

= Noye 's Fludde =

Noye 's Fludde is a one @-@ act opera by the British composer Benjamin Britten , intended primarily for amateur performers , particularly children . First performed on 18 June 1958 at that year 's Aldeburgh Festival , it is based on the 15th @-@ century Chester " mystery " or " miracle " play which recounts the Old Testament story of Noah 's Ark . Britten specified that the opera should be staged in churches or large halls , not in a theatre .

By the mid @-@ 1950s Britten had established himself as a major composer both of operas and of works for mixed professional and amateur forces , including the mini @-@ opera for young audiences involving child performers , The Little Sweep (1949) . He had also used text from the Chester play cycle , retelling the story of Abraham and Isaac , for his 1952 Canticle II . Noye 's Fludde was composed as a project for television ; to the Chester text Britten added three congregational hymns , the Greek prayer Kyrie eleison as a children 's chant , and an Alleluia chorus . A large children 's chorus represents the pairs of animals who march into and out of the ark , and proceedings are directed by the spoken Voice of God . Of the solo sung roles , only the parts of Noye (Noah) and his wife were written to be sung by professionals ; the remaining roles are for child and adolescent performers . A small professional ensemble underpins the mainly amateur orchestra which contains numerous unconventional instruments to provide particular musical effects ; bugle fanfares for the animals , handbell chimes for the rainbow , and various improvisations to replicate musically the sounds of a storm .

At its premiere Noye 's Fludde was acclaimed by critics and public alike , both for the inspiration of the music and the brilliance of the design and production . The opera received its American premiere in New York in March 1959 , and its first German performance at Ettal in May of that year . Since then it has been staged worldwide ; the performance in Beijing in October 2012 was the first in China of any Britten opera . The occasion of Britten 's centenary in 2013 led to numerous productions at music festivals , both in the UK and abroad .

= = Background = =

= = = Chester mystery plays = = =

English mystery or " miracle " plays were dramatised Bible stories , by ancient tradition performed on Church feast days in town squares and market places by members of the town 's craft guilds . They covered the full range of the narrative and metaphor in the Christian Bible , from the fall of Lucifer to the Last Judgement . From the many play cycles that originated in the late Middle Ages , the Chester cycle is one of four that has survived into the 21st century . The texts , by an unidentified writer , were revised during the late 15th century into a format similar to that of contemporary French passion plays , and were published in 1890 , in Alfred W. Pollard 's English Miracle Plays , Moralities , and Interludes .

The story of Noah and the flood , the third play in the Chester cycle , was originally performed by the city 's Guild of the Drawers of Dee , otherwise known as the water @-@ carriers . A feature of this play , observed by the historian Rosemary Woolf , is the depiction of Noah 's wife , and by implication women generally , as disobedient , obdurate and finally abusive , in contrast to the " grave and obedient " Noah and his patient sons .

By the end of the 16th @-@ century Reformation , the Church grew less tolerant of mystery plays . A performance in Chester in 1575 is the last recorded from the city until the 20th century . The Chester cycle was then revived as part of the city 's Festival of Britain celebrations in June 1951 , under the supervision of Christopher Ede . This production was received enthusiastically , and was repeated the following year ; thereafter it became a regular feature and tourist attraction .

= = = Inception = = =

By the late 1940s Benjamin Britten had established himself as a leading composer of English opera , with several major works to his credit . In 1947 he suggested to his librettist Eric Crozier that they should create a children 's opera , based on a bible story . Crozier gave Britten a copy of Pollard 's book , as a possible source of material . Nothing came of this project immediately ; instead , Britten and Crozier wrote the cantata Saint Nicolas (1948) , the first of several works in which Britten combined skilled performers with amateurs . The cantata involves at least two children 's choirs , and incorporates two congregational hymns sung by the audience . Britten also used this fusion of professional with amateur forces in The Little Sweep (1949) , which forms the second part of his entertainment for children , Let 's Make an Opera , that he devised with Crozier . Again , child singers (also doubling as actors) were used , and the audience sings choruses at appropriate points . In 1952 , although Britten 's collaboration with Crozier had ended , he used the Chester plays book as the source text for his Canticle II , based on the story of Abraham and Isaac .

In April 1957 Boris Ford , Head of Schools Broadcasting at Associated Rediffusion (A @-@ R) , wrote to Britten , proposing a series of half @-@ hour programmes . These would show Britten composing and rehearsing a work through to its performance , and would provide children with " an intimate piece of musical education , by ... watching a piece of music take shape and in some degree growing with it " . Britten was initially cautious ; he found the idea interesting but , he warned Ford , he was at that time busy travelling , and had little time for writing . He was also anxious not to cover the same ground as he had with Let 's Make an Opera . However , he agreed to meet Ford to discuss the project further . On 11 July they met in London , together with Britten 's musical assistant Imogen Holst . Britten told Ford that he had " for some months or a year vaguely been thinking of doing something with the [Chester] miracle plays " , and agreed to write an opera for A @-@ R 's 1958 summer term of school programmes . The subject would be Noah and the flood , based on the Chester text . Later , Ford and his script editor , Martin Worth , travelled to Aldeburgh , and with Britten looked at possible churches for the performance . The Church of St Bartholomew , Orford , was chosen as , unlike most other churches in East Suffolk , its pews were not fixed , thus offering a more flexible performing space .

= = Roles = =

= = Synopsis = =

After the opening congregational hymn " Lord Jesus , think on me " , the spoken Voice of God addresses Noye , announcing the forthcoming destruction of the sinful world . God tells Noye to build an ark (" a shippe ") that will provide salvation for him and his family . Noye agrees , and calls on the people and his family to help . His sons and their wives enter with tools and materials and begin work , while Mrs Noye and her Gossips (close friends) mock the project .

When the ark is completed , Noye tries to persuade his wife to enter : " Wyffe , in this vessel we shall be kepte " , but she refuses , and they quarrel . The Voice of God foretells forty days and forty nights of rain , and instructs Noye to fill the ark with animals of every kind . The animals enter the ark in pairs , while Noye 's sons and their wives provide a commentary . Noye orders his family to board the ark ; again Mrs Noye and the Gossips refuse , preferring to carouse . The sons finally drag Mrs Noye on board , while the Gossips are swept away by the encroaching flood ; she rewards her husband with a slap . Rain begins to fall , building to a great storm at the height of which the first verse of the naval hymn " Eternal Father , Strong to Save " is heard from the ark . The congregation joins in the second and third verses of the hymn , during which the storm gradually subsides . When it is calm , Noye sends out a Raven , saying " If this foule come not againe / it is a signe soth to sayne / that dry it is on hill or playne . " When the Raven fails to return , Noye knows that the bird has discovered dry land . He sends out a Dove , who eventually brings back an olive branch . Noah accepts this as a sign of deliverance , and thanks God .

The Voice of God instructs everyone to leave the ark . As they do , the animals sing " Alleluias " and the people sing a chorus of praise : " Lord we thanke thee through thy mighte " . God promises that

he will never again destroy the earth with water , and produces a rainbow as his token . The cast begins Addison 's hymn " The spacious firmament on high " , with the congregation joining in the last two verses . All the cast depart except Noye , who receives God 's blessing and promise of no more vengeance : " And nowe fare well , my darling deare " before his departure from the stage .

= = Creation = =

= = = Writing = = =

Britten began detailed planning for the opera in August 1957 , while sailing to Canada for a tour with the English Opera Group . He told Colin Graham , at that time the EOG 's stage manager , that he wanted him to direct the new work . After a further meeting at Associated Rediffusion 's London headquarters on 18 October , Britten began a composition draft in Aldeburgh on 27 October . To Pollard 's edition of the Noah play 's text , he added three congregational Anglican hymns : " Lord Jesus , think on me " ; " Eternal Father , strong to save " ; and " The spacious firmament on high " . Britten introduced the repetitive Greek chant " Kyrie eleison " (" Lord , have mercy ") at the entry of the animals , and " Alleluias " at their triumphant exit . He had completed about two @-@ thirds of the opera when Ford was dismissed from A @-@ R , allegedly for administrative shortcomings and inexperience . A @-@ R then decided to withdraw from the project , which was then taken up by Associated Television (ATV) , whose chairman Lew Grade personally took responsibility for signing the contract and urged that Britten should complete the opera .

In November 1957 Britten moved to the Red House , just outside Aldeburgh , but continued to work on the opera throughout the upheaval . According to a letter he wrote to Edith Sitwell on 14 December , " the final bars of the opera [were] punctuated by hammer @-@ blows " from workmen busy at the Red House . Before he finished the composition draft (on 18 December) , Britten wrote to the baritone Owen Brannigan , who had sung in several previous Britten operas , asking if he would take the title role . Britten completed the full score of the opera in March 1958 , which he dedicated " To my nephew and nieces , Sebastian , Sally and Roguey Welford , and my young friend Ronald Duncan [one of Britten 's godsons] " .

= = = Performance requirements = = =

With the wide variety of child performers required in the opera , and in light of how it was cast and performed at its premiere , Britten detailed some of its specific requirements for performance in the vocal and study scores published by Boosey & Hawkes . The opera is intended for a large hall or church , not a theatre . The action should take place on raised rostra , though not on a formal stage set apart from the audience , and the orchestra should be placed in full sight , with the conductor in a position to conduct both the orchestra and , when performing the hymns , the congregation . Noye and Mrs Noye are sung by " accomplished singer @-@ actors " , and the Voice of God , although not necessarily a professional actor , should have " a rich speaking voice , with a simple and sincere delivery , without being at all ' stagey ' " . The young amateurs playing the parts of Noye 's children should be between 11 and 15 years old , with " well @-@ trained voices and lively personalities " ; Jaffet , the eldest , could have a broken voice . Mrs Noye 's Gossips should be older girls with strong voices and considerable acting ability . The children playing the animals should vary in size , and range in age from seven to eighteen . The older age groups , with perhaps some broken voices , should represent the larger animals (lions , leopards , horses , camels etc .) , while the younger play rats , mice and birds . There is a dance or ballet involving two child performers playing the roles of the raven and the dove .

For the first time in any of his works involving amateurs , Britten envisaged a large complement of child performers among his orchestral forces , led by what Graham described as " the professional stiffening " of a piano duet , string quintet (two violins , viola , cello and bass) , recorder and a timpanist . The young musicians play a variety of instruments , including a full string ensemble with

each section led by a member of the professional string quintet . The violins are further divided into parts of different levels of difficulty , from the simplest (mostly playing open strings) to those able to play in third position . The recorders should be led by an accomplished soloist able to flutter @-@ tongue ; bugles , played in the original production by boys from a local school band , are played as the children representing animals march into the ark , and at the climax of the opera . The child percussionists , led by a professional timpanist , play various exotic and invented percussion instruments : the score itself specifies sandpaper (" two pieces of sandpaper attached to blocks of wood and rubbed together ") , and " Slung Mugs " , the latter used to represent the first drops of rain . Britten originally had the idea of striking teacups with a spoon , but having failed to make this work , he sought Imogen Holst 's advice . She recalled that " by great good fortune I had once had to teach Women 's Institute percussion groups during a wartime ' social half hour ' , so I was able to take him into my kitchen and show him how a row of china mugs hanging on a length of string could be hit with a large wooden spoon .

Britten also added ? relatively late in the process of scoring the work ? an ensemble of handbell ringers . According to Imogen Holst , a member of the Aldeburgh Youth Club brought Britten 's attention to a local ensemble of young handbell ringers ; hearing them play , Britten was so enchanted by the sound that he gave the ensemble a major part to play as the rainbow unfolds towards the end of the opera . Several commentators , including Michael Kennedy , Christopher Palmer and Humphrey Carpenter , have noted the affinity between the sound of Britten 's use of the handbells and the gamelan ensembles he had heard first @-@ hand in Bali in 1956 . The scarcity of handbells tuned at several of the pitches Britten required in the opera was to become an issue when the score was being prepared for publication .

= = Performance history and reception = =

= = = Premiere = = =

The first performance of Noye 's Fludde was staged during the 1958 Aldeburgh Festival , at Orford Church on 18 June . The conductor was Charles Mackerras , who had participated in several productions at past Aldeburgh festivals . The production was directed by Colin Graham , who also designed its set , with costume designs by Ceri Richards . Apart from Brannigan as Noye , two other professional singers were engaged : Gladys Parr , in her last role before retirement , sang the part of Mrs Noye , and the spoken Voice of God was provided by the Welsh bass Trevor Anthony . The other major roles were taken by child soloists , who were selected from extensive auditions . Among these was the future actor @-@ singer , Michael Crawford , then 16 years old and described by Graham as " a very recently broken @-@ voiced young tenor " , who played the role of Jaffet . Mrs Noye 's Gossips were originally to be performed by girls from a Suffolk school , but when the headmistress heard rumours about the " dissolute " parts they were to play , she withdrew her pupils .

The professional element in the orchestra was provided by the English Opera Group players , led by Emanuel Hurwitz , with Ralph Downes at the organ . The children players , billed as " An East Suffolk Children 's Orchestra " , included handbell ringers from the County Modern School , Leiston ; a percussion group , whose instruments included the slung mugs , from Woolverstone Hall School ; recorder players from Framlingham College ; and bugle players from the Royal Hospital School , Holbrook . Graham , recalling the premiere some years later , wrote : " The large orchestra (originally 150 players) ... were massed around the font of Orford Church while the opera was played out on a stage erected at the end of the nave . " Philip Hope @-@ Wallace , writing for The Manchester Guardian , observed that " Charles Mackerras conducted the widespread forces , actually moving round a pillar to be able to control all sections in turn . " Martin Cooper of The Daily Telegraph noted : " The white walls of Orford Church furnished an ideal background to the gay colours of Ceri Richards 's costumes and the fantastic head @-@ dresses of the animals . In fact , the future of the work will lie in village churches such as this and with amateur musicians , for whom

Britten has written something both wholly new and outstandingly original . "

The general critical reception was warmly enthusiastic . Felix Aprahamian in The Sunday Times called the performance " a curiously moving spiritual and musical experience " . Eric Roseberry , writing in Tempo magazine , found the music " simple and memorably tuneful throughout ... the writing for strings , recorders and percussion is a miracle of inspiration " . Andrew Porter in Opera magazine also found the music touched " by high inspiration " ; the evening was " an unforgettable experience ... extraordinarily beautiful , vivid and charming , and often deeply moving " . The design and production , Porter reported , were " brilliant " , while Mackerras commanded his disparate forces masterfully . Several critics remarked favourably on the sound of the handbells . The Times 's critic noted the effectiveness of Britten 's setting of the mystery play : " It is Britten 's triumph that in this musically slender piece he has brought to new life the mentality of another century by wholly modern means . These means included a miscellaneous orchestra such as he alone could conceive and handle " .

After the premiere , there were two further performances by the same forces in Orford Church , on 19 and 21 June . Noye 's Fludde became the first of Britten 's operas to be shown on television , when it was broadcast by ATV on 22 June 1958 .

= = = Later performances = = =

Noye 's Fludde had been largely created according to the resources available from the local Suffolk community . However , according to the Aldeburgh Festival organiser , Stephen Reiss , once Britten witnessed the public and critical reception following the premiere , he insisted on taking it to London . Looking for a suitable London church , Britten settled on Southwark Cathedral , somewhat reluctantly as he felt that it did not compare favourably with Orford . Four performances featuring the same principals as the premiere were given , on 14 and 15 November 1958 , with Britten conducting the first . All four performances sold out on the first day of booking , even , as Britten told a friend , " before any advertisement & with 2000 circulars yet to be sent ! ! " On 24 and 25 April 1959 the Finchley Children 's Music Group , which was formed in 1958 specially to perform Noye 's Fludde , gave what was billed as " the first amateur London performance " of the work , at All Saint 's Church , Finchley ; the cast included the operatic bass Norman Lumsden as Noah .

In the United States , after a radio broadcast in New York City on 31 July 1958 , the School of Sacred Music of Union Theological Seminary staged the US premiere on 16 March 1959 . The following year saw the opera 's Canadian premiere , conducted by John Avison , staged during the 1960 Vancouver International Festival in Christchurch Cathedral .

During preparations for the first German performance of Noye 's Fludde in Ettal , planned for May 1959 , the problem of the scarcity of handbells became acute . Britten suggested that in the absence of handbells a set of tubular bells in E flat in groups of twos and threes could be played by four or six children with two hammers each to enable them to strike the chords . Britten was not present in Ettal , but he learned from Ernst Roth , of Boosey & Hawkes , that the Ettal production had substituted glockenspiel and metallophone for the handbells ; according to Roth the bells in Carl Orff 's Schulwerk percussion ensembles were " too weak " for the purpose . Britten later wrote to a friend : " I am rather relieved that I wasn 't there ! ? no church , no bugles , no handbells , no recorders ? but they seem to have done it with a great deal of care all the same . Still I rather hanker after doing it in Darmstadt as we want it ? even importing handbells for instance . "

In the UK , Christopher Ede , producer of the landmark performances of the Chester mystery plays during the Festival of Britain , directed Britten 's opera in Winchester Cathedral , 12 ? 14 July 1960 . Writing to Ede on 19 December 1959 , Britten urged him to keep the staging of Noye 's Fludde simple rather than elaborate . In 1971 the Aldeburgh Festival once again staged Noye 's Fludde at Orford ; a full television broadcast of the production , transferred to Snape Maltings , was made by the BBC , conducted by Steuart Bedford under the composer 's supervision , with Brannigan resuming the role of Noah , Sheila Rex as his wife , and Lumsden as the Voice of God .

In 1972 Jonathan Miller directed his first opera with a production of Noye 's Fludde , staged during 21 ? 23 December at the Roundhouse Theatre , London . The adult roles were taken by Michael

Williams (God) , Bryan Drake (Noah) and Isabelle Lucas (Mrs Noah) , and the conductor was John Lubbock .

Among less conventional productions , in September 2005 Noye 's Fludde was performed at Nuremberg zoo , in a production by the Internationales Kammermusikfestival Nürnberg involving around 180 children from Nuremberg and from England , directed by Nina Kühner , conducted by Peter Selwyn . A subsequent zoo production was presented in Belfast , Northern Ireland , by NI Opera and the KT Wong Foundation . The performance was directed by Oliver Mears and conducted by Nicholas Chalmers , with Paul Carey Jones as Noye and Doreen Curran as Mrs Noye . The same production was performed in China , in October 2012 , at the Beijing Music Festival , this being the Chinese premiere of the work , and the first full performance of a Britten opera in China . It was performed again at the Shanghai Music In The Summer Air (MISA) Festival in July 2013 .

Britten 's centenary year 2013 prompted numerous performances across the UK , including at Tewkesbury Abbey during the Cheltenham Music Festival , and the Thaxted Festival where 120 local children appeared as the animals . An Aldeburgh Festival production as a finale to the centenary year was staged in November , on the eve of Britten 's 100th birthday anniversary , in his home town of Lowestoft . Andrew Shore appeared as Noye , and Felicity Palmer as Mrs Noye . This performance was broadcast in the UK on BBC Radio 3 on 24 November . Outside the UK , several professional companies mounted centenary year productions involving local children , including the Santa Fe Opera , and the New Orleans Opera which mounted its first production of any Britten opera .

= = Music = =

Noye 's Fludde has been described by the musicologist Arnold Whittall as a forerunner of Britten 's church parables of the 1960s , and by the composer 's biographer Paul Kildea as a hybrid work , " as much a cantata as an opera " . Most of the orchestral writing , says the music analyst Eric Roseberry , lies " well within the range of intelligent young players of very restricted technique " . Several episodes of the opera ? such as " the grinding conflict of Britten 's passacaglia theme against Dykes 's familiar hymn @-@ tune in the storm " ? introduces listeners and the youthful performers to what Roseberry terms " a contemporary idiom of dissonance " , in contrast to the " outworn style " of most music written for the young . With its innovatory arrangement of vocal and instrumental forces , Noye 's Fludde is summarised by Whittall as " a brilliant demonstration of how to combine the relatively elementary instrumental and vocal skills of amateurs with professionals to produce a highly effective piece of music theatre . "

The opera begins with a short , " strenuous " instrumental prelude , which forms the basis of the musical accompaniment to the opening congregational hymn ; its first phrase is founded on a descending bass E @-@ B @-@ F , itself to become an important motif . Humphrey Carpenter notes that throughout the hymn the bass line is out of step with the singing , an effect which , he says , " suggests an adult world where purity is unattainable " . Following the hymn , the Voice of God is accompanied , as it is in all his pre @-@ flood warnings and declamations , by the E @-@ B @-@ F notes from the opera 's opening bass line , sounded on the timpani . After Noye 's response in recitative , the next musical episode is the entry of Noye 's children and their wives , a passage which , Carpenter suggests , replaces the pessimism of the adult word with " the blissful optimism of childhood " . The syncopated tune of the children 's song is derived from the final line of Noye 's recitative : " As God has bidden us doe " .

Mrs Noye and her Gossips enter to an F sharp minor distortion of the children 's tune , which reflects their mocking attitude . In Noye 's song calling for the ark to be built , a flood leitmotiv derived from the first line of the opening hymn recurs as a solemn refrain . The music which accompanies the construction work heavily involves the children 's orchestra , and includes recorder trills , pizzicato open strings , and the tapping of oriental temple @-@ blocks . After the brief " quarrel " duet between Noye and his wife in 6 / 8 time , timpani @-@ led percussion heralds the Voice of God 's order to fill the ark . Bugle fanfares announce the arrival of the animals , who march into the ark to a " jauntily innocent " tune in which Roseberry detects the spirit of Mahler ; the

fanfares punctuate the entire march . The birds are the last group to enter the ark , to the accompaniment of a three @-@ part canon sung by Noye 's children and their wives . In the final scene before the storm , where Noye and his family try to persuade Mrs Noye to join them in the ark in G major , the music expresses Mrs Noye 's obstinacy by having her reply accompanied by a D sharp pedal which prepares for the Gossips ' drinking scherzo in E minor . The slap which Mrs Noye administers when finally persuaded is accompanied by an E major fortissimo .

The storm scene which forms the centre of the opera is an extended passacaglia , the theme of which uses the entire chromatic scale . In a long instrumental introduction , full rein is given to the various elements of the children 's orchestra . Slung mugs struck with a wooden spoon give the sound of the first raindrops . Trills in the recorders represent the wind , strings impersonate waves , while piano chords outline the flood leitmotiv . The sound builds to a peak with thunder and lightning from the percussion . When " Eternal Father " is sung at the climax of the storm , the passacaglia theme provides the bass line for the hymn . After the hymn , the minor @-@ key fury of the passacaglia gradually subsides , resolving into what Roseberry describes as " a dewy , pastoral F major " akin to that of the finale of Beethoven 's Pastoral Symphony . Noye 's reappearance is followed by the brief waltzes for the Raven , accompanied by solo cello , and the Dove , the latter a flutter @-@ tongued recorder solo the melody of which is reversed when the Dove returns .

Following God 's instruction , the people and animals leave the ark singing a thankful chorus of Alleluias with more bugle fanfares in B flat . The appearance of the rainbow is accompanied by handbell chimes , a sound which dominates the final stages of the work . In the final canonical hymn , the main tune moves from F major to G major and is sung over reiterated bugle calls , joined by the handbells . In the third verse , the organ provides a brief discordant intervention , " the one jarring note in Noye 's Fludde " according to the musicologist Peter Evans . Graham Elliott believes that this may be a musical joke in which Britten pokes gentle fun at the habits of some church organists . The mingled chimes of slung mugs and bells continue during God 's final valedictory blessing . As Noye leaves , the full orchestra provides a final fortissimo salute , the opera then concluding peacefully with B flat chimes of handbells alternating with extended G major string chords ? " a hauntingly beautiful close " , says Roseberry .

= = Publication = =

Several of the opera 's novel features , including the use of a large amateur orchestra , and specifically its use of handbells , posed problems for Britten 's publishers , Boosey & Hawkes . Ernst Roth made enquiries about the availability of handbells to the firm Mears & Stainbank (the bell foundry based in Whitechapel , London) , and then wrote to Britten urging him to prepare an alternative , simplified version of Noye 's Fludde for publication , since the rarity of handbells in the scale of E flat made the original score , in his view , impractical . Britten resisted such a proposal : " I think if you consider a performance of this work in a big church with about fifty or more children singing , you will agree that the orchestra would sound totally inadequate if it were only piano duet , a few strings and a drum or two . " Britten suggested , rather , that Boosey & Hawkes should invest in a set of E flat handbells to hire for performances ; or , that the handbells music could be simply cued in the piano duet part .

After the score had been published , and in the face of an imminent performance in Ettal , Britten suggested that he could attempt to rewrite the music for a handbell ensemble in D , since sets in that key were more common than in E flat . Britten never prepared this alternative version for reduced instrumentation . He did agree , however , to make the published full score " less bulky " by presenting the amateur forces of recorders , ripieno strings and percussion in the form of short score , on the understanding that full scores for those groups would be available to hire for rehearsal and performance purposes . The full score was published in 1958 , and the vocal score , prepared by Imogen Holst with the libretto translated into German by Prince Ludwig of Hesse and the Rhine , under the pseudonym Ludwig Landgraf , was published in 1959 .

= = Recordings = =

