

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
Eighth Grade**

Richard Strauss, *Till Eulenspiegels lustige Streiche* TrV 171

The biographical context for this composition can readily be taken from Grove, which has a section dealing specifically with the time of the composition of the tone poems. Introductory analysis can be found in a pair of listening guides, Thomas Armstrong's *Strauss tone poems* in the *Musical pilgrim* series (London: OUP, 1931) and *Strauss: Tone poems* by Michael Kennedy (London: BBC 1969.) Kennedy is also the author of a number of other useful works on Strauss, particularly *Richard Strauss: Man, music, enigma* (Cambridge: Cambridge University Press 1999). *The Richard Strauss companion* (ed. Mark-Daniel Schmid) (Westport, Conn.: Praeger, 2003) contains analysis both of the music and of its reception, while a particularly detailed volume devoted to the tone poems alone is Dennis Wilde's *The development of melody in the tone poems of Richard Strauss: Motif, figure, and theme* (Lewiston, N.Y.: E Mellen Press, 1990).

Igor Stravinsky, *Petrushka*, First tableau

There is a great deal of biographical material on Stravinsky covering the time of *Petrushka's* composition, all of which will cover the relationship between Stravinsky and the *Ballets Russes* and the ballets Stravinsky composed. *The New Grove modern masters: Bartók, Stravinsky, Hindemith* (London: McMillan, 1984) covers this suitably. For the music itself, an early but nonetheless valuable analysis can be found in Edwin Evans's *Stravinsky, the Fire-bird and Petrushka* (London: Oxford University Press, 1933) while amongst Richard Taruskin's extensive writings on Stravinsky is a chapter in *Petrushka: Sources and analysis* (ed. Andrew Wachtel) (Evanston: Northwestern University Press, 1998). The analysis provided in the Norton Critical Score edition of the piece (ed. Charles Hamm) (New York: Norton, 1967) is equally useful. Consideration of the explicitly Russian features of this work can be found in Kenneth Gloag's chapter 'Russian rites: Petrushka, The rite of spring and Les noces' from *The Cambridge companion to Stravinsky* (ed. Jonathan Cross) (New York: Cambridge University Press, 2003). Lynn Garofala's *Diaghilev's Ballets Russes* (New York: Oxford University Press, 1989) and *The art of the Ballets Russes: the Russian seasons in Paris, 1908 – 1929* (London: Aurum, 1990) provide important background on the artistic milieu that led to the composition of Stravinsky's three great ballets of this period.