



PROJECT MUSE®

Bibliography

Published by

Chowrimootoo, Christopher.
Middlebrow Modernism: Britten's Operas and the Great Divide.
University of California Press, 2018.
Project MUSE. <https://dx.doi.org/10.1353/book.63406>.



➔ For additional information about this book
<https://muse.jhu.edu/book/63406>



This work is licensed under a Creative Commons Attribution 4.0 International License.
[136.0.111.243] Project MUSE (2025-01-18 20:44 GMT)

BIBLIOGRAPHY

- Adorno, Theodor. *The Culture Industry: Selected Essays on Mass Culture*. Edited by J. M. Bernstein. New York: Routledge, 1991.
- . *Philosophy of Modern Music*. Translated by Anne G. Mitchell. New York: Seabury Press, 1973.
- . *Sound Figures*. Translated by Rodney Livingstone. Stanford: Stanford University Press, 1999.
- Albright, Daniel, ed. *Modernism and Music: An Anthology of Sources*. Chicago: University of Chicago Press, 2003.
- . *Musicking Shakespeare: A Conflict of Theatres*. Rochester: University of Rochester Press, 2007.
- Alexander, Peter F. "A Study of the Origins of Britten's Curlew River." *Music & Letters* 69 (1988): 229–43.
- Auden, Wystan Hugh. *The Dyer's Hand, and Other Essays*. New York: Random House, 1962.
- . *Secondary Worlds*. London: Faber, 1968.
- Banks, Paul, ed. *The Making of Peter Grimes: Essays and Studies*. Woodbridge: Boydell & Brewer, 1996.
- Best, Stephen, and Sharon Marcus. "Surface Reading: An Introduction." *Representations* 108, no. 1 (2009): 1–21.
- Birkhead, Edith. *The Tale of Terror: A Study for the Gothic Romance*. London: Constable, 1921.
- Boulez, Pierre. "'Opera Houses?—Blow Them Up!' Pierre Boulez versus Rolf Liebermann." *Opera* 19 (1968): 446–47.
- Bourdieu, Pierre. *Distinction: A Social Critique of the Judgment of Taste*. Translated by Richard Nice. Cambridge, MA: Harvard University Press, 1984.
- Brett, Philip, ed. *Benjamin Britten: Peter Grimes*. Cambridge: Cambridge University Press, 1983.
- . "Character and Caricature in 'Albert Herring.'" *Musical Times* 127 (1986): 545–47.

- . *Music and Sexuality in Britten: Selected Essays*. Edited by George E. Haggerty. Berkeley: University of California Press, 2006.
- Britten, Benjamin. *Britten on Music*. Edited by Paul Kildea. Oxford: Oxford University Press, 2008.
- Brooks, Van Wyck. *America's Coming-of-Age*. New York: W. B. Huebsch, 1915.
- Brown, Callum G. *Religion and Society in Twentieth-Century Britain*. Harlow: Pearson, 2006.
- Brown, Erica, and Mary Grover, eds. *Middlebrow Literary Cultures: The Battle of the Brows, 1920–1960*. New York: Palgrave Macmillan, 2012.
- Carpenter, Humphrey. *Benjamin Britten*. London: Faber and Faber, 1992.
- Chandler, James. *The Archaeology of Sympathy: The Sentimental Mode in Literature and Cinema*. Chicago: University of Chicago Press, 2013.
- Clark, Suzanne. *Sentimental Modernism: Women Writers and the Revolution of the Word*. Indianapolis and Bloomington: Indiana University Press, 1991.
- Cohen, Brigid. *Stefan Wolpe and the Avant-Garde Diaspora*. Cambridge: Cambridge University Press, 2012.
- Cooke, Mervyn, ed. *The Cambridge Companion to Benjamin Britten*. Cambridge: Cambridge University Press, 1999.
- Cuddy-Keane, Melba. *Virginia Woolf, the Intellectual, and the Public Sphere*. Cambridge: Cambridge University Press, 2003.
- Diepeveen, Leonard. *The Difficulties of Modernism*. New York, London: Routledge 2003.
- Doctor, Jenny. *The BBC and Ultra-Modern Music, 1922–1936*. Cambridge: Cambridge University Press, 1999.
- Dupee, Frederick Wilcox, ed. *The Question of Henry James: A Collection of Critical Essays*. New York: Henry Holt, 1945.
- Eliot, Thomas Sternes. *Selected Prose of T. S. Eliot*. Edited Frank Kermode. London: Faber and Faber, 1975.
- Evans, John, ed. *Journeying Boy: The Diaries of the Young Benjamin Britten, 1928–1938*. London: Faber and Faber, 2010.
- Evans, Peter. *The Music of Benjamin Britten*. London: J. M. Dent, 1979.
- Feigel, Laura. *Literature, Cinema, Politics, 1930–45: Reading between the Frames*. Edinburgh: Edinburgh University Press, 2010.
- Franklin, Peter. *The Idea of Music: Schoenberg and Others*. London: Palgrave Macmillan, 1985.
- Gilbert, Susie. *Opera for Everybody: The Story of English National Opera*. London: Faber and Faber, 2009.
- Gray, Cecil. *Predicaments: Or, Music and the Future*. Oxford: Oxford University Press, 1936.
- Greenberg, Clement. *Art and Culture: Critical Essays*. Boston: Beacon, 1961.
- Greenberg, Jonathan. *Modernism, Satire and the Novel*. Cambridge: Cambridge University Press, 2011.
- Guthrie, Kate. “Awakening ‘Sleeping Beauty’: The Creation of National Ballet in Britain.” *Music & Letters* 96, no. 3 (2015): 418–48.
- . “Democratizing Art: Music Education in Postwar Britain.” *Musical Quarterly* 97, no. 4 (2014): 575–615.

- Hansen, Miriam. "The Mass Production of the Senses: Classical Cinema as Vernacular Modernism." *Modernism/Modernity* 6, no. 2 (1999): 59–77.
- Harker, Jamie. *America the Middlebrow: Women's Novels, Progressivism, and Middlebrow Authorship between the Wars*. Amherst and Boston: University of Massachusetts Press, 2007.
- Harper-Scott, J. P. E. *Edward Elgar, Modernist*. Cambridge: Cambridge University Press, 2006.
- . "Our True North': Walton's First Symphony, Sibelianism, and the Nationalization of Modernism in England." *Music & Letters* 89, no. 4 (2008): 562–89.
- . *The Quilting Points of Musical Modernism: Revolution, Reaction, and William Walton*. Cambridge: Cambridge University Press, 2012.
- Hart, Clive. "James Joyce's Sentimentality." *James Joyce Quarterly* 41 (1964): 25–36.
- Heile, Björn. "Darmstadt as Other: British and American Responses to Musical Modernism." *Twentieth-Century Music* 1, no. 2 (2014): 161–78.
- Hepokoski, James. *Sibelius, Symphony No. 5*. Cambridge: Cambridge University Press, 1993.
- Herbert, David, ed. *The Operas of Benjamin Britten*. London: Herbert, 1979.
- Hindley, Clifford. "Not the Marrying Kind: Britten's *Albert Herring*." *Cambridge Opera Journal* 6, no. 2 (1994): 159–74.
- Humble, Nicola. *The Feminine Middlebrow Novel, 1920s to 1950s: Class, Domesticity, and Bohemianism*. Oxford: Oxford University Press, 2001.
- Huysen, Andreas. *After the Great Divide: Modernism, Mass Culture, Postmodernism*. Bloomington: Indiana University Press, 1986.
- Jaillant, Lise. *Modernism, Middlebrow and the Literary Canon*. New York: Pickering & Chatto, 2016.
- Johnson, Julian. *Who Needs Classical Music? Cultural Choice and Musical Value*. Oxford: Oxford University Press, 2002.
- Kaplan, Fred. *Sacred Tears: Sentimentality in Victorian Literature*. Princeton: Princeton University Press, 1987.
- Keller, Hans. *Essays on Music*. Edited by Christopher Wintle. Cambridge: Cambridge University Press, 1994.
- Kildea, Paul. *Benjamin Britten: A Life in the Twentieth-Century*. New York: Penguin, 2013.
- . "Benjamin Britten: Inventing English Expressionism." *University of Toronto Quarterly* 74, no. 2 (2005): 657–70.
- . "Pruning an English Country Garden." In *Glyndebourne Festival Programme 2008*. Glyndebourne, UK: Glyndebourne Arts Trust, 2008.
- . *Selling Britten: Music and the Market Place*. Oxford: Oxford University Press, 2002.
- Lambert, Constant. *Music Ho! A Study of Music in Decline*. London: Penguin, 1948.
- Leavis, F. R. *Mass Civilisation and Minority Culture*. Cambridge: Minority, 1930.
- Leavis, Q. D. *Fiction and the Reading Public*. London: Chatto & Windus, 1932.
- List, Kurt. "The State of American Music." *Partisan Review* 15, no. 1 (1948): 85–90.
- Macdonald, Dwight. *Against the American Grain*. New York: Da Capo, 1962.
- . "A Theory of Mass Culture." *Diogenes* 3 (1953): 1–17.
- McClary, Susan. "Terminal Prestige: The Case of Avant-Garde Musical Composition." *Cultural Critique* 12 (1989): 57–81.

- Miller, Tyrus. *Late Modernism: Politics, Fiction, and the Arts between the World Wars*. Berkeley: University of California Press, 1999.
- Mitchell, Donald, and Hans Keller, eds. *Benjamin Britten: A Commentary on His Works from a Group of Specialists*. London: Rockliff, 1952.
- Orwell, George. *George Orwell: Inside the Whale, and Other Essays*. Middlesex and Victoria: Penguin, 1957.
- Perrin, Tom. *The Aesthetics of Middlebrow Fiction: Popular US Novels, Modernism, and Form, 1945–1975*. New York: Palgrave Macmillan, 2015.
- Powell, Neil. *Benjamin Britten: A Life for Music*. New York: Henry Holt, 2013.
- Radway, Janice. *A Feeling for Books: The Book-of-the-Month Club, Literary Taste, and Middlebrow Desire*. Chapel Hill: University of North Carolina Press, 1997.
- Reed, John Shelton. *Glorious Battle: The Cultural Politics of Victorian Anglo-Catholicism*. Nashville: Vanderbilt University Press, 1996.
- Reed, Philip. “The Incidental Music of Benjamin Britten: A Study and Catalogue Raisonné of His Music for Film, Theatre and Radio.” PhD diss., University of East Anglia, 1987.
- Reith, John. *Broadcast over Britain*. London: Hodder and Stoughton, 1924.
- Riquelme, John Paul, ed. *Gothic and Modernism: Essaying Dark Literary Modernity*. Baltimore: Johns Hopkins University Press, 2008.
- Rubin, Joan Shelley. *The Making of Middlebrow Culture*. Chapel Hill: University of North Carolina Press, 1992.
- Rupprecht, Philip. *Britten’s Musical Language*. Cambridge: Cambridge University Press, 2002.
- , ed. *Rethinking Britten*. New York: Oxford University Press, 2003.
- . “‘Something Slightly Indecent’: British Composers, the European Avant-Garde, and National Stereotypes in the 1950s.” *Musical Quarterly* 91 (2009): 275–326.
- Savran, David. *A Queer Sort of Materialism: Recontextualizing American Theater*. Ann Arbor: University of Michigan Press, 2003.
- Schoenberg, Arnold. *Style and Idea*. Translated by Leo Black. Edited by Leonard Stein. Berkeley: University of California Press, 1984.
- Scholes, Robert. *Paradoxy of Modernism*. New Haven: Yale University Press, 2006.
- Schwartz, Arman. *Puccini’s Soundscapes: Realism and Modernity in Italian Opera*. Firenze: Leo S. Olschki, 2016.
- Seidel, Michael. *Satiric Inheritance: Rabelais to Sterne*. Princeton: Princeton University Press, 1979.
- Seymour, Claire. *The Operas of Britten: Expression and Evasion*. Woodbridge: Boydell, 2007.
- Smart, Mary Ann. *Mimomania: Music and Gesture in Nineteenth-Century Opera*. Berkeley and Los Angeles: University of California Press, 2004.
- Smith, Andrew, and Jeff Wallace, eds. *Gothic Modernisms*. Hampshire: Palgrave Macmillan, 2001.
- Summers, Montagu. *The Gothic Quest: A History of the Gothic Novel*. London: Fortune, 1938.
- Taruskin, Richard. “The Poietic Fallacy.” *Musical Times* 145, no. 1886 (2004): 7–34.
- . *Music in the Early Twentieth Century*. Vol. 4, *The Oxford History of Western Music*. 2005; New York and Oxford: Oxford University Press, 2010.
- . *Music in the Late Twentieth Century*. Vol. 5, *The Oxford History of Western Music*. 2005; New York and Oxford: Oxford University Press, 2010.

- Tracy, Daniel. "Investing in 'Modernism': Smart Magazines, Parody and Middlebrow Professional Judgment." *Journal of Modern Periodical Studies* 1, no. 1 (2010): 38–63.
- Tranchell, Peter. "Britten and the Brittenites." *Music & Letters* 34, no. 2 (1953): 124–32.
- Tratner, Michael. *Modernism and Mass Politics: Joyce, Woolf, Eliot, Yates*. Stanford: Stanford University Press, 1995.
- Varma, Devendra. *The Gothic Flame: Being a History of the Gothic Novel in England*. London: Arthur Barker, 1957.
- Ward-Griffin, Danielle. "Theme Park Britten: Staging the English Village at the Aldeburgh Festival." *Cambridge Opera Journal* 27, no. 1 (2015): 63–95.
- Wellens, Ian. *Music on the Frontline: Nicolas Nabokov's Struggle against Communism and Middlebrow Culture*. Aldershot: Asghate, 2002.
- Wiebe, Heather. *Britten's Unquiet Pasts: Sound and Memory in Postwar Reconstruction*. Cambridge: Cambridge University Press, 2012.
- Woolf, Virginia. *The Death of the Moth, and Other Essays*. London: Hogarth, 1947.
- Young, Brian. "The Performance of Pastoral Politics: Britten's *Albert Herring*." *History Workshop Journal* 55, no. 1 (2003): 197–212.

