

Public Abstract

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Title:The Late Choral Works of Igor Stravinsky: A Reception History

Despite his preeminence in twentieth-century music, the late works of Igor Stravinsky (1882-1971) remain in relative obscurity: seldom performed, inadequately recorded, poorly understood, and frequently disparaged. The troubled reception of these works stands in remarkable contradiction to the composer's ever-increasing renown; few contemporary composers can rival Stravinsky in terms of popular acclaim, concert performances, recordings, or continuing influence. This thesis surveys the reception of Stravinsky's major late vocal works in England and America, including *In memoriam Dlyan Thomas* (1954), *Canticum sacrum* (1956), *Threni* (1958), *A Sermon, a Narrative, and a Prayer* (1961), *The Flood* (1962), *Introitus* (1965), and *Requiem Canticles* (1966). The reception of each piece will be traced chronologically, beginning with responses to premiere performances and progressing to contemporary scholarship.