

MUSIC TRIPOS Part IB

Paper 10(i)

Elective Topics I (i) Purcell and the English Imagination

Specimen paper

You should answer three questions in total. Answer **one** question from Section A, and **two more** from Section B

SECTION A

1 Briefly explain the significance of each of the following works in the context of Purcell's career, from biographical and/or stylistic perspectives:

- i. The anthem 'Hear my prayer, O Lord';
- ii. *Dido and Aeneas*;
- iii. The 1694 Te Deum and Jubilate in D;
- iv. The three-part Fantazias.

2 To what extent does Purcell's *Hail, bright Cecilia* of 1692 exemplify (a) Purcell's interest in 'artificial' contrapuntal conceits?; and (b) the role of music by foreign-born composers in the evolution of Purcell's style?

SECTION B

3 Describe the main means by which Purcell became familiar with music by composers born outside England, referring to specific works and identifying the main contributions they made to his stylistic development.

4 Account for the dominance of Purcell's vocal output in the eighteenth-century reception of his music.

5 'Experience hath taught us that our English Genius will not relish perpetuall singing . . . our English Gentlemen, when their Ear is satisfied, are desirous to have their mind pleased, and Music and Dancing industriously intermix'd with Comedy or Tragedy'.

(PETER MOTTEUX, 1692)

To what extent is this aesthetic position reflected in Purcell's music for the London stage from the mid-1680s onwards?

6 Relate the principal characteristics of Purcell's early sacred music to the history, repertoire and personnel of the English Chapel Royal up to the death of Charles II in 1685.

END OF PAPER