: Dorothy L. Sayers
Producer: Val Gielgud

Male voices and piano

First broadcast: 23 August 1942. Song (unaccompanied) composed by Britten and Dorothy L. Sayers and sung by the cast in the studio: "Bring me Roses, bring me Wine"

W266. *THE MAN BORN TO BE KING - NO.11: THE KING OF SORROWS* (1942)
Radio drama incidental music: BBC, London

Author: Dorothy L. Sayers
Producer: Val Gielgud

Female voice, male chorus and piano

First broadcast; 20 September 1942. Hermiome Gingold sang "Home Again", a song composed by Britten and Dorothy L. Sayers. According to Programmes-As-Broadcast, "Miss McEwan accompanied at rehearsals only"

W267. *MEN OF GOODWILL: THE REUNION OF CHRISTMAS* (1947)
Incidental radio music: BBC, London

Compilers and producers: Lawrence Gillian and Leonard Cottrell

2+1.2.2.2/4.2.3.1/timpani percussion (2) harp/strings

First broadcast: 25 December 1947. London Symphony Orchestra conducted by Walter Goehr. Narrator: Laurence Olivier
The programme was divided into three sections:
1 - Christmas in Europe
2 - Christmas in the British Isles
3 - Christmas in the Commonwealth

DERIVED WORKS:

1. *Men of Goodwill*
Variations on a Christmas Carol (God rest ye Merry Gentlemen) for orchestra

Instrumentation: as above
Duration: 8 minutes
Publication: Faber Music
RECORDING: D30
SEE: B350

W268. *ON THE FRONTIER* (1938)
Music for the play by W. H. Auden and Christopher Isherwood (Group Theatre)

Producer: Rupert Doone
Designer: Robert Medley

Male voice, chorus (SS Mez T Bar B), 2 trumpets, percussion, accordion and piano (2 and 4 hands)

First performance: Cambridge, Art Theatre, 14 November 1938. Ensemble conducted by Brian Easdale (including Britten playing the piano)

W269. *OUT OF THE PICTURE* (1937)
Music for the play by Louis MacNeice (Group Theatre)

Producer: Rupert Doone
Designers: Robert Medley and Geoffrey W. Monk

Male voice, soprano, chorus (SATB), trumpet, percussion and piano (2 and 4 hands)

First performance: London, Westminster Theatre, 5 December 1937. Ensemble conducted by Brian Easdale

W270. *PAGEANT OF EMPIRE* (1937)
Music for the play by Montagu Slater (Left Theatre)

Author: Montagu Slater

Male and female vices, chorus (male voices), clarinet, alto, saxophone, trumpet, percussion, piano, violin, cello and double bass

First performance: London, Collins' Music Hall, 28 February 1937. Ensemble conducted by Charles Kahn

W271. *A POET'S CHRISTMAS* (1944)
Radio feature: BBC, London

Various authors including W. H. Auden, Cecil Day Lewis, Edith Sitwell and Louis MacNeice
Producer: Edward Sackville - West

Mixed chorus (SSAATTBB)

First broadcast: 24 December 1944 (pre-recorded at Bedford on 5 December 1944). BBC Singers conducted by Leslie Woodgate. Britten contributed *A Shepherd's Carol* and *Chorale after an Old French Carol.* The programme also included first performance of settings by Lennox Berkeley ('There was neither grass nor corn') and Michael Tippett ('The Weeping Babe')

DERIVED WORKS:

1. *Chorale after an old French Carol and Shepherd's Carol*
For unaccompanied mixed voices (SATB)

Duration: 4 minutes and 3 minutes
Publication: Faber Music/Novello
RECORDING: D36, D81, D92

W272. *THE PUNCH REVUE* (1955)

Compiled by Ronald Duncan
Authors of Britten's contribution: W. H. Auden and William Plomer
Producer: Vida Hope

Female voices and piano

First performance: London, Duke of York's Theatre, 28 September 1955
SEE: B127

W273. *THE RESCUE* (1943): Poetic drama
Radio drama incidental music: BBC, London

Author: Edward Sackville - West, based on Homer's *Odyssey*
Producer: John Burrell

Soprano, mezzo-soprano, tenor and bass soloists
2+1.2.2 alto saxophone. 2/4.3.3.1/timpani percussion (2) piano harp/strings

First broadcast: 25 November 1943 (part 1) and 26 November 1943 (part 2). BBC Symphony. Orchestra, conducted by Clarence Raybould
SEE: B384a, B739

DERIVED WORKS:

1. *The Rescue of Penelope*
   Concert version of the radio drama for narrator, soprano, mezzo-soprano, tenor and baritone soloists and orchestra

   Instrumentation: as above
   Duration: 45 minutes
   First performance: Snape, Maltings Concert Hall, 23 October 1993.
   Soloists and BBC Symphony Orchestra, conducted by Nicholas Cleobury
   Publication: Faber Music
   RECORDING: D122
   SEE: B197, B762

W274. *THE ROCKING-HORSE WINNER* (1941)
Radio drama incidental music: CBS (Columbia Workshop), New York
Authors: W. H. Auden and James Stern from the story by D. H. Lawrence
Producer: Guy Della Gioppa

Male voices, flute, clarinet, percussion and harp

First broadcast: 6 April 1941. Ensemble conducted by Bernard Herrmann

W275. *SPAIN* (1938)
Music for the puppet play by Montagu Slater (Binyon Puppets)

Author: Montagu Slater
Designer: Helen Binyon

Male and female voices, clarinet, violin and piano

First performance: London, Mercury Theatre, 22 June 1938. Ensemble conducted by Frank Kennard

W276. *STAY DOWN MINER* (1936)
Music for the play by Montagu Slater (Left Theatre)

Author: Montagu Slater
Producer: Wilfred Walter

Tenor or baritone, male chorus (TB), clarinet, percussion, violin and cello

First performance: London, Westminster Theatre, 10 May 1936. Ensemble conducted by Charles Kahn

W277. *STRATTON* (1949)
Music for the play by Ronald Duncan

Producer: John Fernald
Designer: Reece Pemberton
First performance: Brighton, Theatre Royal, 31 October 1949. Music recorded by the English Opera Group Orchestra, conducted by Norman del Mar

W278. *THE SWORD IN THE STONE* (1939)
Radio drama incidental music: BBC, London
Adapter: Marianne Helway from the novel by T. H. White
Producer: John Cheatle

Female voice, male voices, chorus (TB)

1+1.0.1.0/0.1.1.0/percussion and harp

First broadcast: 11 June - 16 July 1939 (series of 6 programmes).
BBC Singers (male voices) and a section of the BBC Orchestra, conducted by Leslie Woodgate
The play was divided into six parts:
Part 1 - "The Quest" (broadcast 11 June 1939)
Part 2 - "Merlyn's New Job" (broadcast 18 June 1939)
Part 3 - "Wart and the Hawks" (broadcast 25 June 1939)
Part 4 - "Adventure with a Witch" (broadcast 2 July 1939)
Part 5 - "The Owl's Dream" (broadcast 9 July 1939)
Part 6 - "The Sword" (broadcast 16 July 1939)

DERIVED WORKS:

1. *The Sword in the Stone:* Concert Suite
Compiled by Oliver Knussen and Colin Matthews

Instrumentation: as above
Duration: 10 minutes
First performance: Snape, Maltings Concert Hall, 14 June 1983.
The Aldeburgh Festival Chamber Ensemble, conducted by Oliver Knussen
Publication: Faber Music
RECORDING: D124
SEE: B848

W279. *THEY WALK ALONE* (1938)
Music for the play by Max Catto

Producer: Bertold Viertel
Designer: Herman Herrey

Organ

First performance: London, "Q" Theatre, 21 November 1938

W280. *THIS WAY TO THE TOMB* (1945)
Music for the play by Ronald Duncan (Pilgrim Players)

Producer: E. Martin Browne

Soloists (SATB), chorus (SATB), percussion and piano (4 hands)

First performance: London, Mercury Theatre, 11 October 1945. Ensemble conducted by Arthur Oldham
RECORDING: D110A

DERIVED WORKS:

1. *Deus in adjutorium meum*
   Motet for unaccompanied mixed voices (SATB)
   Text from Psalm 70
   Duration: 4 minutes
   Publication: Boosey & Hawkes
   RECORDING: D18, D81
   SEE: B845

W281. *TIMON OF ATHENS* (1935)
Music for the play by William Shakespeare (Group Theatre)

Producer: Nugent Monck
Designer: Robert Medley
Choreographer: Rupert Doone

2 oboes (doubling co anglais), percussion and harpsichord

First performance: London, Westminster Theatre, 19 November 1935. Ensemble conducted by Herbert Murrill

W282. *UP THE GARDEN PATH* (1937): a disrespectful collection of verse and music. Radio feature: BBC, London
Verse chosen by W. H. Auden with Benjamin Britten
Presented by John Cheatle
First broadcast; 13 June 1937. Cast included Felix Aylmer and V. C. Clinton-Baddeley. Pianos played by Henry Bronkhurst and Denis Arundell

W283. *THE WORLD OF THE SPIRIT* (1938)
Radio sequence from programme specially devised for Whitsun: BBC, London
Compiler: R. Ellis Roberts
Producer: Robin Whitworth

Soloists (SATB), chorus (SATB)
2+1.2.2.2/4.2.3.1/timpani percussion, harp organ/strings

First broadcast: 5 June 1938. Felix Aylmer, Leo Genn, Robert Speaight (readers), Sophie Wyss (soprano), Ann Wood (contralto), Emlyn Bebb (tenor), Victor Harding (bass), BBC Singers (Section B) and Orchestra (Section C) with Berkeley Mason (org), conducted by Trevor Harvey

DERIVED WORKS:

1. *The World of the Spirit*
   for narrators, soloists (SATB), chorus (SATB) and orchestra
   Adapted by Paul Hindmarsh

   Part 1 - Prologue
   Part 2 - The Fruits of the Spirit
   Part 3 - Epilogue

   Instrumentation: as above
   Duration: 42 minutes
   First performance: London, BBC Radio 3, 20 December 1995
   Publication: Oxford University Press
   RECORDING: D138

X. ARRANGEMENTS, EDITIONS AND REALIZATIONS OF WORKS BY OTHER COMPOSERS (excluding arrangements of British and French folk songs)

W284. *ACH, NEIGE DU SCHMERZENREICHE* (Franz Schubert, D.564)
song completed by Benjamin Britten

First performance: Cambridge, Arts Theatre, 25 April 1943

W285. *THE BEGGAR'S OPERA* (Opus 43 - 1947/1948 [4])
A realisation by Britten of the ballad-opera by John Gay (1728) and J. C. Pepusch

7 major singing roles/ speaker/chorus/ 1+1.1+1.1.1/ 1.0.0.0/ percussion, harp/solo string quintet

Dedication: "Dedicated to James Lawrie"
Duration: 108 minutes

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[4] A new prelude to Act 3 was composed in 1963

First performance: Cambridge, Arts Theatre, 24 May 1948.
The English Opera Group, conducted by Benjamin Britten
First London performance: 15 July 1967
Produced by Tyrone Guthrie. Designed by Tanya Moiseiwitsch
Publication: Boosey & Hawkes
RECORDING: D98
SEE: B32, B33, B319, B505, B509, B524, B527, B625, B651, B797

W286. *CADENZAS TO JOSEF HAYDN'S CELLO CONCERTO IN C* (Hob. VII ♭/1) (1964)

First performance: Blythburgh, Parish Church, 18 June 1964.
Mstislav Rostropovitch with English Chamber Orchestra, conducted by Benjamin Britten
Publication: Boosey & Hawkes

W287. *CADENZAS TO W. A. MOZART'S PIANO CONCERTO NO.22 IN E FLAT (K482)* (1966)
Written for Sviatoslav Richter
Duration: 6 minutes
First performance: Tours (France), July 1966. S. Richter (piano)
Publication: Faber Music

W288. *CHACONY IN G MINOR* (Henry Purcell)
Arranged for string quartet or string orchestra (1947/8)

Duration: 7 minutes
Publication: Boosey & Hawkes
RECORDING: D31, D52

W289. *DIDO AND AENEAS* (Henry Purcell)
Opera in 3 acts, realized and edited by Benjamin Britten and Imogen Holst
Text: Nahum Tate

String orchestra and continuo

Duration: 50 minutes
First performance: Hammersmith (London), Lyric Theatre, 1 May 1951. The English Opera Group, conducted by Benjamin Britten
Publication: Boosey & Hawkes
SEE: B492, B568

W290. *DIE FORELLE* (Franz Schubert, D.550)
Arranged for voice and small orchestra, c. 1942

RECORDING: D38

W291. *THE FAIRY QUEEN* (Henry Purcell)
Shortened version of the Masque devised for concert performance by Peter Pears. Edited and realized by Benjamin Britten and Imogen Holst (English), Harpsichord part realized by P. Ledger

1. Oberon's Birthday
2. Night and Silence
3. The Sweet Passion
4. Epithalamium

9 soloists/chorus (SATB)/2.3.0.1/0.2.0.0/timpani
harpsichord strings
Duration: 96 minutes
First performance: Snape, Maltings Concert Hall, 25 June 1967.
The English Opera Group, conducted by Benjamin Britten
Publication: Faber Music
SEE: B492, B557, B692

W292. *FIVE SPIRITUAL SONGS* (J. S. Bach)
Geistliche Lieder for high voice and piano

Text: German, with English translations by Peter Pears

1. Gedenke doch, mein Geist, zurücke
2. Kommt, Seelen, dieser Tag
3. Liebster Herr Jesu
4. Komm, süsser Tod
5. Bist du bei mir

Duration: 10 minutes
First performance: Aldeburgh Festival, 18 June 1969.
Peter Pears and Benjamin Britten
Publication: Faber Music

DERIVED WORKS:

Nos 3 and 4 arranged for mixed voices (SATB)
Publication: New Catholic Hymal

W293. *FRÜHLINGSNACHT* (Robert Schumann)
Arranged for voice and small orchestra, c. 1942

RECORDING: D38

W294. *GOD SAVE THE QUEEN* (arr. 1961)
Arranged for mixed voices (SSAATTBB) and orchestra

Written for the 1961 Leeds Music Festival

2.2.2.2/4.2.3.1/timpani percussion (2)/ strings

Duration: 2½ minutes
First performance: Leeds, Town Hall, 7 October 1961.
The Liverpool Philharmonic Orchestra and Leeds Festival Chorus, conducted by John Pritchard
SEE: B120, B155

DERIVED WORKS:

1. Reduced orchestration for the opening of the Queen Elizabeth Hall, 1 March 1967.
2.2.2.2/2.2.0.(1)/timpani percussion (1)/strings

Publication: Boosey & Hawkes

W295. *GOD SAVE THE QUEEN* (arr. 1971)
Arranged for orchestra

2+1.3.3.2+1/4.4.3.1/timpani percussion (3) harp/strings

Duration: 1 minute
First performance: Snape, Maltings Concert Hall, 13 June 1971.
English Chamber Orchestra, conducted by Benjamin Britten
Publication: Faber Music

W296. *THE GOLDEN SONATA* (Henry Purcell)
for two violins, cello and piano

Duration: 11 minutes
Publication: Boosey & Hawkes

W297. *HARMONIA SACRA* (Henry Purcell, realized and edited by Benjamin Britten and Peter Pears)

Consisting of:

The Blessed Virgin's Expostulations
Job's Curse
2 Divine Hymns and Alleluia, for high voice and piano
Saul and the Witch at Endor, for soprano, tenor, bass and piano
3 Divine Hymns, for high or medium voice and piano

Publication: Boosey & Hawkes
RECORDING: D110a

W298. *LES SYLPHIDES* (Frederic Chopin)
Arranged for small orchestra for Ballet Presentations Inc. (Ballet Theatre), New York, 1940

W299. *LET THE DREADFUL ENGINES OF ETERNAL WILL* (Henry Purcell)
for baritone or tenor voice and piano

Text: Thomas D'Urfey (English)
Duration: 6 minutes
First performance: Snape, Maltings Concert Hall, 26 June 1971
John Shirley-Quirk and Benjamin Britten
Publication: Faber Music

W300. *MALAYAN NATIONAL ANTHEM* (1957)
Arranged for military band

Submitted but not accepted

W301. *MATINÉES MUSICALES* (Opus 24 - 1941)
Second suite of five movements from Rossini, for orchestra

1. March
2. Nocturne
3. Waltz
4. Pantomime
5. Moto perpetuo

This suite was written at the request of Lincoln Kirstein to form, with *Soirées Musicales* (W306), a ballet with choreography by Balanchire for the American Ballet Company, produced in 1941

2+1.2.2.2/4(2).2.3.1(0)/timpani percussion (2) harp celeste/strings

Dedication: "To Lincoln Kirstein"
Duration: 13 minutes
First English performance: BBC (BBC Forces Services), 23 December 1942. BBC Midland Light Orchestra, conducted by Rae Jenkins
Publication: Boosey & Hawkes
RECORDING: D1

W302. *MISCELLANY OF SONGS* (Henry Purcell)
for one/two voices and piano

1. The Knotting Song (Sedley) for high/medium voice
2. O Solitude (Philips) for high/medium voice
3. Celemene (D'Urfey) for soprano and tenor
4. Dulcibella, whene'er I sure for a kiss (Henley) for soprano or tenor and bass
5. When Myra sings (Granville) for soprano or tenor and bass

Duration: 18 minutes

First performances:
(1) Riverhead (New York), Hotel Henry Perkins, 19 November 1939. Peter Pears and Benjamin Britten
(2) London, Wigmore Hall, 11 March 1955.
Peter Pears and Benjamin Britten
(3) Cambridge, Arts Theatre, 10 February 1946.
Joan Cross, Peter Pears and Benjamin Britten
(4 and 5) Snape, Maltings Concert Hall, 26 June 1971.
James Bowman (4 only), Peter Pears (5 only), John Shirley-Quirk and Benjamin Britten

Publication: Faber Music

W303. *ODES AND ELEGIES* (Henry Purcell, realized and edited by Benjamin Britten and Peter Pears)

Consisting of:
The Queen's Epicedium (Elegy on the death of Queen Mary, 1695) for high voice and piano

Duration: 8 minutes
Publication: Boosey & Hawkes

W304. *ORPHEUS BRITANNICUS* (Songs by Henry Purcell, realized and edited by Britten and Peter Pears)

Consisting of:
5 Songs for voice (Pub: Boosey & Hawkes)
6 Songs for high or medium, voice and piano (Pub:Boosey& Hawkes)
RECORDING: D38, D110

7 songs for high or medium, voice and piano (Pub: Boosey & Hawkes)
6 Duets for high or low voices and piano (Pub: Boosey & Hawkes)
Suite of songs for high voice and orchestra (Pub: Boosey & Hawkes)
3 songs for high voice and orchestra (Pub: Boosey & Hawkes)
SEE: B778

W305. *ST. JOHN PASSION* (J S Bach)
for soli (SATB), mixed voices (SATB) and orchestra
Edited by Benjamin Britten and Imogen Holst. English translation by Peter Pears and Imogen Holst

Text: (English)

2.2(oboe d'amore).0.1/0.0.0.0/organ lute/strings

Duration: 120 minutes
First performance: London, Royal Albert Hall, 26 July 1967. Conducted by Benjamin Britten
Publication: Faber Music

W306. *SOIRÉES MUSICALES* (Opus 9 - 1936)
Suite of five movements from Rossini, for orchestra

1. March
2. Canzonetta
3. Tirolese
4. Bolero
5. Tarantella

2+1.2.2.2/4.2.3.0/timpani percussion harp (or piano)/strings
Dedication: "To M. Alberto Cavalcanti"
Duration: 11 minutes

First performance: London, BBC, 16 January 1937. BBC Orchestra (Section C), conducted by Joseph Lewis
First concert performance; London, Queen's Hall, 10 August 1937. BBC Symphony Orchestra, conducted by Henry Wood
Publication: Boosey & Hawkes
RECORDING: D1, D38, D128
SEE: B198b, B391, B759

DERIVED WORKS:

1. Arrangement for military band by T. Conway Brown (1946)

W307. *WHAT THE WILD FLOWERS TELL ME* (Gustav Mahler)
Second movement of Symphony No.3, arranged for reduced orchestra, 1941

2.2.2.2/4.3.0.0/percussion harp/strings

Duration: 10 minutes
Publication: Boosey & Hawkes

W308. *WHEN NIGHT HER PURPLE VEIL* (Henry Purcell)
Secular cantata for baritone, 2 violins, cello continuo and keyboard continuo

Text: Anon (English)
Duration: 15 minutes

First performance: Aldeburgh, Jubilee Hall, 24 June 1965. Dietrich Fischer-Dieskau and members of the Alberni String Quartet, conducted by Benjamin Britten
Publication: Faber Music.

Addendum

W309. *THEMES FOR IMPROVISATION* (1945)
for organ

First performance; London, St. Mark's Church, North Audley Street, 24 July 1945. Marcel Dupré (organ) (Broadcast in the Home Service by the BBC)

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Discography: Britten on Compact Disc

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This select discography lists recordings of Benjamin Britten's music on compact disc or music transferred to compact disc. It is arranged chronologically by date of review from *Gramophone* with relevant citations supplied.

November 1983

D1. *MATINÉES MUSICALES* (W301)
SOIRÉES MUSICALES (W306)

National Philharmonic Orchestra / Richard Bonynge
Decca Compact Disc 410 139-2. From SXDL 7539
(Reviewed in *Gramophone*, 61 (November 1983), p.626)

December 1984

D2. *WAR REQUIEM* (W135)

Soloists with Mark Blatchly (org); Boys of Christ Church Cathedral, Oxford, City of Birmingham Symphony Chorus and Orchestra / Simon Rattle
EMI CDC7 47034-8 (two discs). From SLS107757-3
(Reviewed in *Gramophone*, 62 (December 1984), p.782)

April 1985

D3. *WAR REQUIEM* (W135)

Soloists with Simon Preston (org); Bach Choir; Highgate School Choir; London Symphony Orchestra / Benjamin Britten
Decca 414 383-2DH2 (two discs). From SET 252/3
(Reviewed in *Gramophone*, 62 (April 1985), p.1260)

August 1985

D4. *VARIATIONS ON A THEME OF FRANK BRIDGE* (W37)
SIMPLE SYMPHONY (W30)
PRELUDE AND FUGUE FOR 18 STRINGS (W27)

Bournemouth Sinfonietta / Ronald Thomas
Chandos CHAN8376. From RCA Red Seal RL25146
(Reviewed in *Gramophone*, 63 (August 1985), p.233)

January 1986

D5. *CELLO SYMPHONY* (W34)
DEATH IN VENICE suite (arr. Bedford) (W3)

Raphael Wallfisch (vc); English Chamber Orchestra / Steuart Bedford
Chandos CHAN 8363. From ABTD1126
(Reviewed in *Gramophone*, 63 (January 1986), p.914)

April 1986

D6. *PETER GRIMES* (W10)

Soloists with Chorus and Orchestra of the Royal Opera House, Covent Garden / Benjamin Britten
Decca 415 577-2DH3 (three discs) From SXL2150/52
(Reviewed in *Gramophone*, 63 (April 1986), pp.1323-24)

May 1986

D7. *REJOICE IN THE LAMB* (W125)
A WEDDING ANTHEM (W137)
FESTIVAL TE DEUM (W105)
A BOY WAS BORN (W97)

Soloists with Westminster Cathedral Choir; Croydon Singers / Matthew Best with Thomas Trotter (org)
Hyperion CDA66126. From A66126

(Reviewed in *Gramophone*, 63 (May 1986), p.1439)

June 1986

D8. *SINFONIA DA REQUIEM* (W31)
OCCASIONAL OVERTURE (W25)
AN AMERICAN OVERTURE (W14)
SUITE ON ENGLISH FOLK TUNES - A TIME THERE WAS (W33)

City of Birmingham Symphony Orchestra / Simon Rattle
EMI CDC7 47343-2
(Reviewed in *Gramophone*, 64 (June 1986), pp.48 & 50)

August 1986

D9. *SERENADE FOR TENOR, HORN AND STRINGS* (W184)
LES ILLUMINATIONS (W166)
NOCTURNE (W169)

Strings of the London Symphony Orchestra; English Chamber Orchestra/ Benjamin Britten
Decca 417 153-2DH. From SXL6110; SXL6316; SXL2189
(Reviewed in *Gramophone*, 64 (August 1986), p.292)

September 1986

D10. *LACHRYMAE, REFLECTIONS ON A SONG OF DOWLAND* (W53)
Kim Kashkashian (va); Robert Levin (pf)
ECM/IMS 827 744-2
(Reviewed in *Gramophone*, 64 (September 1986), p.415)

January 1987

D11. *YOUNG PERSON'S GUIDE TO THE ORCHESTRA* (W218)
SIMPLE SYMPHONY (W30)
VARIATIONS ON A THEME OF FRANK BRIDGE (W37)

London Symphony Orchestra; English Chamber Orchestra / Benjamin Britten
Decca 417 509-2DH. From SXL6110; SXL6405; SXL6316
(Reviewed in *Gramophone*, 64 (January 1987), p.1010)

March 1987

D12. *FOUR SEA INTERLUDES; PASSACAGLIA* (Peter Grimes) (W10)

Ulster Orchestra / Vernon Handley
Chandos CHAN8473. From ABRD1184
(Reviewed in *Gramophone*, 64 (March 1987), p.1248)

D13. *MISSA BREVIS* (W120)

New College Choir, Oxford / Edward Higginbottom with instrumental ensemble
Proud Sound/Gamut digital PROUCD11402
(Reviewed in *Gramophone*, 64 (March 1987), p.1321)

April 1987

D14. *SPRING SYMPHONY* (W128)
FOUR SEA INTERLUDES (Peter Grimes) (W10)

Soloists with St Clement Danes School Boys' Choir; London Symphony Orchestra Chorus and Orchestra / André Previn
EMI CDC7 47667-2. From ED291047-1
(Reviewed in *Gramophone*, 64 (April 1987), p.1410)

D15. *FIVE FLOWER SONGS* (W106)

Nicholas Sears (bar); Cambridge Singers / John Rutter
Collegium Records/Gamut COLCD104. From COL104
(Reviewed in *Gramophone*, 64 (April 1987), p.1452)

May 1987

D16. *THE YOUNG PERSON'S GUIDE TO THE ORCHESTRA* (W218)
GLORIANA - COURTLY DANCES (W4)

Royal Philharmonic Orchestra / André Previn
Telarc/Conifer CD80126
(Reviewed in *Gramophone*, 65 (May 1987), p.1557)

June 1987

D17. *A BIRTHDAY HANSEL* (arr. C. Matthews) (W143)
A CHARM OF LULLABIES (W151)

Yvonne Kenny (sop); Carolyn Watkinson (contr); Tan Crone (pf)
Etcetera/Harmonia Mundi KTC1046
(Reviewed in *Gramophone*, 66 (June 1987), p.88)

D18. *CEREMONY OF CAROLS* (W101)
A HYMN TO THE VIRGIN (W113)
A HYMN OF ST. COLUMBIA (W111)
MISSA BREVIS IN D (W120)
JUBILATE DEO IN E♭ (W116)
DEUS IN ADJUTORUM MEUM (W280)

Choir of Westminster Cathedral / David Hill with Sioned Williams (harp)
Hyperion CDA 66220
(Reviewed in *Gramophone*, 66 (June 1987), p.108)

July 1987

D19. *RHAPSODY (1929)* (W70)
QUARTETTINO (1930) (W67)
ELEGY (1930) (W43)
STRING QUARTET IN D MAJOR (1931) (W62)
PHANTASY IN F MINOR (1932) (W59)

Endellion Quartet with Nicholas Logie (va)
EMI CDC7 47694-2. From EX270502-3
(Reviewed in *Gramophone*, 65 (July 1987), p.192)

September 1987

D20. *RUSSIAN FUNERAL* (W28)

London Collegiate Brass / James Stobart
CRD CRD3444
(Reviewed in *Gramophone*, 65 (September 1987), p.420)

December 1987

D21. *TIT FOR TAT* (W190)
HARP SUITE (W82)
TWO INSECT PIECES (W89)
SIX METAMORPHOSES AFTER OVID (W74)

John Shirley-Quirk (bar); Sara Watkins (ob); Osian Ellis (hp); Philip Ledger (pf)
Meridian CDE84119
(Reviewed in *Gramophone*, 65 (December 1987), pp.984 & 989)

January 1988

D22. *PHAEDRA* (W176)
LES ILLUMINATIONS (W166)
QUATRE CHANSONS FRANÇAISES (W181)

Jill Gomez (sop); Felicity Palmer (mez); Endymion Ensemble / John Whitfield
EMI CDC7 49259-2
(Reviewed in *Gramophone*, 65 (January 1988), pp.1108 & 1113)

February 1988

D23. *TEMPORAL VARIATIONS* (W85)

Janet Craxton (ob); Ian Brown (pf)
BBC Artium BBCCD635
(Reviewed in *Gramophone*, 65 (February 1988), p.1210)

May 1988

D24. *STRING QUARTET NO.3* (W66)

Lindsay Quartet
ASV CDDCA608
(Reviewed in *Gramophone*, 65 (May 1988), p.1614)

D25. *STRING QUARTETS- NO.2* (W65) and *NO.3* (W66)

Endellion Quartet
EMI CDC7 47696-2. From EX270502-3
(Reviewed in *Gramophone*, 65 (May 1988), p.1616)

D26. *CEREMONY OF CAROLS* (W101)
HYMN TO ST CECILIA (W110)
MISSIA BREVIS (W120)
REJOICE IN THE LAMB (W125)
TE DEUM IN C (W129)

JUBILATE DEO (W115)

Choir of King's College, Cambridge / David Willcocks and Philip Ledger
EMI CDC7 47709-2
(Reviewed in *Gramophone*, 65 (May 1988), p.1663)

D27. *NOCTURNAL [for guitar]* (W57)

Charles Bonell (guitar)
EMI CDC7 49512-2
(Reviewed in *Gramophone*, 65 (May 1988), p.1663)

June 1988

D28. *CELLO SUITES: NO.1* (W79), *NO.2* (W80), *NO.3* (W81)

Alexander Baillie (vc)
Etcetera / Harmonia Mundi KTC2003-1/2. From ETC2006
(Reviewed in *Gramophone*, 66 (June 1988), p.48)

D29. *CELLO SONATA IN C MAJOR* (W75)
SOLO CELLO SUITE NO.1 (W79)
SOLO CELLO SUITES NO.2 (W80) and *NO.3* (W81)

Alexander Baillie (vc) with Ian Brown (pf)
(Reviewed in *Gramophone*, 66 (June 1988), pp.48 &51)

July 1988

D30. *MEN OF GOODWILL* (W267)
YOUNG PERSON'S GUIDE TO THE ORCHESTRA (W218)
FOUR SEA INTERLUDES - PETER GRIMES (W10)

Minnesota Orchestra/ Neville Marriner
EMI CDC7 49300-2
(Reviewed in *Gramophone*, 66 (July 1988), p.215)

D31. *VARIATIONS ON A THEME OF FRANK BRIDGE* (W37)
VARIATION ON SELLENGER'S ROUND (W36)
'CHACONY' (HENRY PURCELL)(W288)
LACHRYMAE (FOR VIOLA AND ORCHESTRA) (W53)
ELEGY FOR SOLO VIOLA (W43)

Gerard Caussé (viola) / Toulouse National Chamber Orchestra / B. Bratoev
Auvidis/Pinnacle A6124
(Reviewed in *Gramophone*, 66 (July 1988), p.215)

August 1988

D32. *INTRODUCTION AND RONDO ALLA BURLESCA* (W52)
MAZURKA ELEGIACA (W54)

Sviatoslav Richter and Vassili Lobanov (pianos)
Philips 420 157-2PH
(Reviewed in *Gramophone*, 66 (August 1988), p.306)

D33. *PAUL BUNYAN* (W9)

Soloists with Plymouth Music Series Chorus and Orchestra / Philip Brunelle.
Virgin Classics VC7 907710-2
(Reviewed in *Gramophone*, 66 (August 1988), p.330)

September 1988

D34. *TEMA SACHER* (W84)
CELLO SUITE NO. 3 (W81)

Julian Lloyd Webber (cello)
ASV DCA592
(Reviewed in *Gramophone*, 66 (September 1988), p.492)

October 1988

D35. *PIANO CONCERTO* (W18)

Annette Servadei (pf); London Philharmonic Orchestra / Joseph Giunta
Hyperion CDA66293
(Reviewed in *Gramophone*, 66 (October 1988), p.588)

D36. *A BOY WAS BORN* (W97)
HYMN TO ST CECILIA (W110)
A.M.D.G. (W91)
A SHEPHERD'S CAROL (W271)

London Sinfonietta Voices and Chorus with St. Paul's Cathedral Boys' Voices / Terry Edwards
Virgin Classics VC7 90728-2
(Reviewed in *Gramophone*, 66 (October 1988), p.652)

November 1988

D36a. *GLORIANA: CHORAL DANCES* (W4)
Soloist with Holst Orchestra/H.D. Wetton
Hyperion CDA 66175
(Reviewed in *Gramophone*, 66 (November 1988), p.836)

D37. *PHANTASY FOR OBOE QUARTET* (W59)
SIX METAMORPHOSES AFTER OVID FOR SOLO OBOE (W74)
Gregor Zubicky (ob); Terja Tennessen (vn); Lars Anders Tomter (va); Truls Otterbach Mork (vc)
Simax/Conifer PSC1022
(Reviewed in *Gramophone*, 66 (November 1988), p.804)

December 1988

D38. *SERENADE FOR TENOR, HORN AND STRINGS* (W184)
NOW SLEEPS THE CHRISTMAS PETAL (orch. C. Matthews) (W172)
PURCELL (realiz. Benjamin Britten) - ORPHEUS BRITANNICUS (W304)
SCHUBERT (orch. Benjamin Britten) DIE FORELLE (W290)
SCHUMANN (orch. Benjamin Britten) LIEDERKREIS – FRÜLINGSNACHT (W293)
SOIRÉES MUSICALES (orch. Benjamin Britten) SUITE (W306)

Neil Mackie (ten); Barry Tuckwell (hn); Scottish Chamber Orchestra / Steuart Bedford
EMI CDC7 49480-2
(Reviewed in *Gramophone*, 66 (December 1988), p.1045)

D39. *OUR HUNTING FATHERS* (W175)
SERENADE FOR TENOR, HORN AND STRINGS (W184)

Robert Tear (ten); Alan Civil (hn); Welsh National Opera Orchestra / Richard Armstrong; Northern Sinfonia / Neville Marriner
EMI Studio CDM7 69522-2
(Reviewed in *Gramophone*, 66 (December 1988), p.1045)

D40. *GLORIANA - SUITE* (W4)
THE PRINCE OF THE PAGODAS (W13)
Suite arr. by Norman Del Mar

Bournemouth Symphony Orchestra / Uri Segal
EMI CDM7 69422-2
(Reviewed in *Gramophone*, 66 (December 1988), p.1072)

February 1989

D41. *TWO BALLADS: MOTHER COMFORT AND UNDERNEATH THE ABJECT WILLOW* (W193)

Kathleen Livingston (sop); Neil Mackie (ten); John Blakeley (pf)
Unicorn-Kanchana Souvenir UKCD2009
(Reviewed in *Gramophone*, 66 (February 1989), p.1329)

March 1989

D42. *STRING QUARTET NO.1 IN D MAJOR* (W64)

Alberni Quartet
CRD CRD3351. From CRD1051
(Reviewed in *Gramophone*, 66 (March 1989), p.1447)

D43. *STRING QUARTETS-NO.2 IN C MAJOR* (W65) *and NO. 3* (W66)

Alberni Quartet
CRD CRD3395. From CRD1095
(Reviewed in *Gramophone*, 66 (March 1989), p.1447)

D44. *CALYPSO* }
JOHNNY } *Cabaret Songs*
TELL ME THE TRUTH ABOUT LOVE } (W145)
FUNERAL BLUES }

Sarah Walker (mez); Roger Vignoles (pf)
Meridian CDE84167
(Reviewed in *Gramophone*, 66 (March 1989), pp.1484 & 1487)

May 1989

D45. *SAINT NICOLAS* (W127)
HYMN TO ST CECILIA (W110)

Soloists/choirs with John Scott (org); English Chamber Orchestra / Matthew Best
Hyperion CDA66333
(Reviewed in *Gramophone*, 66 (May 1989), p.1758)

June 1989

D46. *LES ILLUMINATIONS* (W166)
QUATRE CHANSONS FRANCAISES (W181)
SERENADE FOR TENOR, HORN AND STRINGS (W184)

Felicity Lott (sop); Anthony Rolfe Johnson (ten); Michael Thompson (hn); Scottish National Orchestra / Bryden Thomson
Chandos CHAN8657
(Reviewed in *Gramophone*, 67 (June 1989), pp.69 & 70)

D47. *LES ILLUMINATIONS* (W166)
SIMPLE SYMPHONY (W30)
PHAEDRA (W176)

Christiane Eda-Pierre (sop); Jean-Walter Audoli Instrumental Ensemble / Jean-Walter Audoli
Arion/Discovery ARN68035
(Reviewed in *Gramophone*, 67 (June 1989), pp.69 & 70)

D48. *ALBERT HERRING (W1)*

Soloists with English Chamber Orchestra / Benjamin Britten
Decca London 421 849-2LH2. From SET274/6
(Reviewed in *Gramophone*, 67 (June 1989), p.81)

D49. *BILLY BUDD* (W2)

Soloists with Ambrosian Opera Chorus; London Symphony Orchestra / Benjamin Britten
Peter Pears (ten), Dietrich Fischer-Dièskau (bar), Benjamin Britten (pf)
Decca 417 428-2LH3. From SET379/81;SKL6391

(Reviewed in *Gramophone*, 67 (June 1989), pp.81 & 82)

July 1989

D50. *THE PRINCE OF THE PAGODAS* (W13)
DIVERSIONS FOR PIANO AND ORCHESTRA (W21)

Julius Katchen (pf); Orchestra of the Royal Opera House, Covent Garden / London Symphony Orchestra / Benjamin Britten
Decca London 421 855-2LH2
(Reviewed in *Gramophone*, 67 (July 1989), p.171)

September 1989

D51. *SYMPHONY FOR CELLO AND ORCHESTRA* (W34)
SINFONIA DA REQUIEM (W31)
CANTATA MISERICORDIUM (W100)

Mstislav Rostropovich (vc); Peter Pears (ten); Dietrich Fischer-Dieskau (bar); London Symphony Chorus and Orchestra / English Chamber Orchestra / New Philharmonic Orchestra / Benjamin Britten
Decca London 425 100-2LM
(Reviewed in *Gramophone*, 67 (September 1989), p.449)

D52. *SIMPLE SYMPHONY* (W30)
PRELUDE AND FUGUE (W27)
LACHRYMAE (W53)
PURCELL (Arr. Benjamin Britten) CHACONY IN G MINOR (W288)

Auger Chase (va); London Chamber Orchestra/C. Warren-Green
Virgin Classics VCy7 91080-2
(Reviewed in *Gramophone*, 67 (September 1989), p.449)

D53. *CURLEW RIVER* (W201)

Soloists with the English Opera Group / Benjamin Britten and Viola Tunnard
Decca London 421 858-2LM. From Decca SET301
(Reviewed in *Gramophone*, 67 (September 1989), p.527)

October 1989

D54. *PIANO CONCERTO* (W18)

VIOLIN CONCERTO (W19)

Mark Lubotsky (vn); Sviatoslav Richter (pf); English Chamber Orchestra / Benjamin Britten.
Decca London 417 308-2LM. From SXL6512
(Reviewed in *Gramophone*, 67 (October 1989), p.647)

D55. *PHANTASY FOR OBOE QUARTET* (W59)

Pamela Woods (ob) ; Audubon Quartet
Telarc/Conifer CD80205
(Reviewed in *Gramophone*, 67 (October 1989), p.682)

D56. *CELLO SONATA* (W75)

Julian Lloyd Webber (vc); John McCabe (pf)
Philips 422 345-2PH
Reviewed in *Gramophone*, 67 (October 1989), p.682)

D57. *CELLO SUITES - NO. 1* (W79) *and*
NO. 2 (W80) *CELLO SONATA* (W75)

Mstislav Rostropovich (vc); Benjamin Britten (pf)
Decca 421 859-2LM
(Reviewed in *Gramophone*, 67 (October 1989), pp.682 & 684)

November 1989

D58. *WAR REQUIEM* (W135)

Soloists with Atlanta Boys' Choir; Atlanta Symphony Chorus and Orchestra / Robert Shaw
Telarc/Conifer CD80157
(Reviewed in *Gramophone*, 67 (November 1989), p.946)

February 1990

D59. *GLORIANA - SYMPHONIC SUITE* (W4)
PETER GRIMES - FOUR SEA INTERLUDES (W10)
PASSACAGLIA (W10)
SINFONIA DA REQUIEM (W31)

London Symphony Orchestra / Steuart Bedford

Collins Classics / Harmonia Mundi 1019-2
(Reviewed in *Gramophone*, 67 (February 1990), p.1457)

May 1990

D60. *LES ILLUMINATIONS* (W166)
SINFONIETTA (W32)
NOCTURNE (W169)

Anthony Rolfe Johnson (ten); London Mozart Players / Jane Glover
ASV CDDCA682
(Reviewed in *Gramophone*, 67 (May 1990), p.2027)

D61. *SEVEN SONNETS OF MICHELANGELO* (W185)
CANTICLE I (W146)
WINTER WORDS (W199)
Folk song arrangements

Anthony Rolfe Johnson (ten); Graham Johnson (pf)
Hyperion CDA66209. From A66209
(Reviewed in *Gramophone*, 67 (May 1990), pp.2027-28)

D62. *A MIDSUMMER NIGHT'S DREAM* (W6)

Soloists with Choirs of Downside and Emanuel Schools; London Symphony Orchestra / Benjamin Britten.
Decca London 425 663-2LH2. From SET338/40
(Reviewed in *Gramophone*, 67 (May 1990), p.2042)

D63. *THE RAPE OF LUCRETIA* (W11)
PHAEDRA (W176)

Soloists with English Chamber Orchestra/Benjamin Britten/Steuart Bedford
Decca London 425 666-2LH2
(Reviewed in *Gramophone*, 67 (May 1990), p.2042)

D64. *DEATH IN VENICE* (W3)

Soloists with English Opera Group Chorus; English Chamber Orchestra / Steuart Bedford
Decca London 425 669-2LH2. From SET581-3
(Reviewed in *Gramophone*, 67 (May 1990), p.2042)

D65. *THE TURN OF THE SCREW* (W12)

Soloists with English Opera Group Orchestra / Benjamin Britten.
Decca London (mono) 125 672-2LH2. From LXT 5038/9
(Reviewed in *Gramophone*, 67 (May 1990), p.2042)

June 1990

D65a. *THE COMPANY OF HEAVEN* (W252)
Solists, speakers, London Philharmonic Choir, E.C.O./Philip Brunelle
Virgin. VC7 91107-2
(Reviewd in *Gramophone*, 68 (June 1990), p.94)

July 1990

D66. *THE PRINCE OF THE PAGODAS* (W13)

London Sinfonietta / Oliver Knussen
Virgin Classics VCD7 91103-2
(Reviewed in *Gramophone*, 68 (July 1990), pp.208 & 210)

D67. *FISH IN THE UNRUFFLED LAKES* (W161)

Felicity Lott (sop) and Graham Johnson (pf)
Chandos CHAN 8722
(Reviewed in *Gramophone*, 68 (July 1990), p.271)

September 1990

D68. *CANTICLE - NO.1* (W146)
NO.2 (W147)
NO.3 (W148)
NO.4 (W149)
NO.5 (W150)
A BIRTHDAY HANSEL (W143)

James Bowman, John Hahessy (altos); Peter Pears (ten); John Shirley Quirk (bar); Barry Tuckwell (hn); Osian Ellis (hp); Benjamin Britten (pf)
Decca London 425 716-2LM
(Reviewed in *Gramophone*, 68 (September 1990), p.586)

D69. *THE PRODIGAL SON* (W202)

Soloists with English Opera Group / Benjamin Britten
Decca London 425 713-2LM. From SET 438
(Reviewed in *Gramophone*, 68 (September 1990), p.600)

October 1990

D70. *THE BURNING FIERY FURNACE* (W200)

Soloists with the English Opera Group / Benjamin Britten
Decca London 414 663-2LM. From SET356
(Reviewed in *Gramophone*, 68 (October 1990), p.812)

November 1990

D71. *HOLIDAY DIARY* (W50)

Christopher Headington (piano)
Conifer KCLCD2017
(Reviewed in *Gramophone*, 68 (November 1990), p.1016)

December 1990

D72. *CANADIAN CARNIVAL* (W15)
VIOLIN CONCERTO (W19)
MONT JUIC (W24)

Lorraine McAslan (vn); English Chamber Orchestra / Steuart Bedford
Collins Classics 1123-2
(Reviewed in *Gramophone*, 68 (December 1990), p.1201)

February 1991

D73. *LACHRYMAE* (W53)
SIMPLE SYMPHONY (W30)
VARIATIONS ON A THEME OF FRANK BRIDGE (W37)
YOUNG APOLLO (W38)

Rivka Golani; I Musici de Montréal/Yuli Turovsky
Chandos CHAN8817
(Reviewed in *Gramophone*, 68 (February 1991), p.1500)

April 1991

D74. *SPRING SYMPHONY* (W128)
WELCOME ODE (W138)
PSALM 150 (W124)

Soloists, Choruses and Choirs and Orchestras / Richard Hickox
Chandos CHAN 8855
(Reviewed in *Gramophone* 68 (April 1991), pp.1881-82)

May 1991

D75. *TE DEUM IN C MAJOR* (W129)
A HYMN OF ST. COLUMBA (W111)
JUBILATE DEO IN C MAJOR (W115)
HYMN TO ST CECILIA (W110)
PRELUDE AND FUGUE ON A THEME OF VITTORIA (W61)
HYMN TO ST PETER (W112)
REJOICE IN THE LAMB (W125)

Solists with St Thomas Choir of Men and Boys, New York City / Gere Hancock
Kock International 37030-2
(Reviewed in *Gramophone*, 68 (May 1991), p.2051)

November 1991

D76. *WAR REQUIEM* (W135)
SINFONIA DA REQUIEM (W31)
BALLAD OF HEROES (W95)

Soloists with St Paul's Cathedral Choir, London Symphony Chorus and Orchestra / Richard Hickox
Chandos CHAN 8983/4
(Reviewed in *Gramophone*, 69 (November 1991), p.136)

D77. *DIVERSIONS FOR PIANO (LEFT HAND) AND ORCHESTRA* (W21)
THE BUILDING OF THE HOUSE - OVERTURE (W98)
PRAISE WE GREAT MEN (W123)
BALLAD OF HEROES (W95)
CANADIAN CARNIVAL (W15)
YOUNG APOLLO (W38)
QUATRE CHANSONS FRANÇAISES (W181)

SCOTTISH BALLAD (W29)
AN AMERICAN OVERTURE (W14)
"A TIME THERE WAS": SUITE ON ENGLISH FOLK TUNES (W33)
OCCASIONAL OVERTURE (W25)
SINFONIA DA REQUIEM (W31)

City of Birmingham Chorus and Symphony Orchestra / Simon Rattle
EMI CDS7 54270-2
(Reviewed in *Gramophone*, 69 (November 1991), p.136)

D78. *PETER GRIMES* (W10)

Soloists with Chorus and Orchestra of the Royal Opera House, Covent Garden / Colin Davis
Philips 432 578-2PM2. From 6769014
(Reviewed in *Gramophone*, 69 (November 1991), p.152)

March 1992

D79. *FANFARE FOR ST EDMUNDSBURY FOR THREE TRUMPETS* (W46)
RUSSIAN FUNERAL FOR BRASS AND PERCUSSION (W28)
SIMPLE SYMPHONY (arr. Matthews/Wright) (W30)

The Wallace Collection/Simon Wright
Collins Classics 1229-2
(Reviewed in *Gramophone*, 69 (March 1992), p.72)

D80. *FIVE WALTZES* (W48)
NIGHT PIECE (W56)

Anothony Goldstone (pno)
Gamut Classics GAMCD526
(Reviewed in *Gramophone*, 69 (March 1992), p.88)

D81. *DEUS IN ADJUTORIUM MEUM* (W280)
CHORALE ON AN OLD FRENCH CAROL (W271)
CANTATA MISERICORDIUM (W100)

Soloists with City of London Sinfonia / Richard Hickox
Chandos CHAN8997
(Reviewed in *Gramophone*, 69 (March 1992), p.97)

April 1992

D82. *JOHNSON OVER JORDAN* (W261)
OUR HUNTING FATHERS (W175)

Phyllis Bryn-Julson (sop) with the English Chamber Orchestra / Steuart Bedford
Collins Classics 1192-2
(Reviewed in *Gramophone*, 69 (April 1992), p.45)

D83. *SUITE* (W83)
REVEILLE (W69)

Lorraine McAslen (vn); John Blakely (pf)
Continuum CCD1022
(Reviewed in *Gramophone*, 69 (April 1992), p.94)

May 1992

D84. *FANCIE* (W104)

Anthony Rolfe Johnson (ten); Graham Johnson (pf)
Hyperion CDA66480
(Reviewed in *Gramophone*, 69 (May 1992), pp.99-100)

August 1992

D85. *SINFONIETTA* (W32)
SERENADE (W184)
NOW SLEEPS THE CRIMSON PETAL (W172)
NOCTURNE (W169)

Soloists with Tapiola Sinfonietta / Osmo Vänskä
BIS CD540
(Reviewed in *Gramophone*, 70 (August 1992), p.56)

D86. *GLORIANA - CHORAL DANCES* (W4)
FIVE FLOWER SONGS (W106)
HYMN TO ST CECILIA (W110)
A BOY WAS BORN (W97)

Soloists with St Paul's Cathedral Choristers; The Sixteen / Harry

Christophers
Collins Classics 1286-2
(Reviewed in *Gramophone*, 70 (August 1992), p.56)

November 1992

D87. *FRIDAY AFTERNOONS - Begone, dull care!* (W107)

Magdalen College Choir, Oxford/Grayston Ives
Cantoris CECD2366
(Reviewed in *Gramophone*, 70 (November 1992), p.178)

January 1993

D88. *SIX CHINESE SONGS* (W188)
NOCTURNAL AFTER JOHN DOWLAND (W57)

Ian Partridge (ten); Jukka Savijoki (gtr)
Ondine EDE779-2
(Reviewed in *Gramophone*, 70 (January 1993), p.47)

June 1993

D89. *TEMPORAL VARIATIONS* (W85)
TWO INSECT PIECES (W89)
PHANTASY IN F MINOR (W58)
ALLA MARCIA (W39)
THREE DIVERTIMENTOS (W40)
PHANTASY (W59)

Derek Wickens (ob); John Constare (pf); Gabrili Quartet
Unicorn-Kanchana UKCD2060
(Reviewed in *Gramophone*, 71 (June 1993), p.58)

D90. *ANTIPHON* (W94)
TE DEUM IN C (W129)
A WEDDING ANTHEM (W137)
REJOICE IN THE LAMB (W125)
THE SYCAMORE TREE (W114)
THE BALLAD OF LITTLE MUSGRAVE AND LADY BARNARD (W96)
ADVANCE DEMOCRACY (W92)
SACRED AND PROFANE (W126)

The Sixteen / Harry Christophers
Collins Classics 1343-2
(Reviewed in *Gramophone*, 71 (June 1993), p.82)

D91. *A HYMN OF ST COLUMBA* (W111)

King's College Choir, Cambridge / Stephen Cleobury
EMI British Composers CDC7 54418-2
(Reviewed in *Gramophone*, 71 (June 1993), pp.94-97)

July 1993

D92. *MISSA BREVIS IN D* (W120)
FESTIVAL TE DEUM (W105)
JUBILATE DEO IN C (W115)
HYMN TO ST PETER (W112)
A HYMN TO THE VIRGIN (W113)
A HYMN OF ST COLUMBA (W111)
A NEW YEAR CAROL (W107)
A SHEPHERD'S CAROL (W271)
A CEREMONY OF CAROLS (W101)

The Sixteen / Harry Christophers
Collins Classics 1370-2
(Reviewed in *Gramophone*, 71 (July 1993), p.74)

August 1993

D93. *A MIDSUMMER NIGHT'S DREAM* (W6)

Soloists with Trinity Boys' Choir; City of London Sinfonia / Richard Hickox
Virgin Classics VCD7 59305-2
(Reviewed in *Gramophone*, 71 (August 1993), p.79

September 1993

D94. *WHEN YOU'RE FEELING LIKE EXPRESSING YOUR AFFECTION* (W196)
CABERET SONGS (W145)
ON THIS ISLAND-AS IT IS, PLENTY (W174)

Soloists with Instrumental Ensemble

Unicorn-Kanchana DKPCD9138
(Reviewed in *Gramophone*, 71 (September 1993), p.95)

D95. *A CEREMONY OF CAROLS* (Opus 28) (W101)
A BOY WAS BORN (W97)
FRIDAY AFTERNOONS (W107)
A NEW YEAR CAROL (W107)
PSALM 150 (W124)

Copenhagen Boys' Choir, etc.
Decca London 436 394-2LM
(Reviewed in *Gramophone*, 71 (September 1993), p.97)

D96. *LES ILLUMINATIONS* (W166)
SERENADE (W184)
NOCTURNE (W169)

Soloists with English Chamber Orchestra / London Symphony Orchestra / Benjamin Britten
Decca London 436 395-2LM
(Reviewed in *Gramophone*, 71 (September 1993), p.97)

D97. *A SPRING SYMPHONY* (W128)
CANTATA ACADEMICA (W99)
HYMN TO ST CECILIA (W110)

Soloists with Chorus of the ROH / Benjamin Britten
Decca London 436 396-2LM
(Reviewed in *Gramophone*, 71 (September 1993), p.97)

D98. *THE BEGGAR'S OPERA* (W285)

Soloists with the Aldeburgh Festival Choir and Orchestra / Steuart Bedford
Argo 436 850-2ZHO2
(Reviewed in *Gramophone*, 71 (September 1993), p.109)

November 1993

D99. *NOYE'S FLUDDE* (W7)
THE GOLDEN VANITY (W108)

EOG Orchestra / N. Del Mar; Wandsworth School Boys' Choir /

Russell Burgess
Decca London 436 397-2LM
(Reviewed in *Gramophone*, 71 (November 1993), pp.138-139)

D100. *THE LITTLE SWEEP* (W5)
GEMINI VARIATIONS (W49)
CHILDREN'S CRUSADE (W102)

Soloists with EOG Orchestra / Benjamin Britten
Decca London 436 393-2LM
(Reviewed in *Gramophone*, 71 (November 1993), pp.138-139)

D101. *OWEN WINGRAVE* (W8)
SECHS HÖLDERLIN FRAGMENTS (W183)
THE POET'S ECHO (W178)

Soloists with English Chamber Orchestra / Benjamin Britten
Decca London 433 200-2LH02
(Reviewed in *Gramophone*, 71 (November 1993), pp.138-139)

December 1993

D102. *MOVEMENT FOR CLARINET AND ORCHESTRA* (W16)

Thea King (cl); English Chamber Orchestra / Barry Wordsworth
Hyperion CDA66634
(Reviewed in *Gramophone*, 71 (December 1993), p.60)

November 1994

D103. *GLORIANA* (Opus 53) (W4)

Chorus and Orchestra of Welsh National Opera / Charles Mackerras
Argo 440 213-2ZHO2
(Reviewed in *Gramophone*, 72 (November 1994), p.44)

July 1995

D104. *THE LITTLE SWEEP* (W5)
REJOICE IN THE LAMB (W125)

Soloists with instrumental ensemble and King's College Choir / P. Ledger

EMI British Composers CDM5 65111-2
(Reviewed in *Gramophone*, 73 (July 1995), p.46)

October 1995

D105. *GLORIANA - CONCERT SUITE* (W4)
SINFONIA DA REQUIEM (W31)
PASSACAGLIA (W10)

BBC Northern Orchestra / Norman del Mar; BBC Symphony Orchestra / Gennadi Rozhdestvensky
BBC Radio Classics BBCRD9129
(Reviewed in *Gramophone*, 73 (October 1995), p.50)

D106. *PRELUDE AND FUGUE* (W27)
LACHRYMAE-REFLECTIONS ON A SONG OF DOWLAND (W53)
ELEGY (W43)
SIMPLE SYMPHONY (W30)
VARIATIONS ON A THEME OF FRANK BRIDGE (W37)

Lars Anders Tomter (va); Norwegian Chamber Orchestra / Iona Brown
Virgin Classics VC5 45121-2
(Reviewed in *Gramophone*, 73 (October 1995), pp.50-51)

D107. *SEVEN SONNETS OF MICHELANGELO* (W185)
INTRODUCTION AND RONDO ALLA BURLESCA (W52)
MAZURKA ELEGIACA, (W54)
SERENADE FOR TENOR, HORN AND STRINGS (W184)

Soloists with Boyd Neel String Orchestra / Benjamin Britten
Pearl mono GEMMCD9177
(Reviewed in *Gramophone*, 73 (October 1995), p.164)

November 1995

D108. *RUSSIAN FUNERAL* (W28)

City of Birmingham Symphony Orchestra / Simon Rattle
EMI CDC5 55476-2
(Reviewed in *Gramophone*, 73 (November 1995), p.94)

D109. *KING HEROD AND THE COCK* (W117)
THE TWELVE APOSTLES (W131)

THE HOLLY AND THE IVY (W109)

Soloists with Northern Sinfonia / Steuart Bedford
Collins Classics 7039-2
(Reviewed in *Gramophone*, 73 (November 1995), p.130)

D110. *PURCELL REALIZATIONS* (W304)

Soloists with Graham Johnson (pf)
Hyperion CDA67061/2
(Reviewed in *Gramophone*, 73 (November 1995), p.94)

January 1996

D110a. *THE RED COCKATOO* (W182) and other songs

Ian Bostridge (ten)/Graham Johnson (pf)
Hyperion CDA66823
(Reviewed in *Gramophone*, 73 (January 1996), p.85)

February 1996

D111. *TEMPORAL VARIATIONS* (W85)
SIX METAMORPHOSES AFTER OVID (W74)
TWO INSECT PIECES (W89)
PHANTASY (W59)

Soloists with Emmanuel Strossen (pf)
Harmonia Mundi Les Nouveaux Interprètes HMN951 1556
(Reviewed in *Gramophone*, 73 (February 1996), p.65)

D112. *PHANTASY* (W59)
HOLIDAY DIARY (W50)
SIX METAMORPHOSES AFTER OVID (W74)
TEMPORAL VARIATIONS (W85)
FIVE WALTZES (W48)
TWO INSECT PIECES (W89)
NIGHT PIECE (NOTTURNO) (W56)

Soloists with the Delmé Quartet
Hyperion CDA66776
(Reviewed in *Gramophone*, 73 (February 1996), p.65)

D113. *HOLIDAY DIARY* (Opus 5) (W50)

Shura Cherkassky (pf)
Decca 433 657-2DH
(Reviewed in *Gramophone*, 73 (February 1996), p.80)

D114. *LES ILLUMINATIONS* (W166)
SINFONIA DA REQUIEM (W31)
SEVEN SONNETS OF MICHELANGELO (W185)

CBS Symphony Orchestra / Benjamin Britten (pf); New York Philharmonic Orchestra / John Barbiroll
NMC mono NMCD030 (Recorded in America 1941)
(Reviewed in *Gramophone*, 73 (February 1996), p.115)

D115. *A BOY WAS BORN* (W97)
A HYMN TO THE VIRGIN (W113)
CHRIST'S NATIVITY (W118)
A SHEPHERD'S CAROL (W271)
JUBILATE DEO IN C (W115)
TE DEUM IN C (W129)

Soloists with St. Paul's Cathedral Choristers / S. Layton
Hyperion CDA66825
(Reviewed in *Gramophone*, 73 (February 1996), pp.79-80)

April 1996

D116. *SONATA FOR CELLO AND PIANO* (W75)

Timothy Gill (vc): Fali Pavri (pf)
Guild GMCD7114
(Reviewed in *Gramophone*, 875 (April 1996), p.61)

D117. *SONATA FOR CELLO AND PIANO* (W75)

Steven Doane (vc); Barry Snyder (pf)
Bridge BCD9056
(Reviewed in *Gramophone*, 73 (April 1996), p.63)

May 1996

D118. *CURLEW RIVER* (W201)

Soloists with the Guildhall Chamber Choir and Ensemble
Koch Schwann 313972
(Reviewed in *Gramophone*, 74 (May 1996), p.115)

D119. *PETER GRIMES* (W10)

Soloists with London Symphony Chorus; City of London Sinfonia / Richard Hickox
Chandos CHAN9447/8
(Reviewed in *Gramophone*, 74 (May 1996), p.115)

June 1996

D120. *SOLO CELLO SUITES* -
NO. 1 (W79)
NO. 2 (W80)
NO. 3 (W81)

Robert Cohen (vc)
Decca London 444 181-2DH
(Reviewed in *Gramophone*, 74 (June 1996), p.71)

July 1996

D121. *LES ILLUMINATIONS* (W166)
SERENADE (W184)
NOCTURNE (W169)

David Pyatt (hn); Britten Sinfonia / Nicholas Cleobury
EMI Eminence CD-EMX2247
(Reviewed in *Gramophone*, 74 (July 1996), pp.84+87)

D122. *THE RESCUE OF PENELOPE* (W273)
PHAEDRA (W176)

Hallé Orchestra / Kent Nagano
Erato 0630 12713-2
(Reviewed in *Gramophone*, 74 (July 1996), pp.84+87)

August 1996

D123. *THE HOLY SONNETS OF JOHN DONNE* (W163)

SEVEN SONNETS OF MICHELANGELO (W185)
WINTER WORDS (W199)
IF IT'S EVER SPRING AGAIN (W164)
THE CHILDREN AND SIR NAMELESS (W152)

Philip Langridge (ten); Steuart Bedford (pf)
Collins Classics 1468-2
(Reviewed in *Gramophone*, 74 (August 1996), p.81)

September 1996

D124. *PHAEDRA* (W176)
LACHRYMAE (W53)
SINFONIETTA (W32)
THE SWORD IN THE STONE (W278)
NIGHT MAIL - END SEQUENCE (W228)

Soloists with Nash Ensemble / Lionel Friend
Hyperion CDA66845
(Reviewed in *Gramophone*, 74 (September 1996), pp.49-50)

D125. *STRING QUARTETS - NO.1 IN D* (W64)
NO.3 (W66)
THREE DIVERTIMENTOS (W40)
ALLA MARCIA (W39)

Sorrel Quartet
Chandos CHAN9469
(Reviewed in *Gramophone*, 74 (September 1996), pp.65+69)

D126. *CANTICLES - NO.1, MY BELOVED IS MINE* (W146)
NO.2, ABRAHAM AND ISAAC (W147)
NO.3, STILL FALLS THE RAIN (W148)
NO.4, THE JOURNEY OF THE MAGI (W149)
NO.5, THE DEATH OF ST NARCISSUS (W150)

Soloists; Steuart Bedford (pf)
Collins Classics 1481-2
(Reviewed in *Gramophone*, 74 (September 1996), p.85)

D127. *THE TURN OF THE SCREW* (W12)

Soloists with the Orchestra of the Royal Opera House, Covent Garden

/ Colin Davis
Philips 446 325-2PH2
(Reviewed in *Gramophone*, 74 (September 1996), p.103)

November 1996

D128. *A CEREMONY OF CAROLS* (W101)
AROUND THE VILLAGE GREEN -IRISH REEL (W204)
SOIRÉES MUSICALES (W306)
WAY TO THE SEA (W236)
INTRODUCTION AND RONDO ALLA BURLESCA (W57)
MAZURKA ELEGIACA (W54)

Soloists; Charles Brill Orchestra / Charles Brill; Chamber Ensemble / Benjamin Britten (pf)
Beulah mono 1PD14 (Britten 'premières')
(Reviewed in *Gramophone*, 74 (November 1996), p.78)

D129. *WAR REQUIEM* (W135)

Soloists and Chorus; BBC Scottish Symphony Orchestra / Martyn Brabbins
Naxos 8 553558/9
(Reviewed in *Gramophone*, 74 (November 1996), p.138)

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D130. *CELLO SUITES - NO.1* (W79)
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Tim Hugh (vc)
Naxos 8 553663
(Reviewed in *Gramophone*, 74 (December 1996), p.107)

D131. *SAINT NICOLAS* (W127)
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Soloists and Choirs; London Schools Symphony Orchestra / Steuart Bedford
Collins Classics 1483-2
(Reviewed in *Gramophone*, 74 (December 1996), p.119)

D132. *A MIDSUMMER NIGHT'S DREAM* (W6)

Soloists with London Symphony Orchestra / Colin Davis
Philips 545 122-2PH2
(Reviewed in *Gramophone*, 74 (December 1996), p.139)

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D133. *A SPRING SYMPHONY* (sung in Russian) (W128)

Soloists with USSR State Symphony Orchestra / Gennadi Rozhdestvensky
Revelation RV10010
(Reviewed in *Gramophone*, 74 (March 1997), pp.50+60)

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D134. *HYMN TO ST PETER* (W112)
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Finzi Singers / Paul Spicer with Andrew Lumsden (org)
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(Reviewed in *Gramophone*, 74 (April 1997) pp.88-83)

D135. *ALBERT HERRING* (W1)

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D136. *CONCERTO FOR VIOLIN AND ORCHESTRA* (orig. version) (W19)

Theo Olof (vn); Hallé Orchestra / John Barbirolli
EMI British Composers CDM5 66053-2
(Reviewed in *Gramophone*, 74 (May 1997), p.55)

D137. *CELLO SUITES - NO.1* (W79)
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M. Rostropovich (vc); Moscow Philharmonic Orchestra / Benjamin Britten
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D138. *AN AMERICAN OVERTURE* (W14)
KING ARTHUR - SUITE (W262)
THE WORLD OF THE SPIRIT (W283)

Soloists; BBC Philharmonic Orchestra / Richard Hickox
Chandos CHAN9487
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D139. *A SPRING SYMPHONY* (W128)
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FIVE FLOWER SONGS (W106)

Soloists; Philharmonia Orchestra / John Elliot Gardiner
DG 453 433-2GH
(Reviewed in *Gramophone*, 75 (June 1997), p.95)

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D140. *SYMPHONY FOR CELLO AND ORCHESTRA* (W34)

Julian Lloyd Webber (vc); Academy of St Martin in the Fields / Neville Marriner
Philips 454 442-2PH
(Reviewed in *Gramophone*, 74 (August 1997), p.50)

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D141. *SEVEN SONNETS OF MICHELANGELO* (W185)
THE HOLY SONNETS OF JOHN DONNE (W163)
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Justin Lavender (ten); Julian Milford (pf)

Carlton Classics 30366 0056-2
(Reviewed in *Gramophone*, 75 (September 1997), p.95)

D142. *THE BALLAD OF LITTLE MUSGRAVE AND LADY BARNARD* (W96)

Gentlemen of St John's College Choir, Cambridge
Etcetera KTC1192
(Reviewed in *Gramophone*, 75 (September 1997), p.113)

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D143. *CONCERTO FOR PIANO AND ORCHESTRA IN D* (W18)
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Soloists; USSR State Symphony Orchestra / Evgeni Svetlanov
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D144. *BILLY BUDD (FOUR-ACT VERSION)* (W2)

Soloists; Hallé Choir and Orchestra / Kent Nagano
Erato 3984-21631-2
(Reviewed in *Gramophone*, 75 (March 1998), p.105)

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D145. *ON THIS ISLAND* (W161)
FISH IN THE UNRUFFLED LAKES (W168)
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Della Jones (mez); Philip Langridge (ten); Steuart Bedford (pf)
Collins Classics 1490-2
(Reviewed in *Gramophone*, 75 (April 1998), p.85)

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D146. *NOYE'S FLUDDE* (W7)
A CEREMONY OF CAROLS (W101)

Soloists; BBC Concert Orchestra
Somm Recordings SOMMCD212
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D147. *LES ILLUMINATIONS* (W166)
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(Reviewed in *Gramophone*, 76 (June 1998), p.71)

D148. *WAR REQUIEM* (W135)

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D149. *JUBILATE DEO IN E FLAT* (W116)
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D151. *CURLEW RIVER* (W201)

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D152. *OUR HUNTING FATHERS* (W175)
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B828. Stein, E. "Britten's new opera for children: Noye's Fludde."
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B829. Stein, E. "Britten's Spring Symphony."
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B830. Stein, E. "Form in opera: Albert Herring examined."
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B831. Stein, E. "The music of Billy Budd."
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B832. Stein, E. "The Turn of the Screw and its musical idiom."
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B833. Stevens, D. "New York."
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B834. Stevens, D. "Radio Notes."
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(Comments on *The Turn of the Screw*)
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B835. Stevens, H. "Sinfonietta, Opus 1."
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(Details of the recording)
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B836. Stevenson, R. "Britten's War Requiem."
The Listener, 78 (2 November 1967), p.581
(Comments on the Requiem prompted by a BBC broadcast)
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B837. Stewart, A. "The long voyage to Peter Grimes."
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B838. Stimpson, M. "Britten's Praise We Great Men."
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B838a. Stimpson, M. "First performances: Britten's last work."
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(Details about *Praise We Great Men*)

B839. Storrey, W. A. "The Turn of the Screw in Boston."
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B840. Strode, R. "A.M.D.G." [1939]
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B841. Strode, R. "The Ballad of Little Musgrave and Lady Barnard."
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B842. Strode, R. "Britten and Rostropovich: an Aldeburgh Perspective."
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B843. Strode, R. "Canticle II: Abraham and Isaac, Opus 51."
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B844. Strode, R. "Canticle III: Still falls the Rain, Opus 55."
Aldeburgh Festival Programme Book, 1984, pp.46-47
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B845. Strode, R. "Deus in adjutorium meum (1945)."
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B846. Strode, R. "First performances at the Aldeburgh Festival."
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B847. Strode, R. "Holiday Diary, Opus 5."
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B848. Strode, R. "Incidental Music from The Sword in the Stone."
Aldeburgh Festival Programme Book, 1983, p.40
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B849. Strode, R. "Prelude and Fugue, Opus 29."
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B850. Strode, R. "St Nicholas, Opus 42."
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B851. Strode, R. "Tema...SACHER for solo cello."
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B855. Strode, R. and Matthews, C. "Elegy (1930) for Viola."
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B859. Sutcliffe, T. "Staging Britten."
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B860. Taylor, P. "The English Opera Group at the Sadler's Wells Theatre."
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B861. Taylor, P. "Opera and Ballet in London."
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B863. Thompson, K. L. "Radio in Retrospect."

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B864. Thorpe, M. "Night Piece (Notturno) for piano solo."
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B865. Thorpe, M. "Peter Pears: a tribute on his 75th birthday."
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B866. Thubron, C. "The new Prince of the Pagodas."
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(A tribute to Britten, "....the most absolutely gifted man of music I have ever known")

B868. Tippett, M. "Benjamin Britten."
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B869. Tippett, M. "Benjamin Britten: a birthday tribute."
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B878. Wagner, K. "Billy Budd in Hamburg."
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B880. Warrack, J. "Britten's Cello Symphony."
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B883. Warrack, J. "The Burning Fiery Furnace: First Performance."
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B887. Weaver, W. "Florence."
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B888. Webster, E. M. "The Three Choirs: the Function of a Festival."
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