

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
Associate Diploma**

Johann Sebastian Bach, *Mass in B minor, Gloria*

The sheer quantity of material written on Bach presents something of a problem when researching this work. A biography such as Christoph Wolff's *Johann Sebastian Bach: The learned musician* (New York: W.W. Norton and Company, 2001) helps describe the way this work occupied Bach over the last twenty years of his life. For comparison with the remaining body of Bach's choral works, particularly the smaller scale Lutheran masses, a work such as *The music of Johann Sebastian Bach, the choral works* (Rutherford: Fairleigh Dickinson University Press, 1981). Two most thorough analyses however are *Bach, the Mass in B minor: the great Catholic mass* by George Stauffer (New York: Schirmer, 1997) and John Butt's *Bach, Mass in B Minor* (New York: Cambridge University Press, 1991) which between them cover all aspects of the composition of this work and can be augmented with the *International symposium understanding Bach's B-minor Mass: discussion book* (2 vv. Belfast: Queen's University Belfast, 2007).

Johannes Brahms, *Alto Rhapsody Op. 53*

Most of the academic consideration given to this piece is within broader analysis of Brahms's vocal and choral music. A. Craig Bell's *Brahms – the vocal music* (London: Associated University Presses, 1995) serves as an example of the type of analysis and an introduction to the work itself. Michael Musgrave's many writings on Brahms, particularly *The music of Brahms* (London: Routledge and Kegan Paul, 1985) add to this body of useful general literature. The best source of close analysis of this piece, however, is provided by Walter Berry ('Text and music in the *Alto rhapsody*', *Journal of music theory*, 27, No 2, pp. 239 – 53) and Allen Forte ('Motive and rhythmic contour in the *Alto rhapsody*', *Journal of music theory*, 27, No 2, pp. 255 – 71). This edition of the *Journal of music theory* also reproduces the full score.

Maurice Ravel, *Daphnis et Chloé, second suite*

The most prominent name in English scholarship of the Ravel ballets is Deborah Mawer, the editor of *The Cambridge companion to Ravel* (Cambridge: Cambridge University Press, 2000) and author of the chapter 'Ballet and the apotheosis of the dance' within. She is also the author of *The ballets of Maurice Ravel: creation and interpretation* (Aldershot: Ashgate, 2006). Lawrence Kramer discusses the ballet in the chapter 'Consuming the exotic: Ravel's *Daphnis and Chloé*' from his *Classical music and postmodern knowledge* (Berkeley: California University Press, 1996). For discussion of a more introductory nature, the BBC Music Guide, *Ravel orchestral music* by Laurence Davies (London: BBC, 1970), will be useful while a very early response to the work is found in Scott Goddard's 'Some notes on Maurice Ravel's Ballet "Daphnis et Chloé"' in *Music and Letters*, v.7 pp. 209 – 220. Like Stravinsky's *Petrushka*, this work was written for the *Ballets russes* and so candidates should consult the references to this company provided for *Petrushka* under eighth grade.

Olivier Messiaen, *Quatuor pour la fin du temps*

With two notable exceptions, analysis of the *Quatuor* is a passing element of broader consideration of the Messiaen repertoire. Nonetheless, useful information can be found in works such as *The Messiaen companion* (ed. Peter Hill) (London: Faber and Faber, 1995) which contains a number of chapters, both biographical and technical, related to the *Quatuor*. Similarly, *Messiaen* by Roger Nichols (London: Oxford University Press, 1975) provides useful background. Of most relevance is Paul Griffiths's *Olivier Messiaen and the music of time* (London: Faber, 1985) which, while still general, deals with the *Quatuor* much more directly than any of the other references listed. James McCalla's *Twentieth-century chamber music* (New York: Routledge, 2003) also provides useful discussion. There remain, however, two works devoted solely to the quartet itself. These are the Cambridge Music Handbook *Messiaen Quatuor pour la fin du temps* (Cambridge, Cambridge University Press, 1998) and Rebecca Rishin's *For The end of time: the story of the Messiaen quartet* (Ithaca: Cornell University Press, 2003). The adventurous may also extract some value from Messiaen's own analysis of his style found in *The technique of my musical language* (Paris: Alphonse Leduc, 1956).