

UNIVERZITA PALACKÉHO V OLOMOUCI

PEDAGOGICKÁ FAKULTA

Katedra anglického jazyka

Věra Oščádalová

III. ročník – prezenční studium

Obor: Anglický jazyk se zaměřením na vzdělávání – Hudební kultura se
zaměřením na vzdělávání

**BRITISH CHORAL TRADITION WITH AN
EMPHASIS ON BENJAMIN BRITTEN'S WORK**

Bakalářská práce

Vedoucí práce: PhDr. Světlana Obenausová, MLitt, Ph.D.

OLOMOUC 2014

Prohlašuji, že jsem závěrečnou práci vypracovala samostatně a výhradně za použití uvedených pramenů a literatury.

V Olomouci 23. 4. 2014

.....
vlastnoruční podpis

I would like to thank PhDr. Světlana Obenausová, MLitt, Ph.D. for her support and valuable comments on the content and style of my final project.

CONTENTS

LIST OF ABBREVIATIONS

ABSTRACT

Introduction	7
British Choral Tradition	9
1 History.....	9
1.2 Earliest British vocal and choral music.....	10
1.3 Renaissance	12
1.4 Golden Age	14
1.5 Baroque	16
1.5.1 Henry Purcell	16
1.5.2 George Frideric Handel.....	18
1.6 Classicism and 19th century	21
1.7 20 th century.....	22
2 Benjamin Britten	23
2.1 Britten's life	23
2.2 Britten's work	28
2.2.1 Instrumental work	29
2.2.2 Vocal work.....	29
2.2.3 A Ceremony of Carols	31
3 Choirs and Choral Societies.....	32
4 Festivals and Events.....	33
CONCLUSION	35
RÉSUMÉ	37
BIBLIOGRAPHY	38
APPENDICES	43
ANNOTATION	46

LIST OF ABBREVIATIONS

d - died

Op. – opus, a piece of work

RCM – Royal College of Music

SATB – Soprano, Alto, Tenor, Bass – choir voices, also as STB or SAT

ABSTRACT

The main goal of this work is to trace back the signs of choral tradition throughout the history of British music, to state names of composers who left remarkable contribution to this aspect of British music and to point out some of their most significant compositions. The emphasis is put on Benjamin Britten and his work as a follower of the great choral tradition. The reader will be briefly acknowledged with influences of his life which he projected to his work and also the way he was inspired by old English maestros. The work also provides a short analysis of his most famous choral work *A Ceremony of Carols*. At the end of the work the reader is introduced to the most important choirs or choral societies and brief description of some of British music or choral festivals.

INTRODUCTION

My choice of this topic was inspired by lectures about British music by Australian musicologist Greg Hurworth who briefly introduced me for the first time to the topic of choral tradition in Britain. I have been a choir singer since my childhood and I am highly interested in this topic so I decided to investigate more about this phenomenon. I have found out that Czech musicologists and students are only a little aware of this great heritage of British music, mostly people imagine only renaissance music or some famous English folk tunes.

The main goal of this work is to describe an area of British classical music which is sometimes forgotten by the authors of publications about history of music and that is British choral tradition, why it is so old and still alive and so popular among British nation, to consider the contribution of the most popular British composer Benjamin Britten to this tradition and also how this tradition influences British cultural life.

In the first part the work will describe historical development of British classical music and point out authors whose work was a great contribution to the field of choral music. Those are for example John Dunstable, William Byrd and also King Henry VIII. The work of Henry Purcell who is sometimes stated as the greatest British composer of all times will be described in more detail, and also George Frideric Handel whose origin is German but who played an important role in influencing the nature of British classical and choral music.

The following chapters will portray later authors such as Edward Elgar, Ralph Vaughan Williams or Gustav Holst who followed the traditional features of British music on purpose. The end of the first part of this thesis will introduce the trio of contemporary British authors William Walton, Michael Tippett and Benjamin Britten who succeeded to revive the era of grand British operas.

Significant part of the work deals with Benjamin Britten. I decided to put an emphasis on his work because his contribution to the choral tradition was remarkable and he intentionally followed the legacy of preceding British composers which helped to make British classical music more popular around the world. Britten's choral work consists not only of scores but he also tried to give his work pedagogical aspect and his choral pieces are suitable not only for professional choirs but any amateur choir is able to perform his pieces, too. His lifelong work was reminded and acclaimed in 2013 when the whole world celebrated Britten's centenary by performing his works.

The last two chapters will introduce the reader to the practical side of this tradition and describe several British successful choirs or choral societies and also music or choral festivals and events which became a part of British culture.

To find suitable sources for this work was quite challenging because, as mentioned above, this aspect of British music and culture is covered only roughly even in detailed publications. There exist only a few publications which concentrate mainly on British choral tradition and they are not available in the Czech Republic.

BRITISH CHORAL TRADITION

British choral tradition is a part of British history and culture that is not very well-known amongst other European countries, even people with musical education are often unaware of this interesting phenomenon. The tradition is almost thousand years old, unbroken and still continuing. But to understand this tradition and its contemporary situation, it is necessary to mention its historical origin.

1 HISTORY

For a long time, musicologists have been arguing about which type of music is older, either instrumental or vocal. The problem is that music is older than writing so there is no written evidence of the earliest forms of music which were most likely improvised or passed down by oral tradition. During prehistoric times, music was mainly used for religious ceremonies and singing was also used by hunters for communication (Smolka, 2001, 32). The first civilisations to use sheet music were in present Syria and Iran. Professor A. D. Kilmer from University of California managed to unscramble sheet music found in Syria in 1950's, which was probably made in 14th century B.C. (see figure No.1) (Kašpárek, 2013).

As Taruskin (2005a) mentions, the invention of sheet music was crucial in further experimentation with music and allowed development of more complex music. But that was applied only to sacred music, upper class society or amongst aristocracy. Folk music started to be written down many centuries later.

Although in picture 1 we can observe that this piece was polyphonic (for more than one voice), most music was monophonic until the Middle Ages. By that time, the most popular was *Gregorian chant*¹ which was brought to Britain by Roman Catholic missionaries in the 9th century (Taruskin 2005a, 5).

¹ *Chant* = a piece of religious monophonic music using limited range of notes; different kinds of chants: Roman, Gallican, Ambrosian and others. During the 8th century A.D. the catholic Pope in Rome tried to make his power even more centralised by allowing only one type of chant – Gregorian chant. It is named after Roman Pope Gregory I (the Great) (Smolka 2001, 60).

1.2 Earliest British vocal and choral music

Westrup (1949) mentions that choral singing is strongly rooted in Britain's musical life. It differs from continental Europe in the attitude towards the music, in the rest of Europe it is mostly common just to listen to music at concerts or attend opera performances however in Britain it is mostly about active participation. The earliest evidence of the popularity of part-singing comes from the twelfth century and lasts until recent times.

British music has always been strongly connected with the Church (and also Royalty) and most of the scores we have from earlier periods are sacred music. The origin of British choral tradition comes from the oldest cathedrals and their monk choirs (Winchester cathedral, 2014). During the Early Middle Ages a lot of cathedral schools were founded. First, they were schools mostly for orphan boys who were offered education and a home in return for singing in the cathedral choir. The oldest cathedral schools are in York, Westminster Abbey or Salisbury Cathedral (Hurworth, 2011).

The first scores were manuscripts made in English monasteries, their content is usually anthems². One of them is Winchester Troper from 11th century (Winchester cathedral, 2014).

Taruskin (2005a) states the most known early polyvocal song which comes from a manuscript which was compiled in the Benedictine abbey of Reading probably around 1250, its author is unknown. It has Latin and also English lyrics. In Latin it is called *Perspice, christsicola* ("Observe, O Christians!") and is about the Resurrection. The English text is about celebrating the beginning of summer: *Summer is icumen in/Lhude sing cuccu!*, thus the song is often called the *Summer Canon* (see figure No. 2).

This piece is a canon without a specified end. It can be repeated over and over again. It has a repetitive phrase sung by the lowest voice which is the beginning of the song and two discant³ voices providing the melody and the lyrics, it is meant to be sung by at least three voices. The lowest voice is oscillating between full F major and G minor triads which gives it the "old England" sound. This kind of alternation was later used by Benjamin Britten in his *Ceremony of Carols* (which will be deeply analysed in the chapter 2.2.4) (Taruskin, 2005a, 389).

This song is an extraordinary example of polyphony which is found not earlier than at the end of fifteenth century. It became very popular during 18th century when its lyrics were being modified into parodies. The most famous is Ezra Pound's "*Winter is icumen in, lhude sing goddamn!*" (Taruskin, 2005a, 388).

² *Anthem* = „a song of praise or devotion by now as often patriotic as religious, descends from antiphon“ (two choirs answering each other) (Taruskin, 2005a, 8, 94)

³ *Discant* = a type of medieval polyphony where two upper voices move note-against-note (see note 4 - *Counterpoint*) (Grove, 2001, vol. 7, 366)

At the end of thirteenth century English music was extremely influenced by French culture thanks to Norman invasion in 1066. It is often difficult to distinguish between French and English features but there is a noticeable influence of the *Summer canon*.

Taruskin (2005a) claims that unfortunately, there are not many other scores from the era preceding the Anglican reformation. The lyrics were mainly Latin which was unacceptable for the new Anglican Church. All that survived are just fragments, single leaves or just pieces of leaves. Taruskin (2005a) assumes that according to the number of found fragments coming from so many different places it seems that Britain produced far more manuscripts of polyphonic music than any other country of Western Europe at that time.

Important parts of British vocal tradition are *carols*. Originally, it is an old French dance-song with refrain (Taruskin, 2005a, 419). This kind of song was probably brought to England by Norman invaders in 11th century. Nevertheless, English *carols* are not dance-songs but festival songs sung to celebrate either festivals or significant historic events. First *carols* were passed orally and were probably monophonic, the oldest written evidence comes from the beginning of 15th century when literate musicians started to compose and write down their pieces. Their music was mostly polyphonic, using triadic sound that is a part of “English sound” and is well observed in the *Summer Canon*.

A great example of a carol is the *Agincourt carol* called also *Deo gratias Anglia* (*England, Give Thanks to God*). The author is unknown. It was composed to celebrate the triumph in the Hundred Years War, the battle of Agincourt in 1415 in which English King Henry V defeated the French army and managed to conquer a part of French territory (The Oxford Companion to British History, 1997, 10) (see figure No. 3).

In the *Agincourt carol* we can clearly observe usage of early *counterpoint*⁴ techniques to create polyphonic sound which is typical for medieval and renaissance music not only in England but in continental Europe, too (Grove, 2001, vol. 6, 552)

Besides carols, *motets* were also popular. It is one of the most important forms of vocal polyphonic music in Europe from about 1220 to 1750. Its origin probably comes from liturgical *tropes*⁵. During the late Middle Ages it developed into an outstanding form of secular music. The pattern of *motet* usually consisted of the tenor voice repeating rhythmic configurations and upper voices (up to three) moved faster above the tenor in *discant* style (see note 3). Upper voices had usually Latin, French or Italian lyrics. At the beginning of 15th century, the *motet* was released

⁴ *Counterpoint* – from latin “punctus contra punctum” (a point/note against a point), „First used in the 14th cent., to describe the combination of simultaneously sounding musical lines according to a system of rules“ (Grove, 2001, vol.6, 551)

⁵ *Trope*= an addition of new melody to an older (psalmodic) chant (Taruskin, 2005a, 50)

from its purely liturgical purpose and started to modify by adoption of features of other forms and styles – the chanson (French song style), tenor mass and also *madrigals*.

1.3 Renaissance

Renaissance in general is an era that lasted roughly from 14th to 16th or early 17th century. The origin of this movement comes from Italy and it quickly spread all over Western Europe. It was concentrated on philosophy, politics, science and scholarship but also on culture – literature, visual arts and, of course, music (The Oxford Companion to British History, 1997, p. 797). Renaissance is an important chapter in the history of music in every Western European country including England.

The first particular name connected with English music is John Dunstable (or Dunstaple; 1390-1453). John Dunstable is closely connected with the term “Contenance Angloise” (or La contenance angloise) which was first used by Parisian composer Le Franc. It is not clear exactly what was meant by this term, Taruskin (2005a, 422) states loose translation of this French term as “*the English something-or-other*”. Anyway, this term started to be used by musicologists to describe the atmosphere of English music which can also be called the English Manner. The attributes of Contenance Angloise according to Hurworth (2011) are: calmness, triads, long and smooth phrases, rich but light texture, triple time, frequent using of thirds, sixths and minor seconds, nostalgia or yearning unlike French dancing music. This description of the character of English music is general and cannot be applied to every work by English authors. Nevertheless, Contenance Angloise occurs not only in vocal music but also in instrumental music throughout centuries and is recognisable in work of 20th century or contemporary authors, for example Benjamin Britten. Also the work of John Lennon and Paul McCartney (in the song *Eleanor Rigby*) was balancing between artificial and non-artificial music (Hurworth, 2011).

Dunstable is the composer whose influence is recognised not only in Britain but also in continental Europe, both during his life time and long after his death (Harman & Mellers, 1988, 185). He is the author of a number of compositions typical for his period such as motets, masses, a few secular songs and others. Unfortunately, only 70 of them are known, most of them were found in manuscripts in Italy or France. The earliest surviving works are dated about 1410, the rest was lost or destroyed. In his music we can observe clear harmonic profile and also expressive lyrical melodies which were common in English music of his time (Grove, 2001 vol. 7, 711). Dunstable spent a part of his life in France as musician to John, Duke of Bedford (Henry V’s brother), and Regent of France. That is the reason why so many of his compositions are found in continental Europe.

An excellent example of early English choral music is a song *Ah, Robin* for four voices by William Cornysh (spelled also Cornyshe; 1465 – 1523), which was composed probably around 1500. Cornysh was not only a composer but also a poet. The lyrics are about the unfortunate love of a man whose lady does not feel the same way. It is not clear from the lyrics if the singer/poet speaks to the bird or a woman named Robin.

Quite not well known is the fact that one of the composers and skilful musicians was also English king Henry VIII. As Reuben (2013) states, as a young man of noble family, Henry VIII was educated in disciplines such as hunting, fencing or hawking but also writing poetry, singing and playing several musical instruments. He loved music and demanded to be accompanied by a group of musicians for the entire day. The collection of his compositions, called *Henry VIII's Songbook* is now deposited at the British Library in London. For a long time it was thought that he is the author of the most famous English song *Greensleeves* but musicologists claim that this song is probably brought to England from Italy. Nevertheless, Henry's greatest hit *Pastime with Good Company*, a song for four voices, is performed even nowadays by groups practising renaissance or medieval music (Reuben, 2013).

According to Hurworth (2011), one of the crucial moments influencing musical education of English society was the publishing of the *Book of Common Prayer* in 1549. It was not only the prayer book but also the psalter, provided in English instead of Latin, full of English chants so it was made available for all people, not only amongst noblemen. This publication was a part of the reformation of church. At this moment, the choral tradition started to spread through all the social classes.

Probably the most popular type of renaissance song is *madrigal*. Unlike the *motet*, the lyrics of *madrigals* were from the beginning purely secular and poetic. It evolved in Italy at the beginning of the 14th century, but *English madrigal* in the 16th century differs from that of the original Italian (Grove, 2001, vol. 15, 545, 566). First, English composers translated Italian *madrigals* into English and later started to compose their own *madrigals* with features of *Contenance Angloise* (Hurworth, 2011).

At this time, English music was still highly influenced by the church. That means it was also touched by the Reformation after which, in 1534, the Church of England was established (The Oxford Companion to British History, 1997, 208). During the process of reformation plenty of monasteries were demolished and so were valued manuscripts with older work of English composers.

1.4 Golden Age

The period of late renaissance, approximately from 1550's to 1610's can be called the Golden Age of England. The Elizabethan era was prolific in all aspects of art - in literature, theatre, visual arts and music, too.

The most important authors of this period are Thomas Tallis (1505-1585) and William Byrd (1543-1623). Although Tallis is forty years older than Byrd, they collaborated and were granted a printing monopoly by Elizabeth I (AllMusic, 2014). Both of them published plenty of collections of songs or instrumental compositions, Byrd concentrated on publishing of *madrigals*. In 1575 they together published the *Cantiones Sacrae*, one of the most important music collections in Britain (AllMusic, 2014).

Thomas Tallis belongs to a group of the most significant British composers ever. He was born most likely in 1505 in Kent and died in 1585 in Greenwich (Grove, 2001, vol. 25, 36). He composed church music for the Anglican Church both in Latin and in English. His most magnificent piece which is extraordinary in the history of music is his motet *Spem in alium* (*Hope in all*) which was composed in 1570 to celebrate the fortieth birthday of the Queen Elizabeth I. This incredible piece was composed for forty independent voices in eight five-part choirs (Taruskin, 2005a, 673) which were supposed to be placed in different places in the cathedral so that the sound fills the whole space (Hurworth, 2011). Original lyrics are in Latin, see the translation to English in figure No. 4.

Tallis' work was and still is an inspiration for later composers, we can often meet variations or fantasias on Tallis' theme.

William Byrd (1543-1623) is the author of a number of *motets*, *madrigals*, *masses* and other compositions. Although he was a Catholic, he served his whole life with the Anglican Church (Harman & Mellers, 1988, 312). Beside the *Cantiones* published with Tallis in 1575, he later published another two volumes of *Cantiones Sacrae* in 1589 and 1591 which consist of different kind of *motets* – mainly on biblical texts, lamenting the destruction of Jerusalem, full of allegories (Taruskin, 2005a, 678-79).

Concerning English Madrigal School, we should mention Thomas Morley. He was born in 1558 and died 1602. He managed to inherit Byrd's monopoly on the publication of music in Britain (Taruskin, 2005a, 694). Beside his rich musical work containing a huge number of not only church but also secular music, he also published a few theoretical works. One of them is the *Plaine and Easie Introduction to Practicall Musicke* (1597) which is a guide for self-tutors to learn to play a musical instrument which became a vital social grace during the 16th century (Taruskin, 2005a, 694). Morley later published his most famous piece, a dance-song for five voices, *Now is the month of Maying* which is a frequent part of choirs' repertoire all over the

world. The lyrics of first stanza are: “[: *Now is the month of maying, When merry lads are playing, fa la la :*] [: *Each with his bonny lass, Upon the greeny grass. Fa la la... :*]”⁶ (see figure No. 5; Lyricsfreak, 2014). In comparison with Tallis’ liturgical motet *Spem in alium* (figure No. 4) we can clearly distinguish between the atmosphere of *motet* and *madrigal*. The “falala” has a function of a refrain and is supposed to be a parody of *solmisation*⁷ (Taruskin, 2005a, 746).

A composer who should be mentioned although he stayed away from the influences of Italian madrigals is John Dowland (1563-1626) whose work consists mostly of songs accompanied by a lute (lute ayres) as Dowland was skilful lutenist. His songs are strophic, returning back to the tradition before the *madrigal* boom, although it is also inspired by Italian forms. Nevertheless, his work has clear attributes of Contenance Angloise.

Renaissance which lasted in England during two centuries is probably the most inspirational era of music history. Many later authors tried to use imitation of *madrigals* or some themes by renaissance authors for their compositions, mainly in operas, such as in Benjamin Britten’s *Rape of Lucretia* (Trojan, 2001, 406).

⁶ The square brackets sign the repetition of the parts.

⁷ *Solmisation* = „the use of syllables in association with pitches as a mnemonic device for indicating melodic intervals (*ut – re – mi – fa – sol – la*)“ (Grove, 2001, vol. 23, 644)

1.5 Baroque

The 17th century is a turbulent part of British history. Queen Elisabeth I died in 1603 which was the end of the Tudor dynasty. Her successor James I (James VI King of Scotland) was the first Stuart to ascend the English throne. First he managed to secretly relax the penal laws against Catholics but later was pushed by the Parliament to restore them. That led to the famous Gunpowder plot in 1605 (The Oxford Companion to British History, 1997, 443). This century experienced a lot of political changes concerning also the church which had inevitable influence on music too.

From 1642 to 1651 the country suffered during the civil war which was followed by Commonwealth and the Protectorate led by Oliver Cromwell who was a Puritan. Under his rule, music in churches was banished for almost ten years which was a disaster for composers, musicians and for musical life of the people (Hurworth, 2011), this led also to the lack of trained choristers (Grove, 2001, vol.1, 661). After the restoration in 1660, Charles II came back to England from France. During the protectorate he lived at the court of French king Louis XIV, who was Charles' cousin, which caused that Charles brought French influence to the English royal court (The Oxford Companion to British History, 1997, 192).

At the beginning of 17th century, English choir music experienced a huge development of *hymns* and *anthems*. The difference between these two is that *hymn* is a prayer and can be devoted to some of saints (such as Britten's *Hymn to St. Cecilia*), *anthem* has lyrics of moral or religious character, it is English and chosen by the composer from the *Holy Bible* or the *Prayer Book*. Later this term started to be used also for national anthems (Grove, 2001, vol. 1, 719).

1.5.1 Henry Purcell

The music era between roughly from 1600 to 1750 is called *Baroque*, a period which, considering arts, can be described as exaggerating, using rich ornaments, turning to the God (Grove, 2001, vol. 2, 751). There is one outstanding name of English Baroque music and of English music as a whole and that is Henry Purcell (1659-1695).

Purcell comes from English family of musicians and the literature mentions also his father Henry Purcell (d 1664) and brother Thomas Purcell (d 1682) but none of them reached such a success as Henry Purcell did (Grove, 2001, vol. 20, 604).

When Purcell was young, he was a chorister in the Chapel Royal. Later, in 1677 he became the composer for violins at court. His early compositions are also for organ, editions of older *anthems* or secular songs. At that time he worked at Westminster Abbey as an organist. For his whole life he served at the royal court as a composer: for Charles II, James II, and Mary II

and William II. He was composing until his last breath. In 1695 he died and was buried in Westminster Abbey near the organ (Grove, 2001, vol. 20, 604-605).

Purcell's work consists of a wide range of compositions including both vocal and instrumental, secular as well as church music. His early work is highly influenced by Italian style. Concerning his sacred work he wrote for example service choral music, *anthems* for full choir and organ; *anthems* for solo voices, choir and organ; and *symphony anthems* which were for solo voices, choir, strings and *continuo*⁸. Symphony anthems were composed exclusively for the Chapel Royal. One of his best compositions is the anthem *Rejoice in the Lord Alway* (1683-4) which is also called the "Bell Anthem" thanks to the bass line (also called ground bass) whose sound is descending in the same way as the famous sound of Westminster Abbey's bells. He also wrote anthems for coronations of King James II, later for King William II and his wife Mary II. He also composed the *Funeral March for Queen Mary* who died in 1694 (Grove, 2001, vol. 20, 614).

Purcell is also author of one of the first purely English operas. His nowadays famous opera *Dido and Aeneas* was probably initially meant to be a *masque*⁹ and its first public performance was in 1689. It was maybe the first English opera which was all-sung, the rest usually had parts which were spoken. From this opera comes the famous aria "Dido's Lament". His other famous operas are *The Fairy Queen*, an adaptation of Shakespeare's *A Midsummer Night's Dream*; and the opera *King Arthur*. In all his operas he fully uses choirs, not only arias and recitatives such as in Italian operas (Grove, 2001, vol. 20, 614). He also came up with the idea of using two choruses echoing each other to emphasize dynamics and the drama and tension of the music (Hurworth, 2011).

Although Purcell died more than three hundred years ago, his work was and still is a great inspiration for other composers and is often reminded at the concerts not only in Britain. But despite his greatness, in the central Europe his name is not that known like other Baroque composers such as J. S. Bach, Handel or Vivaldi.

⁸ *Continuo*, also called *basso continuo* is an instrumental accompaniment using usually string instruments such as a violin, a cello or a harpsichord, sometimes can be used also organ or wind instruments such as bassoon (Grove, 2001, vol. 6, 345-6)

⁹ *Masque* is a type of entertainment which developed in England during the 16th century which includes poetry, music and performing of mythical or allegorical stories in masks. First it was meant to be performed only at the court, later its performances became public (Grove, 2001, vol. 16, 42).

1.5.2 George Frideric Handel

The proclaiming of Great Britain (henceforth GB) after unification of England and Scotland in 1707 (The Oxford Companion to British History, 1997, 432) led to the feeling of strong united society, however, the death of Queen Anne in 1714, the last Stuart on English throne can be taken as the end of the English Golden Age. The GB was without monarch and also without some outstanding composers. The new king, Georg Ludwig of Hanover, the closest relative to the Stuarts came to Britain from Germany and so did his later court composer who left remarkable influence on English music – Georg Friederich Händel who managed to sort of fill the gap left after Purcell's death (Hurworth, 2011).

Handel was born in Germany in 1685 and died 1759 in London. There were no musicians in his family so as a young boy he travelled to Italy to receive musical education and to learn about new styles in Italian opera. He started composing very early and when he was fifteen years old, he had already composed his first operas (The Biography Channel, 2013).

In 1710 he travelled to London where the Italian opera had been introduced just a few years earlier and English audience was longing for the exact interpretation of Italian operas by Italian singers, especially the *castratos*¹⁰ (Grove, 2001, vol.10, 750). There was a lack of properly trained English opera singers so that Handel decided to invite Italian singers to Britain to perform and also to teach and later, in 1719, he helped to establish a school which later became The Royal Academy of Music. Although his origin was German, he received British citizenship in 1727 and his name was modified to George Frideric Handel. At the same year he got a commission to compose an anthem for the coronation of the King James II (Grove, 2001, vol. 10, 751).

During that time, English audience started to be dissatisfied that they did not understand Italian operas and demanded either English librettos or original English operas. Producing operas was (and still is) financially demanding and the last straw was that there was also a struggle between two divas who were fierce rivals and they ended up fighting right on the stage in front of the royal family (Trojan, 2001, 68). Handel was bitterly disappointed by this atmosphere and decided to break away from the Royal Academy of Music. Later, he founded the New Royal Academy of Music (Hurworth, 2011).

As Hurworth (2011) mentions, after his withdrawal from opera world, he turned to church music. But as opera was very close to him, by that time he composed about 50 operas, he tried to combine it and came up with the *oratorio*. That was the beginning of era of great English

¹⁰ *Castratos* were male singers with a high voice (almost a soprano) who were castrated in their young age to avoid a change of voice during the puberty. They usually sung the best roles in operas or oratorios and were celebrities of music world. Roles for castratos can be found mostly in Italian and French Baroque operas, later during the classicism their fame declined. The last castrato, Alessandro Moreschi, died in 1922 and is the only castrato in the Word of whom there exists a recording (Grove, 2001, vol. 5, 267-8).

oratorios which are very popular until recent days. *Oratorio* is simply “*opera without theatre*” (Pahlen, 1990, 9). The main difference is that the lyrics of *oratorios* are religious, mostly taken from the *Holy Bible* or a prayer book. Mostly they are performed in churches or cathedrals but can be performed in concert halls, too. It can consist of full choir, solos, chamber choir or boys’ choir, accompanied by continuo (see note 7), organ, chamber orchestra or full orchestra and various combinations according to author’s taste (Pahlen, 1990, p. 9-10).

Hurworth (2011) claims that Handel’s *oratorios* were a huge success, English public loved them from the beginning. He first used Italian lyrics, than translated Italian to English and later started to write English librettos, sometimes combined with Latin words such as Alleluia, Gloria in Excelsis Deo and other exclamations from prayers. Handel continued to compose *oratorios* for the rest of his life.

In 1752 he went completely blind but he still continued writing or performing music. He died in 1759 in his house at 25 Brook Street, in the Mayfair district of London at the age of 74 (Grove, 2001, vol. 10, 753).

His work, either instrumental, vocal, operas or *oratorios*, stays remarkable. Hurworth (2011) believes that Handel followed Purcell’s footsteps. He composed for the Church, for the theatre as well as for the royalty. Pečman (1985) presents a catalogue of Handel’s work. According to this list, his oldest opera *Almira* was composed in 1704, when Handel was only 19 years old. After he moved to London, in 1711 his famous opera *Rinaldo* was premiered. Considering instrumental pieces, the most popular stay the *Water Music* from 1717 and *Music for Royal Fireworks* composed in 1749, both were the commission for the royal family (Grove, 2001, vol. 10, 752).

As was already introduced, Handel’s greatest contribution to the choral tradition is his *oratorios* and also *anthems*. The advantage of *oratorio* over opera is that it does not require professional musicians and it can be performed by amateur or semi-professional choirs or orchestras which helped it to become more popular among lower social classes than the nobility only (Pahlen, 1990, p. 134). This led to the beginning of establishing many choral societies and also festivals of choral singing which will be described in the chapter No. 3. Handel managed to compose about 30 *oratorios* (some of them are different versions of preceding ones) (Pečman, 1985, 329-331). The best known are *Israel in Egypt* (1738), *Samson* (1741) and, of course, *Messiah* (1741). The choral parts in the *Messiah* are well known all over the world and often performed by different kind of choirs. It also became an inseparable part of some of festivals of church music (Hurworth, 2011).

Handel also greatly contributed to the field of English anthems by his *Zadok the Priest*, the coronation anthem for the King George II in 1727 (Grove, 2001, vol. 10, 751). This anthem

was used during the coronations of all following monarchs, always sung by the Westminster Abbey Choir (Hurworth, 2011).

There needs to be mentioned a piece which was composed concurrently with Handel's last operas and that is the *Beggars' opera* (1728). The music is composed by John Christopher Pepush (who came to England from Germany) and the libretto by English dramatist John Gay (Smolka, 2001, 236). The form of this opera is so called *ballad-opera*. Although called "ballad", this kind of opera is not a sad ballad at all, it is a kind of comic or satire opera where are used also spoken dialogues and the songs are set to popular, traditional or folk tunes (Grove, 2001, vol. 2, 555). The Beggars' opera is a satire of the complexity of Italian operas but also of the current English society. It parodies also Handel's and other Baroque author's tunes (Purcell, Lully) (Harman & Mellers, 1988, 479). This opera was popular especially with middle or lower classes of society. The lyrics are English thus understandable, moreover, Harman & Mellers (1988, 479) point out that "*the story was up-to-date and down-to-earth*". Hurworth (2011) believes that the impact of this piece on British music culture was great in that way that ordinary people started joining choral societies to come to know choral pieces, operas and oratorios closer.

During the era of Handel there were, of course, other composers who, unfortunately, did not reach such success as Handel did but definitely deserve to be recognised. One of them is Thomas Arne (1710 – 1778). Being a true Baroque composer, he composed a number of operas of Italian type (Grove, 2001, vol. 2, 41). Considering the British choral tradition which started to be on the rise during Baroque, there must be mentioned that Arne is the author of the music for the song *Rule, Britannia!* which became an unofficial British national anthem (*Britania Internet Magazine*, 1997). It is the last aria with chorus of Arne's opera *Alfred* (1753) which is about the naval strength of Britain. It was composed for the Prince Frederick who was the heir of English throne but unfortunately died sooner than his father King George II (Hurworth, 2011). The refrain of this song is: "*Rule, Britannia! Britannia, rule the waves; Britons never shall be slaves.*" (Releaselyrics, N.D.). The lyrics were written by the poet James Thomson and it reflected the national pride and also celebrates the fact that the British Isles were not invaded since the Norman invasion in 1066 (Hurworth, 2011). *Britannia* is a woman, sort of goddess or the patron of Britain, the symbol of the empire. She is always depicted with a helmet, holding a shield (*Britania Internet Magazine*, 1997). This song is sung annually at the Last Night of the Proms.

1.6 Classicism and 19th century

During the era of early Classicism, which is an artistic movement following after Baroque, Britain was a country for foreign composers to introduce their pieces and many of them dedicated their pieces to London while composing there, for example Christoph Willibald Gluck, a German composer and a reformer of late baroque opera. During his stay in England in 1746 he composed two operas for London (Heartz, 1995, 146). Another was Johann Christian Bach, the eleventh son of Johann Sebastian Bach, who spent the second half of his life in the London and also died there in 1782 (Hurworth, 2011). London was also visited by the Mozart family when W. A. Mozart was still a young boy touring around Europe performing with his sister Nannerl (Heartz, 1995, 497).

The most significant composer influencing British Classicism was Joseph Haydn (1732 – 1809) who followed the steps of Handel. He was invited to London by J. P. Salomon. Haydn's work was more instrumental than vocal, for London he composed twelve symphonies but the tradition of English *oratorios* inspired him to compose two *oratorios*: *Die Schöpfung* (*The Creation*, 1789) and *Die Jahreszeiten* (*The Seasons*, 1801) (Smolka, 2001, 347). Later London served for premieres of works of Romantic composers such as Beethoven and his symphonies or *oratorios* by Mendelsohn – Bartholdy (*Elijah*) or Czech composer Antonín Dvořák and his *Stabat Mater* (Hurworth, 2011).

Classicism in Britain is a period without any significant composer concentrated on choral work until the period of Edward Elgar (1857-1934). Machlis (1980) states that Elgar is the first important British composer since the death of Purcel and his work is full of his love towards England, its countryside and Elgar's nationalism. He was a violinist and played in orchestras, he also performed while A. Dvořák was a conductor. He was born and spent his life around or in Worcester which gave him the opportunity to participate for several times at the Three Choirs Festival (which is closely described in chapter No. 4). His work is mostly orchestral, popular is his "graduation march" *Pomp and Circumstances* or his *Enigma Variations* (1899). Being strongly aware of the British choral tradition, Elgar supported this thought with his oratorios of which the masterpiece is *The Dream of Gerontius* (1900) (Machlis, 1980, 57). Although the British choral tradition is mostly strongly connected with the Anglican Church, Elgar was a Roman Catholic. The archbishop of Worcester objected to the performance of this piece at the Three Choir Festival in 1902, he allowed it only after the modification of the lyrics (Johnson, 2014).

The generation following Elgar was concerned mostly with the Folksong Revival. Members of this group were Gustav Holst, Ralph Vaughan Williams, Percy Grainger and Cecil Sharp. Holst (1874-1934) and Vaughan Williams (1872-1958) were mostly classical-music

composers, on the contrary Sharp (1859-1924) and Grainger (1882-1961) were collectors and editors of folk tunes and songs (Sykes, 1993). Nevertheless, both Holst and Vaughan Williams were highly inspired by this revival and often used modified folk-tunes in their compositions (Hurworth, 2011). Vaughan Williams also supported the Englishness of his music by writing variations or fantasias on Tallis' or Purcell's theme, his choral work consists mostly of modifications of folk tunes but also several motets, carols or hymns (Grove, 2001, vol. 26, 359).

1.7 20th century

While the generation of Holst and Vaughan Williams was dealing mainly with the Folksong Revival, at the beginning of the 20th century there was a trio of young talented composers who returned to writing operas. Those were William Walton (1902-1983), Michael Tippett (1905-1998) and the most important name of 20th century British music: Benjamin Britten (1913-1976) (Hurworth, 2011).

Trojan (2001) points out, that Tippett also followed the tradition of Contenance angloise, moreover, he purely turned his attention to the old English music and he uses Elizabethan madrigals in his operas, variations on Purcell's themes and as for the instrumentation, he experiments with harpsichord which was vastly used in Renaissance music.

Walton's work also includes traditional English *oratorios* such as the *Belshazzar's Feast* (1931) which was commissioned for the Leeds Festival (Hurworth, 2011). It is a huge choral piece for baritone solo, SATB choir and orchestra. Hurworth (2011) claims that its style is adapted to the requirements of the 20th century and the melodies are inspired not by the folk tunes such as in Vaughan Williams' work but rather influenced by jazz or popular music.

2 BENJAMIN BRITTEN

Benjamin Britten is undoubtedly one of the greatest British composers. His name should be what people imagine when they think of a British music or British culture. In his biography, Carpenter (1992, 3) quotes Britten's childhood friend: "*Quite often we would talk about the three B's... Bach, Beethoven, Brahms, and the fourth B was Britten*". His work consists of pieces which are popular not only in Britain but all over the world, especially his choral work. He was also a recognised conductor.

2.1 Britten's life

Edward Benjamin Britten was born 22nd November 1913 in Lowestoft, Suffolk. By coincidence, it is the same day as St. Cecilia's day, patron saint of music. Lowestoft was a former Victorian seaside resort on the eastern coast (Carpenter, 1992, 3). Benjamin was the fourth and youngest child, he had two older sisters, Elisabeth and Barbara, and one brother, Robert.

Since Benjamin was a child, he was very talented and had a positive attitude towards music. Barnett (N.D.) mentions that Britten's brother had to fight with small Benjamin to even get to the family piano. His first composing attempts can be dated since approximately 1918 when he was five years old. At the age of seven, his mother signed him up for piano lessons at Southolme. His first music teacher, Miss Ethel Astle, soon recognised his talent. After some time, he already accompanied his mother singing and sometimes played duets with the organist in church which the family attended every Sunday (Carpenter, 1992, 5).

When Benjamin was eight, he started studying at South Lodge Preparatory School. The South Lodge Preparatory School had no music teachers and young Britten was still taking lessons with Miss Astles. Carpenter (1992) claims that another great influence on his musical education was his uncle Willie from Ipswich who for his ninth birthday gave him *A Dictionary of Musical Terms* (1889) by Sir John Stainer and W. A. Barret. Since then he started to use Italian terminology and also became familiar with other musical terms and principles such as *canon*, *counterpoint*, *fugue*, *ground bass*, and many others. Benjamin started composing short pieces, mostly songs or compositions for piano.

The year 1924 can be called one of the milestones of Britten's life. In October he attended the Norwich Triennial Festival where he heard for the first time a suite by Frank Bridge *The Sea*, conducted by Bridge himself. Britten was fascinated by his music (Barnett, N.D.).

Carpenter (1992) states that the next year, Britten's last year at South Lodge, Bridge took part at the Norwich Triennial Festival again and conducted his piece *Enter Spring*. After this performance Britten met Bridge personally.

Frank Bridge was born in 1879. As a child he learned to play the violin early on and as a young boy played in an orchestra his father conducted (Kaufmann, 2007). He studied the violin, the piano and later also composition at the Royal College of Music (henceforth RCM). He was known for his need of perfection and later, when he also became a conductor, he was not very popular amongst musicians in the orchestra as he was always giving hints that he is not content with their performance but was not specific about it (Carpenter, 1992, 14). Unlike Britten, who was successful for his entire life, Bridge struggled with declining quality of his pieces in his middle age.

Britten was Bridge's only student at that time and was supported with care on his way to further development. In Britten's greatest opera *Peter Grimes* and also in many other compositions we can observe influence of Bridge's work or variations on Bridge's themes (Barnett, N.D.).

When Britten was in his last semester at Gresham's School, in 1930, the RCM was holding its annual composition scholarship examination. At the last minute, Britten submitted his *Wealden Trio*, composition *The Birds* and few other instrumental pieces. The examiners were John Ireland, Ralph Vaughan Williams and S. P. Waddington who was a teacher of harmony and counterpoint. Despite Britten's low hope he was awarded the scholarship (Carpenter, 1992, 32-33).

At first, Britten was quite disappointed with the quality of the school and describes the attitude of the students as "*amateurish and folksy*" (Carpenter, 1992, 35). He was also often dissatisfied with other students not being able to properly perform his pieces. His piano teacher Arthur Benjamin helped him to improve his skills and became a piano virtuoso.

Arthur Benjamin's influence was recognisable later Britten's style and incredible skills but only seldom did Britten perform as a soloist, mostly was an accompanist and was known as one of the best (Evans 1989, 8).

During his studies at the RCM he composed a number of chamber pieces and won several awards and scholarships (Carpenter, 1992, 36). His works were often performed by RCM students at school concerts, however, the first public performance of his work took place in 1933. Iris Lemare decided to conduct Britten's *Sinfonietta* on 31st January at the Ballet Club. After this, Britten was noticed by the BBC and his work started to be broadcasted.

During the thirties, Britten's works started to be presented all over Europe: in 1934 in Florence, in 1936 in Barcelona and his variations on Bridge's themes were huge successes in

1937 at the Salzburg festival. At this time, Britten travelled across Europe, spent some time in Vienna but soon came back to his beloved England (Carpenter, 1992, 40).

After finishing his studies in 1935, Britten started working for the General Post Office (henceforth GPO) Film Unit which was a politically progressive group producing documentary films (Machlis, 1980, 474). Machlis (1980) also states that Britten commented that this company's financial situation was not satisfying and he had to compose scores not for large orchestras but only for six or seven instruments. On the other hand, this experience gave him the opportunity to meet with a group of artists and intellectuals. The greatest influence on Britten had the poet Wystan Hugh Auden whose poems Britten later used as lyrics for some of his songs. At the GPO Film Unit Britten also met Montagu Slater who is the librettist of *Peter Grimes*, Britten's most significant opera (Grove, 2001, vol. 4, 366). In 1937 he met for the first time Peter Pears, a tenor with whom he collaborated for the rest of his life not only as co-worker but also as a life companion.

In the late 30's, Europe was rumbling not only with jazz but also with the rise of Nazi in Germany. Although the general tendency in Britain was to participate in the World War II (henceforth WW2) which was supposed to be a sort of Crusade to defend weaker nations (Morgan, 2008, 485), Britten's attitude was not so optimistic, he was a pacifist (Carpenter, 1992, 45).

That was one of the reasons why Britten decided to emigrate to the USA in April 1939. There were many other reasons like departure of his friend Auden, trying to escape from homophobic attitudes in the UK. Britten left Britain together with Pears and they lived together in New York (Grove, 2001, vol. 4, 368-369). Britten claims in his letters, that his "*recollection of that time was of complete incapacity to work; my only achievements being a few Folk-song arrangements and some realisations of Henry Purcell*" (Grove, 2001, vol. 4, 369). During his time in the USA, he travelled with Peter Pears, performing some of his pieces, including *Les Illuminations* and the *Michelangelo Sonnets*, both cycles of songs composed for Pears (Evans, 1989, 9)

Britten was not content living in the USA. While visiting his acquaintance pianist in California he found an article by E. M. Forster in a British magazine with an opening line: "*To think of Crabbe is to think of England*" (Machlis, 1980, 474). Crabbe, the poet who lived at the turn of 18th and 19th century, was native of Aldeburgh, a town in Suffolk not far from Britten's native Lowestoft (Morrison, 2013). Thinking about his beloved Suffolk made Britten homesick and he came to his final decision to come back to England.

After spending three years in the USA, in March 1942 Britten and Pears boarded at New York to return to England as a part of the Atlantic convoy. During this travel, Britten composed

one of his most famous pieces *A Ceremony of Carols* and also *The Hymn to Saint Cecilia*. After he arrived to England, he had to appear before the Tribunal for the Registration of Conscientious Objectors. Fortunately, the chairman of the appeals was Peter Floud, the father of his friend from Gresham School. Otherwise Britten would probably be imprisoned for his pacifism as the composer Michael Tippett was (McMahon, 2009, 181).

Later Britten continued his work with British folk-songs arrangements and his further compositions inspired by Henry Purcell's work. Both these aspects remained an important part of his later work (Evans, 1989, 10).

Afterwards Britten finished his outstanding opera *Peter Grimes*. There is an interesting story behind the origin of this piece. First idea for this opera came to Britten's mind in the U.S. where he also met Bostonian conductor Koussevitsky. He asked Britten about his next work, Britten told him about the idea for the opera but that he could not afford it (the realisations of operas have always been very expensive). Koussevitsky answered "*All right, I'll commission it*" (Barnett, cit 2014-03-14). The premiere of this piece was in London in 1946 and the following year Britten introduced another of his remarkable pieces, opera *The Rape of Lucretia* (Evans, 1989, 10).

In 1947 Pears suggested an idea to Britten for their own musical festival – the Aldeburgh festival¹¹ – and one year later, with the help of the English Opera Group, there was the very first season of this festival which is held annually up until nowadays (Aldeburgh music, 2013).

The 40's and 50's were a really prolific period of Britten's life, he reached a huge success in the musical world as a composer, interpret and also as a conductor when he was not even thirty years old. During the 50's he was travelling and touring all over the world including Oceania and Japan, performing his pieces or conducting pieces by masters such as Mozart, Purcell or Percy Grainger, the English Folk-revival composer (Carpenter, 1992, 425-427).

At the beginning of 60's, Britten made important acquaintance with Rostropovich and Shostakovich. In the publication *Tribute to Benjamin Britten on his Fiftieth Birthday* (1963) Mstislav Rostropovich recalls his first meeting with Britten which was at the Royal Festival Hall in 1960 where Rostropovich played the cello in the orchestra. Britten was in the audience in the box with Shostakovich. Rostropovich remembers Britten seemed very modest and "*not spoiled by his status*" (Rostropovich, 1963, 15). Later Britten composed on Rostropovich's demand a *Cello Sonata* and in 1963 he composed a *Cello Symphony* which was premiered in 1964 in Moscow (Barnett, N.D.).

In that period a new idea came to Britten's mind. In 1961 the Coventry Cathedral announced a commission for a major work to be presented at the reopening of the reconstructed

¹¹ See chapter No. 4

cathedral which was destroyed by air-raids during the WW2. A year later the cathedral witnessed a world premiere of Britten's masterpiece *War Requiem* (CBSO, 2014).

During the late 60's and early 70's Britten absolved number of tours with the English Opera Group performing not only his works. In 1967 together with Pears they opened a concert hall designated for the Aldeburgh festival, the Maltings at Snape (also called Snape Maltings) (Evans, 1989, 12).

In the last years of Britten's life, he suffered from a heart disease. He moved to the house at Horham with Peter Pears and a nurse. Despite his health condition he kept composing and performing. In June 1976, during the Aldeburgh festival, Britten was awarded a life peerage by the Queen Elisabeth II and became Baron Britten of Aldeburgh (Carpenter, 1992, 503). During the November, his heart condition turned worse. He died peacefully in the arms of Peter Pears on 4th December 1976 (Grove, 2001, vol. 4, 387).

Last year (2013) was the year when the whole musical world celebrated Britten's centenary. Britten became the fourth most-performed composer in the world right behind Mozart, Beethoven and J.S. Bach and, of course, the most performed in Britain (Britten 100, 2013). Those celebrations included concerts in Royal Albert Hall in London and also a series of concerts at Snape Maltings Hall in Aldeburgh. The main performer of his choral pieces was the BBC Chorus (BBC, 2014a).

2.2 Britten's work

Benjamin Britten is the author of a wide range of compositions but he mostly concentrated on vocal works, he liked to examine the possibilities of the human voice. He was not as interested in composing sonatas and symphonies as his contemporaries, he preferred the suite, the song cycle and the opera (Machlis, 1980, 476). Although his work has its own characteristic features, in many cases he was at least inspired by some of his idols.

There occurs a strong influence of his teacher Frank Bridge in his early works. Britten was astonished by Bridge's suite *The Sea* and later composed the *Variation on a Theme of Frank Bridge* – (Op. 10, 1937) (Grove, 2001, vol. 4, 391). Britten also felt that his music should be somehow connected with the historical development of British music and in his work he tried to continue within the idea of Contenance Angloise. Machlis (1980) claims that Britten did what his predecessors had done and that is to take some continental idea and adjust it according the English taste. But this was not just Britten's intuition, he was highly aware of his rich British heritage and proudly followed steps of the Elizabethan madrigalists, renaissance church composers and also of Henry Purcell (Machlis, 1980, 477).

But even deeper in the history did Britten reach for the inspiration. The second part of his *Ceremony of Carols* (Op. 28, 1942) "Wolcum Yole!" is clearly a borrowed idea of oscillating triads as in the *Summer Canon* (see p. 9-10) (Taruskin, 2005a, 389). Together with the fact that the whole *Ceremony of Carols* is composed for choir and a harp, its character can be considered a pure sound of England.

In Britten's later pieces, he was also inspired by authors who were closer to his time such as Gustav Holst and his suite *The Planets* or French composer Maurice Ravel (Carpenter, 1992, 15).

But perhaps the greatest aspect which influenced his musical output is the countryside of Suffolk where he was born, spent the most of his life and where he also died (Duchen, 2007). Moreover, this love for the Suffolk was enhanced by the work of Suffolk classicist poet George Crabbe (1754-1832) (Morrison, 2013). Crabbe's poetry was also one of the reasons for Britten's return to the UK in wartime (Machlis, 1980, 476). But it was not only Crabbe's poetry which inspired Britten. There were also other poets influencing his work such as English poet and intellectual W. H. Auden who met Britten while working for the GPO, or French decadent poet Arthur Rimbaud (Grove, 2001, vol. 4, 367).

2.2.1 Instrumental work

As was mentioned above, Britten was mainly concentrated on vocal music, quite often he composed pieces for soloists and orchestra or high voices and orchestra. Nevertheless, his list of instrumental works is also impressive. One of his earliest pieces is his *Simple Symphony* for string orchestra or a quartet (Op. 4, 1934) (Barnett, N.D.) which is well known and often performed by British school orchestras. During Britten's time working for the GPO, beside plenty of film music, with Auden they together made an orchestral song cycle called *Our Hunting Fathers* (Op. 8, for high voices and orchestra, 1936) which was telling a story of the relationship between humans and animals, criticizing fox-hunting and it served also as a parable of the worsening political situation abroad (Grove, 2001, vol. 4, 367). From his later works it is worth mentioning his concerts for piano and orchestra, *Cello Symphony* (Op. 68, 1963) or *Suite on English Folk Tunes "A Time There Was"* for chamber orchestra, (Op. 90, 1974) (Evans, 1989, 338). Britten also wanted to introduce British classical music to young audience and composed *The Young Person's Guide to the Orchestra* (1945) which has sort of educational role. In this piece Britten uses famous variation on Purcell's theme (Evans, 1989, 235).

2.2.2 Vocal work

Britten's vocal work is according to Machlis (1980) much more significant than his instrumental although some musicologists may dispute this. Trojan (2001) claims that at the turn of 19th and 20th centuries English composers were orientated mainly on symphonic or chamber music, Britten and his generation (Walton, Tippett) managed to contribute to the music world with new English modern grand operas which celebrated world-wide success. But Britten's favourite genres were also song cycles, hymns and choral compositions.

As for his operas there are thirteen of them. Britten's operas do not in any way resemble contemporary impressionistic operas, according to Trojan (2001) he had a gift for creating his characteristic simple melodic music inspired by English Renaissance and Baroque.

Britten's most successful opera *Peter Grimes* was premiered in London in 1945. It was only his second opera. Its libretto is written according to a long-verse narrative *The Borough* by G. Crabbe. Trojan (2001) points to the fact that Britten used an old form of variation called *passacaglia*¹² in this opera which was used mainly during Baroque. Britten also promotes the legacy of British renaissance music, he uses a variation on English madrigals in his opera *The Rape of Lucretia* (1946) (Evans, 1989, 137). Britten also composed an opera *Gloriana* for the

¹² *Passacaglia* – also called chaconne, a type of variation of discant voices over the grand bass, discant voices are changed, the grand bass stays the same (Grove, 2001, vol. 5, 410)

celebration of the coronation of Queen Elisabeth II in 1952 which was premiered in the presence of the Queen (Taruskin, 2005b, 224).

Britten's most remarkable connection with the tradition of old English operas is his new version of *The Beggars' Opera* (1948) originally made by Pepush and Gay in 1728 which was very popular with the English society at that time (Trojan, 2001, 87). Thanks to the fact that Britten worked with the original score with missing bass lines by Pepush, he managed to make the harmony modern while preserving the original nature of the piece. After returning to the UK during the war, Britten felt a strong connection with the British history and traditional music and this was a great way how to show his intent to continue (Grove, 2001, vol. 4, 373)

Beside his operas and song cycles, Britten is also the author of a great number of choral works. Spicer (2011) claims that Britten was oriented to working with not only professional opera or cathedral choirs but he wanted his music to be manageable also for ordinary choirs and unlike many other composers, his work also includes compositions or operas for children choirs (Spicer, 2001). He started with a set of class songs *Friday Afternoons* (Op. 7, 1933-1935) which are dedicated to Britten's brother who was a schoolmaster. Britten also introduced a project called *Let's Make an Opera* (1949) which consists of a play showing the rehearsal and the other part is the actual opera called *The Little Sweep*. The roles are both for children and adult singers, there is a children's choir and four songs are supposed to be sung by the audience, rehearsed during the first part of the performance (Grove, 2001, vol. 4, 374). Other operas for children include i.e. *Noye's Fludde* (Op. 59, 1957) and *Children's Crusade* (Op. 82, 1969) (Britten-Pears Foundation, 2014a).

Concerning his pieces for large scale choirs there is a need to mention his *Spring Symphony* (Op. 44, 1949) which is for SAT soloists, chorus, boys' choir and orchestra (Evans, 1989, 419).

One of his most remarkable and also most famous pieces is *War Requiem* (Op. 66, 1961) which was composed to be presented during the reconsecration of the Coventry cathedral. This piece is for STB solos, chamber orchestra, chorus and full orchestra, boys' choir and organ (Evans, 1989, 567). The word *requiem* is a Latin term for Mass for the dead, thus Britten wanted to "bury the war". The whole piece is a combination of Latin mass and of poems written by Wilfrid Owen, a poet who was killed at the end of the WW1 in 1918 (Machlis, 1980, 478-479). Machlis (1989) explains that the Latin parts of the requiem are sung by full a choir with soprano solo, accompanied by the orchestra which represent the strength of religious faith, Owen's poems are sung by tenor and bass solos, two soldiers who talk about their fears and about the terror of war. The boys' choir with organ is sort of meditating about the importance of spirituality.

2.2.3 A Ceremony of Carols

A Ceremony of Carols (Op. 28, 1942) is the most known and the most often performed piece by Britten among choirs. Almost every choir has sung at least its first part. As was already mentioned, this work was composed during Britten's travel across the Atlantic Ocean to get back to the UK in 1942.

This Christmas cycle is originally composed for treble voices (boys' or female high voices) and a harp but there is also an arranged version for SATB by Julius Harrison (Spicer, 2011). Texts are Latin or English. It has 11 parts: Procession; Wolcum Yole!; There is No Rose; That yongē child, Balulalow; As dew in April; This little Babe; Interlude; In Freezing Winter Night; Spring Carol; Deo Gracias; and Recession (Britten-Pears Foundation, 2014a).

Some of the parts are accompanied by harp and some of them are *a capella* (without any instrumental accompaniment). The texts are based on lyrical Middle English poems by twelve English poets and tell a Christmas story or depict the nativity scene (Machlis, 1989, 478). Britten successfully caught the atmosphere of the lyrics in the music. The opening "Procession" with its Latin lyrics brings the feeling of spirituality. He intentionally used the combination of treble voices and a harp as a simple accompaniment which together evoke the mood of cold days during the Christmas period (Good Morning Britten, 2013). Kilfedder (2002) states that "*When Britten wants you to feel cold, you feel freezing. When he wants you to feel enchanted, you do*".

Kilfedder (2002) also describes Britten's various inspirations which can be found in the *Ceremony of Carols*, for example Gregorian chant in the "Procession", Balinese percussions with which Britten became familiar during his travel across the USA or English medieval themes such as the *Summer Cannon*.

Although there is a version for SATB choir, this piece sounds much better in its original version. Some authors (Machlis, Kilfedder) argue that Britten had a special sense for working with children and children choirs, the Good Morning Britten site (2013) refers to Allen's *The Cambridge Companion to Britten* where he states that the nature of this Britten's work is balancing between beauty and temptation and sometimes even nostalgia for his childhood.

It is obvious that Britten intentionally followed the tradition of British composers and the choral tradition, his work is well known and popular amongst choirs all over the world and it is Britten's name what people imagine in connection with British choral music.

3 CHOIRS AND CHORAL SOCIETIES

This chapter will deal with the organizations which are occupied with the choral tradition. Those organisations – choirs, choral societies – are an inseparable part of British culture. First and maybe the most important is the Church of England. According to Grove (2001, vol. 1, 661) Anglican church music consists mainly of choral pieces which are sometimes accompanied by organ. In almost every Anglican cathedral there is a choir which participates at every service, singing anthems, hymns and psalms. Choral societies also organize concerts to perform popular choral pieces by favourite authors such as Purcell, Handel, Britten, Vaughan Williams and others (Hurworth, 2011). The society which gained a world-wide popularity is the Huddersfield Choral Society which was founded in 1836 and has around 300 choristers (Huddersfield Choral Society, 2014).

Probably the most prestigious of cathedral choirs is Westminster Abbey Choir. The Westminster Abbey cathedral was founded in 960 and since then it has kept a group of singers which later developed into a choir. The choir of Westminster Abbey consists of thirty boys and twelve professional adult singers. The boys attend Westminster Abbey Choir School. This choir performs not only during the services but is also honoured to perform during occasions such as royal weddings, royal funerals or the coronation of the new monarch. Of course, the choir also participates in a number of concerts and festivals all over the world (Westminster Abbey, 2014).

There needs to be mention of one historical aspect which helped to develop the skills of English singers and that is the establishment of the Royal Academy of Music in 1719 by George Frideric Handel (Pečman, 1985, 106). Concerning the historical background, not only cathedral choirs are centuries old. Craufurd (1956) writes about the contribution of The Madrigal Society which was founded in 1741. That was originally a group of workers who joined together to sing just for pleasure in someone's home or in a tavern. Later there were all kinds of groups concentrating their repertoire on one specific style or period, for example on work of J.S. Bach and his sons, renaissance polyphony, or English Folk Dance and Song Society founded by Ralph Vaughan Williams in 1898 (EFDSS, 2014).

Another important part is also Britten and Pears' English Opera Group which was established in 1947 mainly to perform Britten's and other British authors' operas and later also large-scale works such as pieces by Mozart or Puccini. It was closed down in 1980 (Britten-Pears Foundation, 2014b).

Britten's English Opera Group was an example of an association of professional singers but most of the choirs are amateur singers. The best known and most often presented choir of amateur singers is the BBC Symphony Chorus. It was founded in 1928 and since then performs

annually at The Proms, travels around the Britain performing and their performance can be often heard on BBC Radio 3 (BBC, 2014a).

Concerning contemporary interprets spreading the tradition of English choral singing a great example is The King's Singers. A group of six singers who sing without accompaniment and whose wide repertoire reaches from English *madrigals* or even older songs such as the *Summer Cannon* to commissions by contemporary authors. Their performance is lively and full of British wit as well as precise. They also arrange workshops for singers to pass on their rich experience (The King's Singers, 2014).

4 FESTIVALS AND EVENTS

Musical festivals are popular amongst a wide variety not only of musicians but mainly visitors. It is an opportunity how to experience live performance of new works by contemporary authors, often commissioned for the exact festival or, of course, some classic works which became evergreen. The UK is a huge country and it has a lot of various festivals or musical events, this chapter will briefly introduce only the biggest or most important ones concerning the choral tradition.

The first famous festival to mention is the *Festival of St Cecilia* which was inaugurated in 1698 in London has been held annually since then (Westrup, 1949, 8). The main attraction of this festival is the premiere of the anthem commissioned for this occasion performed by the choirs of St Paul's cathedral, Westminster Abbey and Westminster Cathedral. The composer of the first anthem for the first festival was Henry Purcell (HeplMusiciansUK, 2014).

Another popular festival is the *Three Choirs Festival* which was founded in 1715 and its tradition was only broken during the world wars. This non-competitive festival takes place in turn in the cathedrals of Worcester, Gloucester and Hereford (Grove, 2001, vol. 25, 431). Although this festival is almost three hundred years old, it keeps up with time and developed into a modern festival with no dress code and reasonable ticket prices in pursuit not to discourage music lovers from attending the festival (Three Choirs Festival, 2014). Boden (2007) mentions evergreens of this festival: for almost two hundred years Handel's *Messiah* was performed annually, now it is only occasionally, then it was Mendelssohn's *Elijah* and later of course works by successful British authors such as Elgar, Holst, Vaughan Williams, Walton and Britten.

Then, there is *Aldeburgh Festival* which was founded in 1948 by Benjamin Britten and Peter Pears. First, the festival took place in cathedrals and local halls, in 1967 Britten and Pears finally got the venue for their festival, The Maltings Hall at Snape. Unfortunately, in 1969 the building was partially demolished by a fire. Pears and Britten started to raise money at their

concerts for reconstruction of this hall and the very next year it was prepared for the new season (Evans, 1989, 13). But Britten did not want this festival to be only a presentation of experienced composers, he set the organisation *Aldeburgh music* for young talents and for artists of all ages and abilities to have a place to practice, perform and learn more (Aldeburgh music, 2013). During the celebration of Britten's centenary, the Aldeburgh and its venues became a centre for this memorial event.

Probably the most popular and well known social occasion is the season of promenade concerts a.k.a. the *Proms* which are held annually from July to early September. The first *Prom* took place in 1895 and was placed in the Queen's Hall in London. Unfortunately, the Queen's Hall was destroyed during WW2, since then the *Proms* take place at the Royal Albert Hall (Hurworth, 2011). The first idea of the *Proms* came from Robert Newman, the then manager of the Queen's Hall. His intent was to make classical music closer to the ordinary audience and to offer more popular programmes, to make it less formal and tickets more available for everyone to afford them. This is the main spirit of the *Proms* and has been kept until nowadays. Since 1930's the *Proms* are sponsored and broadcasted by the BBC, the BBC Symphony orchestra and the BBC Chorus are the main performers of the *Proms* (BBC: Proms, 2014).

The *Proms* have its special charm which attracts people from all over Britain and also continental Europe. Artists love to perform at the *Proms* thanks to the friendly and informal atmosphere. The main difference between the *Prom* and regular concerts is that the audience stands or walks. There is no dress code and also the artists like to wear something untraditional such as various costumes according to their performance's topic. The concerts consist of new pieces commissioned for the Proms, classical compositions by favourite composers but also for example famous film melodies (Harry Potter, Star Wars) (Hurworth, 2011).

The moment which is awaited during the whole season is the *Last Night of the Proms*. It is a special moment of the British choral tradition because this is the concert where eight thousand people in the hall and thousands of viewers of live broadcasting heartily sing together. There are two main compositions, or better songs, which cannot be left out. The first of them is *Jerusalem* by Charles H. H. Parry with lyrics by William Blake (see lyrics in figure No. 6) which is a song that children used to learn in the kindergarten. The second one is *Rule, Britannia!* from Thomas Arne's opera which was mentioned above. Both these songs are widely known and loved. This is the greatest evidence of the presence of deep tradition of the choral singing in the British culture.

CONCLUSION

The main intention of this thesis was to find out and try to describe what the British choral tradition is. It should be definitely described in more publications than it is nowadays. This tradition is almost a thousand years old and very popular in Britain, it is not only a part of education system which may be forgotten after graduating from the school. It is an important part of life for thousands of British people either being a member of choir or choral society or supporting their children in attending choirs.

Nevertheless, musicologists and choirmasters from the continental Europe are probably not very much aware of this great heritage which should be supported and preserved for next generations of musicians and choristers.

The first part of the work tried to find first signs of choral tradition in Britain and those are playful polyphonic anonymous pieces the *Summer Cannon* and the *Agincourt Carol*. Both of them are festive, celebrating either nature or a social event (in this case the victory). Choral singing became an inseparable part of the most ceremonial or festive events in England, connected mostly with the Church and since around the 14th century it was composers' intend to compose pieces for festive occasions (such as *anthems* for coronations of monarchs or *hymns* dedicated to Saints).

Later, choral singing became a part of people's life, secular music started to be vividly separated from church music. During Renaissance England experienced a boom of *madrigals* which were, however, highly influenced by the Italian style. Also operas which were brought to England were Italian and first attempts of English composers at the field of opera sounded Italian, too. Henry Purcell was one of the first authors who started to compose operas in more English manner. Purcell's follower George Frideric Handel brought another important feature to English choral music and that is *oratorio*. *Oratorios* often have English lyrics and can be performed even by amateur choir so that it plays an important role in supporting and spreading the choral tradition amongst English society.

After Handel during the 18th century there was a gap in the development of English music but it was a time for choral societies to establish or further develop. Composers of the 19th century were already highly aware of the choral tradition but it was also a time of a folk revival. It was the next generation of composers, Walton, Tippett and mainly Britten who paid attention to the choral tradition again.

Britten's contribution to the choral tradition and to British music in general is impressive. Not only is he the most successful author of operas after Purcell but his choral work is well-known all over the world. Besides the pieces for the professional choirs (such as the *War*

Requiem) he concentrated also on children's choirs (*A ceremony of Carols*). In 2013 Britten's legacy was spread all over the world thanks to the celebrations of his centenary.

The final chapters of this work deal with practical aspect of the tradition and talk about choirs, choral societies and festivals and musical events dealing with choral works. The emphasis is put on the *Westminster Abbey Choir* as the most prestigious choir in Britain and also on *The King's Singers*, a group which made English madrigals and folk tunes famous all over the world.

Concerning the events I would like to highlight the *Proms*, an annual series of concerts where, beside other pieces, are presented great choral works mainly by British composers which are loved by the audience. The *Last Night of the Proms* became a moment of the strongest connection with the ancient choral tradition as the whole nation heartily sings *Rule, Britannia!* That is one of proves that the British choral tradition is still continuing.

RÉSUMÉ

Práce se věnuje specifické oblasti britské vážné hudby a to tradici sborového zpěvu. Ačkoliv je tato tradice stará téměř tisíc let a stala se součástí britského kulturního života, v kontinentální Evropě o tomto tématu není silné povědomí. Práce se věnuje především sledování historického vývoje této tradice, poukazování na význačné skladatele a jejich díla, především kompozice pro sbory, ale také opery nebo oratoria, která mají v Británii taktéž významnou tradici. Práce se podrobněji věnuje Benjaminu Brittenovi jakožto jednomu z největších britských skladatelů vůbec, ale hlavně kvůli jeho přímému zaměření na sborovou tvorbu, ve které se často záměrně inspiroval tvorbou autorů předešlých hudebních slohů a období. V závěru práce zmiňuje nejvýznamnější britské sbory a spolky věnující se sborovému zpěvu a taktéž je uvedeno několik každoročních událostí nebo festivalů, které jsou buď přímo zaměřené na sborovou tvorbu, nebo kde jsou sbory nedílnou součástí festivalu.

BIBLIOGRAPHY

CALDWELL, John. *The Oxford History of English Music: From the Beginnings to c. 1715*. Oxford: Clarendon, 1991. ISBN 0-19-816129-8

CARPENTER, Humphrey. *Benjamin Britten: A Biography*. London: Faber & Faber, 1992. ISBN 0-571-14324-5

EVANS, P. *The Music of Benjamin Britten*. London: J. M. Dent & Sons Ltd, 1989. 574 s. ISBN 0-460-12607-5

HARMAN, A. & MELLERS, W. *Man and His Music: The Story of Musical Experience in the West*. London: Barrie & Jenkins, 1988. ISBN 0-7126-2001-X

HEARTZ, Daniel. *Haydn, Mozart and the Viennese School 1740-1780*. London: W. W. Norton and Company, 1995. ISBN 0-393-03712-6

HURWORTH, Greg. *Music in England: Material prepared by Dr. G. Hurworth for KMU MGB: Katedra Muzikologie, Filozofická Fakulta, Univerzita Palackého v Olomouci*. 2011. Materials for students of the course, not published.

MACHLIS, Joseph. *Introduction to Contemporary Music, Second Edition*. London: J. M. Dent, 1980. ISBN 0-460-04507-5

McMAHON, Brian. "Why did Benjamin Britten Return to Wartime England?" In: *Benjamin Britten: New perspectives on his life and work*. Edited by Lucy Walker. Woodbridge: The Boydell Press, 2009. ISBN 978-1-84383-516-5

MORGAN, Kenneth O. a kol. *Dějiny Británie*. Přel. I. Šmoldas, M. Korbelík, M. Kalina a J. Spurná, Praha: Nakl. Lidové Noviny, 2008, 2. Vyd, ISBN 978-80-7106-432-9

PAHLEN, Kurt a kol. *The world of the oratorio : oratorio, mass, requiem, Te Deum, Stabat mater and large cantatas*. United Kingdom : Scholar Press, 1990, ISBN: 0-85967-866-0

PEČMAN, Rudolf. *Georg Friedrich Händel*. Praha: Editio Supraphon, 1985

ROSTROPOVICH, Mstislav "Dear Ben..." In: *Tribute to Benjamin Britten on his Fiftieth Birthday*, edited by Anthony Gishford, London: Faber and Faber, 1963

SMOLKA, Jaroslav a kol. *Dějiny hudby*. Brno: TOGGA agency, 2001. ISBN 80-902912-0-1

TARUSKIN, R. *The Oxford History of Western Music*. Volume 1: The Earliest Notations to the Sixteenth Century. New York: Oxford University Press, Inc., 2005a. ISBN 0-19-522270-9

TARUSKIN, R. *The Oxford History of Western Music*. Volume 5: The Late Twentieth Century. New York: Oxford University Press, Inc., 2005b. ISBN 0-19-522274-1

GROVE, George. *The New Grove Dictionary of Music and Musicians – second edition*. Edited by Stanley Sadie, London: Macmillan Publishers Limited, 2001, vol. 1, 2, 4, 5, 6, 7, 10, 15, 20, 23, 25, 26, ISBN 0-333-60800-3

The Oxford Companion to British History. Edited by John Cannon. Oxford: OUP, 1997, ISBN 0-19-866176-2

TROJAN, Jan. *Dějiny opery*. Praha: Paseka, 2001. ISBN 80-7185-348-8

WESTRUP, J.A. *British Music*. London: Longmans, Green and Co, 1949

Online sources

Aldeburgh music, History. *Aldeburgh music* [online] 2013, [cit 2014-03-26] Available from: http://www.aldeburgh.co.uk/about_us/history

BARNETT, Rob. Benjamin Britten. *Biographical outline by Rob Barnett* [online] N.D. [cit 2014-03-15] Available from: <http://www.musicweb-international.com/britten/index.htm#intro>

BBC, BBC Symphony Chorus. *BBC* [online] 2014a, [cit 2014-04-02] Available from: <http://www.bbc.co.uk/programmes/p00dlqzk/profiles/chorus>

BBC, Proms: History. *BBC* [online] 2014b [cit 2014-04-03] Available from: <http://www.bbc.co.uk/proms/features/history>

BODEN, Anthony. History of Three Choirs Festival. *Three Choirs Festival* [online] 2007 [cit 2014-04-03] Available from: <http://3choirs.org/about/history-of-the-three-choirs/>

Britten 100. *Britten 100* [online] 2013 [cit 2014-04-04] Available from: <http://www.britten100.org/whats-going-on/news>

Britten-Pears Foundation, Britten for Children: A Guide to Benjamin Britten's Works for Children and Young Performers. *Britten-Pears Foundation* [online] 2014a [cit 2014-03-31] Available from: <http://www.brittenpears.org/content/65QsgTZ9CFs6w.pdf>

Britten Pears Foundation, English Opera Group. *Britten Pears Foundation* [online] 2014b [cit 2014-04-02] Available from: <http://www.brittenpears.org/page.php?pageid=626>

CBSO, Britten's War Requiem in Coventry Cathedral. *CBSO* [online] 2014, [cit 2014-03-26] Available from: <http://www.cbso.co.uk/?page=concerts/warrequiem.html>

CRAUFURD, J.G. The Madrigal Society, In: *Proceedings of the Royal Musical Association* [online], 82nd Sess., p.33-46, London: Taylor and Francis, Ltd. 1956, [cit. 2.4.2014] Available from: <http://www.jstor.org/stable/765866>

DUCHEN, Jessica: What inspired Benjamin Britten? *The Independent* [online], 2007-05-28 [cit 2014-03-27] Available from: http://www.jessicaduchen.co.uk/pdfs/indi-2007/benjamin_britten-may28.pdf

English Folk Dance and Song Society (EFDSS), History. *EFDSS* [online] 2014 [cit 2014-04-02], Available from: <http://www.efdss.org/efdss-about-us/history>

Good Morning Britten, Listening to Britten – A Ceremony of Carols, Op.28. *Good Morning Britten* [online] 2013-09-17 [cit 2014-04-04] Available from: <http://goodmorningbritten.wordpress.com/2013/09/17/listening-to-britten-a-ceremony-of-carols-op-28/>

Good Music Guide, Thomas Tallis Spem in Alium. *Good Music Guide* [online] N.D. [cit 2014-03-07] Available from: http://www.good-music-guide.com/reviews/027_tallis.htm

Help Musicians UK, Festival of St. Cecilia. *Help Musicians UK* [online] N.D. [cit 2014-04-03] Available from: http://issuu.com/helpmusiciansuk/docs/festival_of_saint_cecilia_pdf

Huddersfield Choral Society. *Huddersfield Choral Society* [online] 2014 [cit 2014-04-01]
Available from: <http://www.huddersfieldchoral.com/page--index.html>

KAŠPÁREK, Michal. Vývoj záznamových zařízení III. - notový záznam. *Muzikus.cz* [online] 2013-03-08 [cit 2014-03-02] Available from: <http://www.muzikus.cz/pro-muzikanty-workshopy/Vyvoj-zaznamovych-zarizeni-III-notovy-zaznam~08~brezen~2013/#prettyPhoto>

KAUFFMAN, Teddy. Frank Bridge (Composer, Arranger). *Bach Cantatas Website* [online] 2007, [cit 2014-03-02] Available from: <http://www.bach-cantatas.com/Lib/Bridge-Frank.htm>

KILFEDDER, Kenneth. Ceremony of Carols. *Everything2* [online] 2002 [cit 2014-04-04] Available from: <http://everything2.com/title/Ceremony+of+Carols>

Lyricsfreak, Now is the Month of Maying. *Lyricsfreak* [online] 2014 [cit 2014-03-13] Available from:
http://www.lyricsfreak.com/t/thomas+morley/now+is+the+month+of+maying_20288009.html

MANHEIM, James: Review. *AllMusic* [online] 2014 [cit 2014-03-13] Available from:
<http://www.allmusic.com/album/thomas-tallis-william-byrd-cantiones-sacrae-1575-mw0002096673>

Middle English Lyrics: The Agincourt Carol. *Luminarium: Anthology of English Literature* [online] 2011-05-20 [cit 2014-03-07] Available from: <http://www.luminarium.org/medlit/medlyric/agincourt.php>

MORRISON, Blake. George Crabbe: The man behind Benjamin Britten. *The Guardian* [online] 2013-06-14, [cit 2014-03-27] Available from:
<http://www.theguardian.com/books/2013/jun/14/britten-george-crabbe-drowned-voice>

REUBEN, Vincent. King Henry the VIII: Musician and Composer! *Music Teachers Blog* [online] 2013 [cit 2014-03-01] Available from: <http://www.musicteachershelper.com/blog/king-henry-the-viii-musician-and-composer/>

Releaselyrics, Rule Britannia Lyrics. *Releaselyrics* [online] N.D. [cit 2014-03-20] Available from: <http://www.releaselyrics.com/2df3/thomas-arne-rule-britannia/>

SPICER, Paul. Benjamin Britten: A Guide to Choral Works. *Bossey and Hawkes* [online] 2011 [cit 2014-03-31] Available from: <http://www.boosey.com/downloads/brittenchoralenglish.pdf>

JOHNSON, Stephen. The Dream of Gerontius (1899–1900). *BBC Radio 3* [online] 2014 [cit 2014-03-28] Available from:
http://www.bbc.co.uk/radio3/classical/elgar/notes/note_gerontius.shtml

SYKES, Richard: The Evolution of Englishness in the English Folksong Revival 1890-1914, In: *Folk Music Journal Vol. 6 No. 4*, [online] 1993, [Cit. 2014-03-28] Available from:
<http://www.jstor.org/stable/4522437?seq=4>

The Biography Channel, George Handel. *The Biography Channel* [online] 2013 [cit 2014-03-14] Available from: <http://www.biography.com/people/george-handel-9327378>

The Cyber Hymnal, Jerusalem. *The Cyber Hymnal* [online] 2014-02-17 [cit 2014-04-03] Available from: <http://www.hymntime.com/tch/htm/j/e/r/jerusalem.htm>

The King's Singers, About Us. *The King's Singers* [online] 2014 [cit 2014-04-02] Available from: <http://www.kingssingers.com/info/about-us+2.html>

Three Choirs Festival. *Three Choirs Festival* [online] 2013 [cit 2014-04-03] Available from: <http://3choirs.org/about/the-three-choirs-experience/>

Westminster Abbey. *Westminster Abbey* [online] 2014 [cit 2014-04-02] Available from: <http://www.westminster-abbey.org/>

Winchester cathedral, Our choral tradition. *Winchester cathedral* [online] 2014 [cit 2014-03-10] Available from: <http://winchester-cathedral.org.uk/music-choir/our-choral-tradition/>

APPENDICES

Figure No. 1: The oldest score found in Syria. (Kašpárek, 2013)



Figure No. 2: *Summer Canon* – modern English lyrics (Taruskin, 2005a, p. 387)

“Summer has come! Loudly sing cuckoo!

Seed is growing, the flowers are blowing

In the field, the woods are newly green.

The ewe bleats after her lamb,

The cow lows after her calf.

The bulk starts, the buck runs into the brush.

Merrily sing cuckoo!

That’s it, keep it up!”

Figure No. 3: *Agincourt carol* (Middle English Lyrics: The Agincourt Carol, 2011)

*“Owre kyng went forth to Normandy,
With grace and myght of chyvalry;
Ther God for hym wrought mervlusly,
Wherfore Englonde may calle and cry,
Deo gratias,
Deo gratias anglia, redde pro victoria.*

*He sette a sege, for sothe to say,
To Harflu toune with ryal aray;
That toune he wan and made a fray,
That Fraunce shall rewe tyl domesday.
Deo gratias,
Deo gratias anglia, redde pro victoria.”*

Figure No. 4: Thomas Tallis: *Spem in Alium* lyrics (Good Music Guide, N.D.)

*“I have never put my hope in any other but in you
God of Israel, who will be angry
and yet become again gracious
and who forgives all the sins of suffering man
Lord God, Creator of Heaven and Earth
look upon our lowliness.”*

Figure No. 5: Thomas Morley: *Now is the Month of Maying* (Lyricsfreak, 2014)

*“Now is the month of maying,
When merry lads are playing, Fa la,
Each with his bonny lass
Upon the greeny grass. Fa la.*

*The Spring, clad all in gladness,
Doth laugh at Winter's sadness, Fa la,
And to the bagpipe's sound
The nymphs tread out their ground. Fa la.*

*Fie then! why sit we musing,
Youth's sweet delight refusing? Fa la.
Say, dainty nymphs, and speak,
Shall we play at barley-break? Fa la.”*

Figure No. 6: Charles Parry: *Jerusalem* (The Cyber Hymnal, 2014)

*“And did those feet in ancient time
Walk upon England's mountains green?
And was the Holy Lamb of God
On England's pleasant pastures seen?
And did the countenance divine
Shine forth upon our clouded hills?
And was Jerusalem builded here
Among these dark satanic mills?*

*Bring me my bow of burning gold!
Bring me my arrows of desire!
Bring me my spear! O clouds, unfold!
Bring me my chariot of fire!
I will not cease from mental fight,
Nor shall my sword sleep in my hand,
Till we have built Jerusalem
In England's green and pleasant land.”*

ANNOTATION

Jméno a příjmení:	Věra Oščádalová
Katedra nebo ústav:	Katedra anglického jazyka
Vedoucí práce:	PhDr. Světlana Obenausová, MLitt, Ph.D.
Rok obhajoby:	2014
Název práce:	Tradice sborového zpěvu ve Velké Británii se zaměřením na Benjamin Brittena a jeho přínos
Název v angličtině:	British Choral Tradition with Emphasis on Benjamin Britten's Work
Anotace práce:	Práce se zabývá tématem tradice sborového zpěvu ve Velké Británii, který se stal nedílnou součástí britského kulturního života. Pozornost je věnována historickému vývoji, konkrétním skladatelům a jejich přínosu. Důraz je kladen na Benjamin Brittena a jeho tvorbu, která je známá a ceněná mezi sbory po celém světě. Závěr práce se věnuje britským sborům a hudebním nebo sborovým událostem a festivalům.
Klíčová slova:	Sborová tvorba, Velká Británie, dějiny hudby, Benjamin Britten, britské sbory, britské hudební festivaly
Anotace v angličtině:	This work informs about the tradition of choral singing in Great Britain which became a vital part of British cultural life. It describes the historical background of this tradition and introduces the most important composers and their work. The work concentrates on the work of Benjamin Britten whose contribution to the choral tradition is remarkable. The work also provides a brief description of British choirs and choral or musical festivals.
Klíčová slova v angličtině:	Choral work, Great Britain, history of music, Benjamin Britten, British choirs, British festivals of choral music
Přílohy vázané v práci:	6 příloh
Rozsah práce:	46 s.
Jazyk práce:	AJ