

Note: superpowers are 20, powers are 15, tens are 10. The symbol “x” should be read “double sharp,” # is “sharp,” b is “flat.” Time signatures of x/y where x and y are numbers should be read x y; thus, the time signature “4/6” should be read “four-six.” Ratios of x:y (e.g. 4:6:9) should be read as “x to y,” so for example “four to six to nine.” When reading score clues, pause if and only if the word “pause” is written, but try to read slowly.

1] **A sequel to a collection whose name ends with these six letters requires the performer to put a piece of paper on top of the strings during the first movement, “Morning Music,” and features powerful tutta forza chords in the movement “A Prophecy of Nostradamus.” In the original collection, the performer is instructed to play  $3\frac{1}{2}$  “revolutions” of “circle music” in (+) “The Magic Circle of Infinity” and shout “Chri-ste!” in a movement whose score is shaped like a cross. Another collection of pieces ending with these six letters features a ninth movement heavy with syncopation, and a thirty-seventh movement in F-Lydian. That collection ends with (\*) six dances in Bulgarian Rhythm, which are contrasted with the easy unison exercises at the start. For ten points, name these six letters, which end a George Crumb piece for amplified piano and a Bela Bartok collection of 153 instructional pieces.**

ANSWER: **kosmos**

2] **A Franz Liszt work based on the work of this composer features a theme of quarter, dotted eighth, sixteenth, then half note on F, then on Eb, then on Db; that work is based on the cavatina “Spirto gentil” from a work of this man. A concert valse of Liszt based on works of this man quotes the duet “Verranno a te sull’aure” before transitioning into the duet “Ah, chi veggio” from this man’s opera (+) Parisina. Other works by Liszt on themes of this man include the Marche et Cavatine, which finishes in a quadruple-forte rendition of the accompaniment to the famous act-II-ending sextet (\*) “Chi mi frena en tal momento” of one of this man’s operas. That accompaniment, as well as the melody sung by Enrico and Edgardo, is used in Liszt’s “Reminiscences de Lucia di Lammermoor”, based on an opera by, for ten points, what Italian composer?**

ANSWER: Gaetano **Donizetti**

3] **Robert Muczynski’s work of this type is called Desperate Measures, and Alexander Rosenblatt’s jazz-inspired one ends in a syncopated A-minor fugue. One section of a piece of this type features a melody introduced at the start of the piece played in octaves over roiling, highly chromatic fifths and fourths. Another piece of this type by (+) Brahms features a 4:3:9 polyrhythm that becomes an 8:9 one, and one of these works by Lutoslawsky was originally written for two pianos, though it was eventually adapted for piano and orchestra. Liszt once famously noted that Brahms’ piece of this type was better than (\*) his, though Liszt wrote his first; that Liszt one of these works is the sixth of a set of Grand Etudes that also includes La Campanella. For ten points, name these works, examples of which include Rachmaninoff’s Rhapsody on a Theme of a certain composer, based on that composer’s 24th caprice.**

ANSWER: **Paganini Variations** [accept anything mentioning **Paganini** and **Variations** unless a caprice that is not the 24th is specifically mentioned, prompt on partial answer, antiprompt on **Paganini Rhapsody** or similar answers]

4] **One ensemble of this many performers recorded the Pocket Symphony of Fred Rzewski in an album titled for him. That ensemble collaborated with composer Nico Muhly on the song Doublespeak off of their album Filament. One of a collection of this many pieces for string quartet features staccatissimo sixteenth note artificial harmonics for the string bass while the other strings play a 9:6:4 polyrhythm; all of the pieces in that collection are between (+) eight and thirteen measures long. Eighth Blackbird, an ensemble with this many members, commissioned a Pulitzer Prize-winning piece for “Double” this many performers by (\*) Steve Reich, and Anton Webern wrote an opus-nine collection of this many bagatelles for string quartet. For ten points, Schoenberg’s Transfigured Night is written for what number of performers?**

ANSWER: **6**

5] As he plays this theme in octaves in the left hand, Leif Ove Andsnes [“LAYF oo-VAY ANS-ness”] does not play the written octave tremolos in the right hand, instead choosing to play a high-high-low-low pattern. In his analysis of the work of a certain composer, Michel-Dimitri Calvocoressi notes that this theme bears a striking resemblance to the act two prelude of (+) Khovanshchina. In the first statement of this theme in one piece, every note but a high eighth note F is marked tenuto. This theme, which is offset with two beats of silence in its fourth appearance, is marked “allegro giusto, in the (\*) Russian style” in its first. This theme starts the piece it is in in B flat major, but eventually appears in different keys and as part of other movements, such as *Con Mortuis in Lingua Mortua*. For ten points, name this melody in 5/4 6/4 mixed meter, which appears in *The Great Gate of Kiev* and occurs throughout *Pictures at an Exhibition*.

ANSWER: **Promenade** [prompt on anything indicating a theme from *Pictures at an Exhibition*]

6] Description acceptable until end. The most common orchestration of this movement has parts for such uncommon percussion instruments as Messiaen’s [“me-SYAN’s”] geophone and a wind-machine. In that orchestration, the opening motif is played by the contrabassoon, followed by thirty-second notes with semi-hard mallets on the timpani. That orchestration is by (+) Marius Constant, who used castanets in one section partially inspired by this movement’s composer’s own orchestration of his *Alborada del gracioso*. According to Peter Kaminsky, all thematic material in this movement can be derived from a low, muted Fx-G#-D# and staccato sixteenth-note (\*) D#-D#-D#-C#-D#. Ascending and descending notes in this movement portray the title character “rolling through the room like a spindle.” Written to be technically harder than Balakirev’s *Islamey*, for ten points, name this third movement of Maurice Ravel’s *Gaspard de la Nuit*.

ANSWER: **Scarbo** [accept anything similar to the **third movement of Gaspard de la Nuit** before mention, prompt on *Gaspard de la Nuit* before mention, I guess]

7] One piece by this man relies on various transpositions of a chord whose constituent frequencies are in the ratio 4:6:7:8:9:12. That piece features an unusual tuning system in which the G and C are pitched higher than the G# and C# respectively, and that tuning system, which was kept secret until Kyle Gann found the pitches of ten of its notes, is a seven-limit tuning system that omits the (+) major third in favor of the perfect fifth and septimal minor seventh, and is based around the note Eb in homage to this composer’s saxophonist roots. In that piece by this man, a 9 ½ minute section using only the notes of the (\*) “opening chord” then transitions into a section using only the notes of a chord later seen in this composer’s *Chronos Kristalla*, his “magic chord.” For ten points, name this minimalist composer of the five-and-a-half-hour, improvisatory *Well-Tuned Piano*.

ANSWER: La Monte **Young**

8] In an article titled for these musical instruments, Edward Cone notes that one piece for these musical instruments is “entropy, perhaps... certainly not music!”; the composer of that work states that it is to be played by two or more “interpreters.” Along with the clarinets, cello, and string bass, three of these instruments play in the introduction to Ravel’s opera (+) *L’Heure Espagnole*, and the distorted sound of this musical instrument represents the clip-clop of a horse in Ennio Morricone’s *Farewell to Cheyenne*. Music critic Alex Ross stated that one piece for these instruments by Toshi Ichihyanagi was “merely a timid, spastic prelude” to the most famous work for these instruments, which featured (\*) one hundred of them slowly winding down. For ten points, name these instruments, which feature in a *Symphonic Poeme* by Gyorgi Ligeti.

ANSWER: **metronomes**

9] The third movement of this man’s first symphony begins with the celesta ostinato A-G#-F-F#, before the solo oboe enters; that movement is marked Doloroso Elevato. In a work by this man, a “more difficult” ossia

**is provided under a measure of 19/8; that work begins with a glissando into a chord consisting of C, G, D, A, F#, and B which transitions into a movement “to be played as fast as possible.” This composer of the (+) Zingareska symphony revised one work of his to be playable by four pianos instead of the sixteen player-pianos it originally called for; in that revision, this composer also omitted the siren and cut down the number of (\*) airplane propellers from three to two. That piece was originally composed to accompany a short film of Dudley Murphy and Ferdinand Leger. For ten points, name this composer of the Piano Concerto No. 2 “The Airplane” and the “Ballet Mecanique.”**

ANSWER: George **Antheil**

**10] Two of these instruments linked together form the Francois-Louis-designed new instrument called the aulochrome. Along with the electric guitar, this instrument plays the melody in the 7/8 section of Leonard Bernstein’s overture Slava!. This instrument has a prominent third-movement solo in Jan de Meij’s first symphony “Lord of the Rings,” and either the flugelhorn or this instrument can play the solo in (\*) “Rufford Park Poachers,” the third movement of Percy Grainger’s Lincolnshire Posy. Unlike other members of its family, this instrument can come with a high G key. This instrument is the higher of the two that play in “I Feel The Earth Move” from Philip Glass’ *Einstein on the Beach*, and is the highest one played by (\*) John Sampen and Arno Bornkamp. For ten points, name this saxophone pitched in Bb which can be straight or curved, the highest used in a traditional saxophone quartet.**

ANSWER: **soprano saxophone** [prompt on saxophone, do not accept or prompt on other types of saxophones]

**11] Sir Simon Rattle conducted Mahler’s fifth symphony and a movement named for this concept in his first concert as chief conductor of the Berlin Philharmonic. That movement named for this concept features the repeating melody D-C#-high F#-A-low C played in the high winds. Later in that work, the strings play a high, repeating F#-G-A-D; that movement named for this concept imitates, according to its composer, (+) “the atmosphere of a massive nightclub with people dancing and taking drugs.” Another work named for this concept begins with the flute playing B (pause) low D#-A#-B (pause) high G-A#-B; that work was based on a poem by the composer on his (\*) creative abilities, and ends in a triumphant C-major chord due to its composer’s synesthesia. For ten points, name this concept, which names the third movement of Thomas Ades’ *Asyla* and, while not fire, a “Poem” of Alexander Scriabin.**

ANSWER: **ecstasy** [accept Ecstasio or Poem of Ecstasy]

**12] One piece about these animals, in its seventh section, requires a tape recorder to play “warning pips” while the choir is instructed to do a variety of actions, including neighing, snorting, and making vomiting noises; the first instrument to play in that piece is a Hammond organ playing a tone cluster. In another piece about these animals, the performer is given instructions on how to (+) bend a paperclip and “apply... to vibrating string.” In that piece, the pianist is required to scrape the strings with a chisel; that piece, which begins with a “Vocalise (...for the beginning of time)”, later requires the electric cellist to double on antique cymbals, and requires all three players to be (\*) masked. One piece about these animals begins with a baritone reading from the Collins Encyclopedia. For ten points, name these animals, the subject of a “dramatic cantata” by John Tavener and George Crumb’s “Vox Balaenae.”**

ANSWER: **whales**

**13] One piece from this country for tenor sax and recording uses vocal samples from life-sentenced prisoners; that piece, “Grab It!”, is one of its composer’s “Boombox pieces”. Another composer from this country began one of his pieces in 10/16 time with an arpeggiated Bb minor, then Ab major triad; in that piece, multiple sections marked (+) “bridge” are notably not repeated. One piece from this country transitions from one-line**

staves to the grand staff for four bars, before transitioning back for a five-bar tremolo ending; that work is a “symphonic movement for any loud-sounding group of instruments.” This country is home to a composer who wrote (\*) 106 short, melodic “cells” that can be repeated as much as the performers desire in his Canto Ostinato, as well as the composer of Workers’ Union. For ten points, name this home country of JacobTV, Simeon Ten Holt, and Louis Andriessen.

ANSWER: The Netherlands [or Holland]

14] In a film score, this composer uses flutter-tongued notes in the cornet and trumpet to depict a woman and a man turning into a hippo and rhinoceros; at the end of that work, the melody Bb-A-C-B natural-C-Bb-A-B natural leads into the flute solo that begins the credits. A cantata by this composer opens with the (+) tomtoms and the piano tapping out a rhythm on low C. The most famous part of that cantata features the counter-tenor soloist doubled by the bari sax and electric guitar and requires a flexatone; that movement is a tango. In addition to his score for Khrzhanovsky’s film The Glass Harmonica and opera (\*) Historia von D. Johann Fausten, this composer included a tango for harpsichord in a piece that opens with a “sentimental song” for amplified prepared piano. For ten points, name this Soviet composer, famous for his “polystylism,” who wrote six Concerti Grossi.

ANSWER: Alfred Schnittke

15] In one string trio named for this place, three different types of sul ponticello are called for; in the third movement of that work, the solo cello must “stutter” and “shake” the bow, while in the eighth movement, the solo violin, playing “with a touch of dementia,” must play “at the back of the stage, facing away from the audience.” That piece, with movements that include “Cecilia” and “Sabina,” is (+) Andrew Norman’s *The Companion Guide* to this city. Another piece about this city begins its 6/4 first movement with an oboe solo with the rhythm (read slowly) dotted quarter, three eighth notes, five-tuplet, quarter note, triplet. Performances of a third piece about this city substitute (\*) flugelhorn for the required six buccine; in the third movement of that piece, the recorded sound of a nightingale is heard. For ten points, name this city, whose Fountains, Festivals, and Pines feature in a trilogy by Ottorino Respighi.

ANSWER: Rome [or Roma]

16] This composer has a Youtube series called “Illustrated Music” in which he explains the mathematical context behind many of his works. One work of this composer uses three parts to illustrate the generations and ages of many cows while a narrator reads out the math problem they originate from; that work is *Narayana’s Cows*. Another of this composer’s works, which he describes as “a sort of natural phenomenon,” consists of (+) every chord that spans an octave or less, arranged chromatically and by size, is his *Chord Catalogue*. This man is most famous for a work that notes “no one would be the wiser if I were to simply leave out passages,” but “that would not be a (\*) success at all.” Later in that piece, the performer must improvise a one-minute speech while playing the written melodies. For ten points, name this American composer of the string bass piece *Failing*.

ANSWER: Tom Johnson

17] One work of this name opens with the trombones playing a forte A-G#-F#-D# followed by the trumpets playing A-Bb-C-Eb. In that work, siren and referee whistles accompany a baritone in the part of a preacher. That work is based on a poem under a frieze at a Lubeck church, and was premiered at the 2013 Proms after being commissioned in memory of (+) Witold Lutoslawski. In addition to that Thomas Ades piece with this name, another work of this name begins with the piano playing an F, adding a G#, adding a B natural, then removing the B natural, while the low brass play (\*) F-E-F-D-E-C-D. In the sixth and final variation of that work,

the woodwinds play F-E-F-G-A-G-F-E as the strings play col legno to depict rattling bones. Ferruccio Busoni notably arranged that work into a *De Profundis* version. For ten points, give this name of a “Paraphrase on Dies Irae” by Franz Liszt, a “Dance of the Dead.”

ANSWER: **Totentanz** [prompt on Dance of the Dead or similar answer before mentioned, but do not accept or prompt on “Danse Macabre”]

18] **One composer who played this instrument included it in the songs “Horse Sings from Cloud” and “Rattlesnake Mountain” off of her ambient album titled for this instrument “& Voice.” That woman founded a band whose first album was recorded in an underground cistern in Washington. A composition for this instrument features low, vibrato tone clusters followed by the melody Cx (pause) D-C#-G#-G-F#; that composition was written in consultation with (+) Friedrich Lips, a performer of this instrument. One woman played this instrument with Stuart Dempster’s trombone and didgeridoo and Panaiotis’ vocals in the LP *The Ready Made Boomerang*; that was her Deep Listening Band’s second album. This instrument features in Sofia Gubaidulina’s (\*) *De Profundis* and much of Pauline Oliveros’ ambient music. For ten points, the Russian bayan is a “button” type of what instrument?**

ANSWER: **accordion** [accept **bayan** before mention]

19] **One piece by this composer begins its first “episode” with piccolo, clarinet, piano, chimes and xylophone playing a major ninth; that piece, the first for magnetic tape and orchestra, is divided into four “episodes and three “interpolations of organized sound”. This composer of (+) *Deserts* was supposedly the first to use sirens in an orchestral setting in his piece *Ameriques*. In another piece by this composer that “scatters musical fragments among two groups”, a second-measure “lion’s roar” leads into a C# on a muted tenor trombone. A fourth piece by this man compares a (\*) scientific phenomenon to the expansion and interplay of rhythmic cells; that piece is written for percussion ensemble. This man’s most famous work was written for the inauguration of Georges Barrere’s platinum flute. For ten points, name this French composer of *Hyperprism*, *Ionisation*, and *Density 21.5*.**

ANSWER: Edgard **Varese**

20] **A piano nocturne about these locations, which rarely uses less than four staves, was edited by Marc-Andre Hamelin and prefaced by a quote from Norman Douglas’ *South Wind*. That work is by Kaikhosru Sorabji. Another piece about this kind of location opens as the left hand plays (+) E-E-F#-G-A-G-F#-B while the right hand plays low sixteenth note arpeggios and is based on the children’s song “We shan’t go to the woods”. A third composition about these locations opens with the viola and harp playing D# (pause) E-D#-E-D# (pause); the third movement of that work depicts these locations (\*) “of the Sierra de Cordoba.” These locations are the subject of Sorabji’s *Golestan*, and rain in them is depicted in the third movement of Claude Debussy’s *Estampes*. For ten points, name these locations, which Manuel de Falla depicted in his *Nights in the [these] of Spain*.**

ANSWER: **gardens** [accept **Golestan** before mention, accept **rose gardens**, accept **Jardins** sous la pluie, accept Noches en los **jardines** de Espana]