

ANNOTATED BIBLIOGRAPHY FOR SET WORKS

THEORY

Licentiate

Verdi, *Otello*

The *Cambridge Companion to Verdi* (Cambridge: Cambridge University Press, 2004) is a useful starting place for dealing with the general historical context of Verdi as an operatic composer. Although only one section of the book deals at length with *Otello*, issues raised in several of the other chapters will be essential for dealing with the questions likely to be posed in examinations. The third volume of Julian Budden's *The operas of Verdi: From Don Carlos to Falstaff* and the entries in the *Grove Dictionary of Opera* on Verdi and *Otello* are essential reading. For an appreciation of the opera at an introductory level, the entry in *Kobbe's Opera Book* is still useful. James Hepokoski's contribution to the Cambridge Opera Handbooks series is critical reading (Cambridge: Cambridge University Press, 1987), while Nicholas Johns' older ENO guide (Calder Publications, 1982), while smaller, is still worth reading. One chapter of Joseph Kerman's superb and insightful *Opera as drama* deals with *Otello*. The process of the generation of *Otello* can be followed in the letters and documents of Verdi, Boito and Ricordi in Hans Busch's *Verdi's Otello and Simon Boccanegra (revised version) in letters and documents* (Oxford: Oxford University Press, 1988); the same series of issues is also examined in James Hepokoski's contribution ('Boito and F.-V. Hugo's 'magnificent translation': A study in the genesis of the *Otello* libretto') in *Reading opera* (Princeton: Princeton University Press, 2006).

Bartók, *Music for strings, percussion and celeste*

Candidates should be aware of the general issues in the analysis of Bartók's music and his significance for music in the twentieth century. The literature on the *Music for strings, percussion and celeste* is small, but many of the issues raised by it are also raised in the wider Bartók repertoire for orchestra. The Grove entry on Bartók is a useful starting place, as are Chapters 3 and 10 of the *Cambridge Companion to Bartók* (Cambridge: Cambridge University Press, 2001). A general introduction to Bartók's orchestral music can be found in John McCabe's BBC Music Guide, *Bartók: Orchestral music* (British Broadcasting Corporation, 1974). 'Life and works' books can also be useful sources of general information: see, for example, Kenneth Chalmers' *Béla Bartók* (London: Phaidon, 1995), Paul Griffiths' *Bartók* (London: J.M. Dent, 1984) in the Master Musicians series and 'The orchestral music' in Halsey Stevens' and Malcolm Gillies' *The life and music of Béla Bartók* (Oxford: Oxford University Press, 1993). A classic in Bartók analysis is E. Lendvai's *Béla Bartók: An analysis of his music*, which outlines the use of the Fibonacci sequence in this work. Lendvai's *Bartók's style: as reflected in Sonata for two pianos and percussion and Music for strings, percussion and celesta* (Budapest: Akkord Music Publishers, 1999) will be useful, as will Bachmann and Bachmann's *Studies in Bartók's music* (self published, 1981). Also important is Elliott Antokoletz's *The music of Béla Bartók: A study of tonality and progression in twentieth-century music* (University of California, 1984), which has good sections on the *Music for strings, percussion and celeste*. Larry Solomon has also published a revision of his doctoral dissertation, a study of the use of symmetry in the composition of the *Music for strings, percussion and celeste*, online at www.solomonsmusic.net. A useful introduction to the analysis of twentieth-century music can be found in Joel Lester's *Analytic approaches to twentieth-century music* (New York: W.W. Norton and Company, 1989).

Robert Schumann, *Dichterliebe* Op. 48

Just as a song begins with the poem, so the candidate should have some understanding of Heine's work and the source of the poems Schumann selected for *Dichterliebe*. There are English language biographies of Heine available, such as *Heinrich Heine: a modern biography* by Jeffrey Sammons (Princeton: Princeton University Press, 1979) and Beate Perrey's *Fragments of desire: Schumann's Dichterliebe* (New York: Cambridge University Press, 2002) is a detailed analysis of Heine's poetics specifically within the song cycle itself. Similarly, Rufus Hallmark's *The genesis of Schumann's Dichterliebe: A source study* (Ann Arbor: UMI Research Press, 1979) provides an analysis of the poetry and Schumann's selection of the texts. For the music, many performance and listening guides are available. Gerald Moore's *Poet's love: The songs and cycles of Schumann* (London: Hamilton, 1981) represents the opinion of the leading accompanist of the twentieth century, while a more introductory work is Astra Desmond's contribution to the BBC Music Guides, *Schumann songs* (London: BBC, 1972). Arthur Komar's *Dichterliebe: An authoritative score* (New York: Norton, 1971) also provides both musical analysis and the historical background useful in understanding the important biographical background to this cycle. A biography such as John Daverio's *Robert Schumann: Herald of a new poetic age* (New York: Oxford University Press, 1997) or *Schumann* by Joan Chissell (London: Dent, 1989) is helpful in understanding the pivotal point of Schumann's life that was related to the composition of much of his song repertoire.