

ANNOTATED BIBLIOGRAPHY FOR SET WORKS

**THEORY**

**Associate**

**Josquin, *Missa pange lingua***

A key resource is Alejandro Enrique Planchart's essay on 'Masses on plainsong cantus firmi' in Richard Sherr, ed., *The Josquin companion*, Oxford: Oxford University Press, 2000; the other essays in this volume examining Josquin's mass output will also be of assistance in developing the general context for the masses of Josquin.

Chapters on Josquin can also be found in Leeman Perkins' *Music in the age of the Renaissance*, New York: W.W. Norton and Company, 1999 and Allan Atlas' *Renaissance music: Music in Western Europe, 1400 – 1600*, New York: W.W. Norton and Company, 1998.

A useful, though now dated, biography of Josquin can be found in the *New Grove High Renaissance masters*. The Grove dictionary entry on *Mass* (particularly 'The cyclic mass in the later 15<sup>th</sup> century') is brief but useful in setting the context.

**Monteverdi, *Vespers for the Blessed Virgin Mary***

The most important study of every aspect of Monteverdi's *Vespers* is Jeffrey Kurtzman's *The Monteverdi Vespers of 1610: Music, context and performance*, Oxford: Oxford University Press, 2000. Kurtzman's *Essays on the Monteverdi mass and Vespers of 1610*, Houston: 1978 and 'Some historical perspectives on the Monteverdi Vespers', *Analecta musicologica*, 15, 1975, pp. 29 – 86 may also be of assistance. John Whenham's *Monteverdi Vespers (1610)*, Cambridge: Cambridge University Press, 1997 is briefer but also useful. A recent contribution to the excellent 'Cambridge Companions' series also offers an introduction to the *Vespers* (John Whenham and Richard Wistreich, eds., *The Cambridge Companion to Monteverdi*, Cambridge: Cambridge University Press, 2008). The liturgical guide to the *Vespers* published by King's Music is also insightful. The preface to the Eulenberg score set for study is a valuable starting point for discovering this work. The context of the *Vespers* is explored in Jerome Roche's *North Italian church music in the age of Monteverdi* (Oxford: Oxford University Press, 1984). Articles devoted to the *Vespers* include Iain Fenlon's 'The Monteverdi Vespers: Suggested answers to some fundamental questions', *Early Music*, 5, 1977, pp. 380 – 87 and Stephen Bonta's 'Liturgical problems in Monteverdi's Marian Vespers', *Journal of the American Musicological Society*, 20, No 1, 1967, pp. 87 – 106.

**Bach, *Brandenburg concerto No 5***

The literature on Bach is immense, but the literature on the *Brandenburg Concertos* themselves is a surprisingly small subset of it. The single best place to begin is Malcolm Boyd's *The Brandenburg Concertos* (Cambridge: Cambridge University Press, 1993) in the *Cambridge Music Handbook* series. The section on orchestral music in the Bach entry in *Grove* is slight. Michael Marissen has recently written a comprehensive study on the concertos, *The social and religious designs of Bach's Brandenburg Concertos* (Princeton: Princeton University Press, 1999), which follows up a briefer article on the same subject ('J.S. Bach's *Brandenburg Concertos* as a meaningful set', *The musical quarterly* 77, No 2, pp. 193 – 235) and his doctoral dissertation, *Scoring, structure and signification in J.S. Bach's Brandenburg Concertos* (Brandeis University, 1991). A wayward but nonetheless interesting exploration of the same subject matter has been attempted by Philip Pickett ('J.S. Bach: The *Brandenburg Concertos*. A new interpretation', originally printed in *Concerto* but now available online at [www.recorderhomepage.net/brandenburgs.html](http://www.recorderhomepage.net/brandenburgs.html)). Solid general introductions to the life and works of Bach are available in Christoph Wolff's magisterial biography, *Johann*

# **A**ustralian **M**usic **E**xaminations **B**oard

*Sebastian Bach: The learned musician* (New York: W.W. Norton and Company, 2001) and in the *Cambridge Companion to Bach* (Cambridge: Cambridge University Press, 1997). Candidates should also be familiar with the wider literature of the concerto, particularly the concerto grosso, in the eighteenth century. W. Krüger's 'Das Concerto grosso Johann Sebastian Bachs' (*Bach Jahrbuch*, 1932, pp. 1 – 50) deals with this issue as it relates to Bach. A general introduction in English can be found in C. Palisca's *Baroque music* (Englewood Cliffs: Prentice Hall, 1968) or Manfred Bukofzer's *Music in the Baroque era* (several editions). Arthur Hutchings' *The baroque concerto* (several editions) and Chapters 3 and 4 of the *Cambridge Companion to the concerto* (Cambridge: Cambridge University Press, 2005) may also be of use.