

MUT2
MUSIC TRIPOS Part II

SPECIMEN

Paper 13

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You are reminded that the re-use of material from one examination paper in another is strictly forbidden. This rule applies to all papers, dissertations, submitted essays, etc. Any candidate who infringes this rule is liable to be penalised by the deduction of marks.

*Answer **three** questions. Avoid significant overlap between your answers.*

*Write your number, **not** your name, on the cover-sheet of the Answer Booklet.*

STATIONERY REQUIREMENTS

20-Page Answer Booklet

Tags

Rough Work Pad

SPECIAL REQUIREMENTS

Manuscript paper

You may not start to read the questions printed on the subsequent pages of this question paper until instructed that you may do so by the Invigilator

- 1 Evaluate Richard Taruskin's contention that '[Stravinsky's] deeply ingrained habits of Russian thinking and hearing continued to tell on the music of his last period, and even on its serial procedures', and that an 'essential continuity' underlies what seemed to be a 'radical style-break' in the early 1950s.
- 2 To what extent can Stravinsky's output from *Cantata* (1951-2) to *Threni* (1957-8) inclusive be regarded as transitional? Your answer should include detailed reference to specific works.
- 3 **Either** (a) Compare Stravinsky's serial methods with those of Schoenberg and Webern.
Or (b) Explore the implications of Joseph Straus's comment that in Stravinsky's second serial phase (from *Movements* of 1958-9 to the *Requiem Canticles* of 1965-6) the composer's 'engagement with the music of his predecessors gradually ceases'.
- 4 Jonathan Cross observes that much of Stravinsky's late music has a 'lamenting character' that 'reaches deep into his musical and personal history'. Describe the musical means through which Stravinsky expresses mourning and grief in **one or more** of the late works with texts.
- 5 Explain the concept of "late style" as applied to music and assess critically its relevance to the music that Stravinsky wrote in the 1960s.
- 6 'The *Movements* are the most advanced music from the point of view of construction of anything I have composed' (IGOR STRAVINSKY with ROBERT CRAFT, *Memories and Commentaries*). Employ this remark as a starting-point for an assessment of form in Stravinsky's late music.

END OF PAPER