

ANNOTATED BIBLIOGRAPHY FOR SET WORKS

The general reference works listed on pages xii and xiii of the Manual of Syllabuses should be consulted as a matter of course when first approaching the set works. Candidates are encouraged to use the references listed below as a starting point for their own further research.

**Musicianship**  
**Fifth Grade**

**Franz Schubert, *Erlkönig* D328**

Candidates should have an awareness of Schubert's place in the history of the development of the *Lied* and of this song's place in Schubert's output. This historical context can be explored in Kenneth Whitton's *Lieder: An introduction to German song* (New York: Franklin Watts, 1984). A general survey of Schubert's *Lieder* can be taken from *The Schubert song companion* by John Reed (Manchester: Manchester University Press, 1986.) Fischer-Dieskau's *Schubert: A biographical study of his songs* (London: Cassell, 1976) adds the perspective of a leading Schubert interpreter of the last century while *The Cambridge companion to Schubert* (ed. Christopher H. Gibbs) (New York: Cambridge University Press, 1997) considers *Erlkönig* prominently in its discussion of the songs. Two articles from the journal *19<sup>th</sup>-century music* round out an initial study of this song. The first, by Deborah Stein, 'Schubert's *Erlkönig*: Motivic parallelism and motivic transformation', *19<sup>th</sup>-century music*, xiii, 1989 – 90, pp. 145 – 58 provides a detailed thematic analysis while Christopher Gibbs' 'Komm, geh mit mir: Schubert's uncanny *Erlkönig*', *19<sup>th</sup>-century music*, xix, 1995 – 6, pp. 115 – 35 places the song within a tradition of other settings of the same poem and examines Schubert's response to the Goethe text. *Franz Schubert: A biography* by Elizabeth McKay serves as an excellent introduction to the brief life of the foremost composer in this form.

**Ralph Vaughan Williams, *The vagabond***

Given the popularity of this song, there is surprisingly little writing either on it or on the *Songs of travel*, the cycle from which it comes. There is, however, a wealth of general literature on the composer and his works. *Vaughan Williams* by James Day (Oxford: OUP, 1998) in the *Master musicians* series is a good place to start, along with Frank Howes' *The music of Ralph Vaughan Williams* (London: Oxford University Press, 1954) and *Vaughan Williams* by Michael Hurd (London: Faber, 1976.) Also useful is Stephen Banfield's *Sensibility and English song* (Cambridge: Cambridge University Press, 1985) which places the song in its early twentieth-century English context.

**Wolfgang Amadeus Mozart, *String quintet* K 614, First movement**

Discussion of Mozart's chamber music as a whole is the best source of information of this particular work. A good starting point is *Mozart: Chamber music* by A. Hyatt King (London: BBC, 1968) followed by Cliff Eisen's chapter on the chamber music in *The Cambridge companion to Mozart* (ed. Simon P. Keefe) (Cambridge: Cambridge University Press, 2003). The older but similarly titled *The Mozart companion* (ed. H. C. Robbins Landon and Donald Mitchell) (New York: Norton, 1969) also includes a chapter on the chamber music by Hans Keller. Robert Rosen's section 'String quintets' in *The classical style* (several editions) gives detailed consideration to each of the Mozart's works in this form.