

Random Music Packet

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Description: 20 classical music tossups, not really edited, difficulty maybe Regs+ (?)

1. **One piano work by this composer begins with two quick sixteenth notes before the left hand pounds out octaves on the following notes: “B-flat, D-flat, high B-flat, A - B-flat - B-natural.” That work, which consists of a “preamble” followed by several variations, was described by Geoffrey Bush as an “equivalent of Elgar’s *Enigma Variations*.” The notes “E - B - low G - B - long low E, D-sharp - B - low D-natural” open a chamber work by this composer that is an important cornerstone of the (*) flute repertoire. This composer of *Les soirées de nazelles* was in frequent correspondence with Darius Milhaud about a ballet which he described as “hav[ing] no subject—simply dances and songs.” This composer wrote a piano suite when he was 19 which was first performed by his teacher Ricardo Viñes. This non-Spanish composer wrote a harpsichord concerto for Wanda Landowska, his *Concert champêtre*. For 10 points, name this member of *Les Six*, the composer of the ballet *Les biches*.**

ANSWER: Francis **Poulenc**

2. **A piece titled for this musical form opens with B-flats and second-inverted effective E major chords on alternating half beats. Carl Czerny’s C major work in this genre may have inspired another composer’s work in this genre because his wife practiced it incessantly. Another work contains a movement titled for this genre that was composed in memory of Joseph de Marliave and begins with sixteen notes on “E.” A diminished seventh chord rooted at C-sharp, held over a sustained low D, resolves to a (*) D major chord in a piece whose name contains this musical form as the first word. Girolamo Frescobaldi wrote two books of this musical form in 1615 and 1627. The right hand repeatedly plays the note “D,” offset by “D” octaves from the left hand, to begin Prokofiev’s opus 11 work in this genre. One piece with this word first in its title begins “A - G - long A - G - F - E - D - C-sharp.” For 10 points, a fugue pairs what musical form in a D minor piece by Bach that appears in *Fantasia*?**

ANSWER: **toccata** (The first line refers to Khachaturian’s *Toccata* in E-flat major.)

3. **Francesco Geminiani’s opus 5 consists of six compositions in this genre. The second movement of a piece in this genre begins with two iterations of a pizzicato scale from A-flat to E-flat. The second movement of Shostakovich’s lone piece in this genre opens with the six-note motif “A - B - C - D - C - B” being repeated eight times. One work in this genre was initially subtitled “Pierrot is angry at the moon.” One piece in this genre opens with two quadruple stops in B minor, which requires (*) scordatura in order to be playable.**

Brahms’s first piece in this genre is an “homage to J.S. Bach” and borrows from his *Art of Fugue*. A piece in this genre is the last work by Frederic Chopin to be published during his lifetime. The notes “long A - B - short C - A” open a Franz Schubert work that is most commonly performed today as this type of piece. For 10 points, Ludwig van Beethoven composed five of what pieces, which features a low string instrument in a non-orchestral setting?

ANSWER: **cello sonata** [prompt on sonata with “featuring what instrument?”]

4. **This instrument plays the melody “D - E - F-sharp - short G - long B, G - E - C - short B - long D” in a four-movement work for it. In a piece for this solo instrument, the melody “F - G - long low A - B-flat, C - D - long low E - F” precedes an A minor triplet-filled section. A *bourrée anglaise* is the last movement in a Baroque suite for this instrument. Gabriel Fauré composed a piece for this instrument for an 1898 competition hosted by the Paris Conservatory. A novel by Friedrich de la Motte inspired a (*) Carl Reinecke work for this instrument, the *Undine*. A partita for this instrument follows the six cello suites in the BWV catalog of J. S. Bach. Paul Taffanel helped Fauré write this instrument’s part in his opus 79 *Fantaisie* for it. The *Concertino* by Cecilé Chaminade is a often-performed solo piece for this instrument. For 10 points, Edgar Varèse’s *Density 21.5* was written for a platinum version of what instrument, whose higher-pitched sibling is the piccolo?**

ANSWER: **flute** (The first line refers to the *Undine* sonata, the second the Chaminade *Concertino*.)

5. **Erich Wolfgang Korngold wrote a piece for this ensemble, which begins with a viola playing triplets unaccompanied for two measures. Alexander Borodin wrote a two-movement work for this ensemble which starts in D minor but ends abruptly in B minor. Another piece for this ensemble contains the violin melody “D - E - F - G - A - short A - short G - A.” Brahms’s second and final work for this ensemble contains an “Agathe motif.” A one-movement work for this ensemble begins with four ominous half-note (*) D’s before other instruments play a descending scale starting on B-flat. Tchaikovsky’s only work for this ensemble was composed with *The Queen of Spades* and is titled “Souvenir de Florence.” One piece for this ensemble was inspired by an 1896 poem by Richard Dehmel, as well as the composer meeting his teacher’s sister. For 10 points, Arnold Schoenberg’s *Transfigured Night* is for what sort of ensemble, which contains two of each of the violin, viola, and cello?**
ANSWER: **string sextet** [prompt on **sextet** with “which instruments comprise the sextet?”; accept descriptions containing **two violins**, **two violas**, and **two cellos** before mentioned]

6. **One symphony by this composer was said to be “unfortunately” similar to the second piano concerto by Johannes Brahms in a 1976 review. That symphony opens with double basses playing a low G whole note unaccompanied, before other strings enter with the theme. This composer’s first violin concerto opens with the orchestra playing the notes “dotted C - short E-flat - D-flat - C,” followed by a trumpet blast on a F minor chord. The soloist plays the theme “long B-flat - F - long F” to open the third movement of a (*) concerto by this composer. That concerto, which is overall in D minor, opens with the cello soloist playing the notes “G - high long E - B-flat - D - C-sharp - A.” The aria “In vain, my beloved” is contained in this composer’s opera *Le Roi d’Ys*. In this composer’s most famous piece, the violin soloist plays the notes “A - A - E” before playing a similar theme an octave higher. For 10 points, name this French romantic composer of the *Symphonie Espagnole*.**
ANSWER: Édouard **Lalo**

7. **Trombone ensembles often play the *Aequali* of one non-German composer with this first name. The first published work of another composer with this first name was a passacaglia reminiscent of the final movement of Brahms’s fourth symphony. That composer also made the most prominent arrangement of Bach’s 6-voice fugue from *The Musical Offering*. One composer with this first name made three different settings of the same text; that text is the Latin prayer (*) *Ave Maria*. Another composer with this first name used the BACH motif for the basis of the tone row used in his string quartet. That composer also wrote the *Concerto for Nine Instruments*. A theme from a waltz by a man with this first name was the basis for the anthology *Vaterländischer Künstlerverein*. Another composer with this first name composed a *Te Deum* that was suggested to serve as finale for his unfinished ninth symphony. For 10 points, give this first name common to composers like Bruckner and Webern.**
ANSWER: **Anton** [accept **Anton** Bruckner or **Anton** Webern or **Anton** Diabelli]

8. **A Russian composer said that his symphony of this number was the first to give “personal, free, and subjective impressions” of himself. Another symphony of this number includes quotations from Wagner’s operas *Tannhäuser* and *Die Meistersinger*. One symphony of this number contains a final movement described to be 340 bars of *perpetuum mobile*. The final movement of another symphony of this number was set to be in the composer’s previous symphony but was dropped; that movement is (*) “Heavenly Life.” A symphony of this number was described by its composer as “the elemental will to live.” A symphony of this number is the last *Wunderhorn* symphony. Jean Sibelius’s symphony of this number opens with the theme “C - D - F-sharp - E.” Tchaikovsky’s symphony of this number is sometimes given the epithet “Fate.” Brahms’s symphony of this number is his last overall. For 10 points, give this number of Carl Nielsen’s “Inextinguishable” symphony.**
ANSWER: **fourth** symphony (The first line refers to Alexander Glazunov.)

9. This word is the first in the title of a piece where the piano soloist enters with an ascending arpeggio based around E major before landing on an A major chord; that piece's composer coined the term "atonality." A symphony with this epithet contains a passage where horns play the notes "E-flat - low A-flat - C-flat," followed by "F - G-flat - A-flat - F" from the strings. Besides titling a piano concerto by Joseph Marx, this adjective also nicknames a D-flat major work commissioned by Serge Koussevitsky for the (*) 50th anniversary of the Boston Symphony Orchestra. Another symphony with this nickname opens with quiet string tremolos before a lone French horn plays the refrain "B-flat - down to E-flat - E-flat - up to B-flat." This adjective nicknames a Howard Hanson symphony that contains the "Interlochen theme." For 10 points, name this adjective that describes Anton Bruckner's fourth symphony, which also names the Western music era after the Classical.
ANSWER: "**Romantic**" (The first line is Marx's *Romantic Piano Concerto*, and the score clue is the Interlochen.)

10. At the end of this piece's third movement, a moving series of notes from the cello alludes to the first theme of the final movement of its composer's third symphony. The unusual instrumental combinations in this piece, such as English horn, violas, and basses in its third movement, was seen to predate Schoenberg's *Pierrot Lunaire*. This work opens with a duet between the oboe and the clarinet, with the former playing the melody "C - D - low G-sharp - A - B - C - low F-sharp - G - A - B-flat." Five poems from a set of (*) 428 were selected for this composition. During the first entry of this cycle, the soloist sings "Now the sun wants to rise as brightly/As if nothing terrible had happened during the night." In a grotesque turn of events, this composition was written shortly after the birth of the composer's second daughter, only for her to succumb to scarlet fever four years later. For 10 points, name this song cycle by Gustav Mahler set to morbid poems about children by Friedrich Rückert.
ANSWER: *Kindertotenlieder* [or **Songs on the Death of Children**]

11. One symphony by a composer from this non-American country opens with five D major chords from the orchestra, but the vibraphone plays a dissonant F natural on the third of those chords. A virtuosic piece by another composer from this country opens with the solo instrument playing the notes "D - E-flat - F-flat - E-flat - C-flat - F-flat - E-flat - D - E-flat." An five-movement orchestral suite by a composer from this country contains movements like *Nocturne* and *Galop*, but the first movement (*) *Waltz* is the most popular. A tone poem by a composer from this country remains, along with a John Tavener cantata, as one of the earliest works to promote saving whales. A violin concerto by a composer from this country opens with a fiery *Allegro con fermezza* first movement, while another composer from this country wrote a symphony titled "Mysterious Mountain." For 10 points, name this country home to composers like Alan Hovhaness and Aram Khachaturian.
ANSWER: Republic of **Armenia** (The first line is the *City of Light* symphony.)

12. Pierre Boulez's longest work uses three full-length poems by this author in its middle three "improvisation" movements. Another work based on poems by this author opens with string instruments playing a stream of 64th-notes harmonics, inspired by a similar work by Stravinsky with Japanese poetry. A poem by this author inspired an orchestral work where the flute and English horn double on the melody, "long A-flat - F - E-flat - D-flat - low F - jump to high B-flat." Musicalizing this author's work led to a (*) "scramble" between two French composers, according to Igor Stravinsky. The motif "F - B-flat - A-flat" from the horn intercalates between two harp glissandos up to a high G-sharp in one work based on this poet. Maurice Ravel wrote a series of three art songs based on poems by this poet, whom he considered the "greatest French poet." For 10 points, name this French poet who inspired a "Prelude" by Claude Debussy with his poem *Afternoon of a Faun*.
ANSWER: Stéphane **Mallarmé** (The second line refers to Ravel's *Trois poèmes de Mallarmé*.)

13. **This composer's final opera was the first in a projected trilogy of operas based on Arthurian legend. A piano work by this composer begins with rolled F-major chords in the right hand as the left hand plays the melody in 3/8 time. One movement of a work by this composer opens with the triplet notes "C-sharp - D-sharp - E-sharp" followed by an F-sharp minor chord; that movement contains mercurial dynamic markings of both quintuple-*forte* and *piano* and depicts the (*) Feast of Corpus Christi.** That suite opens with a piece with the unusual key signature of seven flats. The theme "G - D - E-flat - C - D - B-flat" features prominently in a piece by this composer that is often played on guitar in an E minor transcription. This composer of two *Suites Española* also wrote a four-volume collection that was described by Messiaen as "on the highest place among the more brilliant pieces" for piano. For 10 points, name this Spanish composer of *Asturias* and the suite *Iberia*.
ANSWER: Isaac Albéniz

14. **Near the end of this piece, a repeat with a first and second ending is marked optional by the composer, who wrote in the score "repeat the second part if you wish." A gradually layered D-flat major chord opens the third movement of this piece. The second movement *scherzo* of this piece is marked by a syncopated rhythm, where the melody "A - G - F - G - A - G - F" is played on the second beat of every three-beat measure. The last movement of this chamber work contains the motifs "G - E - A-flat" and (*) "A - C - G - G - B-flat - F,"** which respectively open the two sections of that movement, titled "The Difficult Decision." This work's composer wrote the question "Must it be?" in its manuscript, to which he himself responded "It must be!" This piece was the final major composition by its composer, whose only later piece was a movement to replace the *Grosse Fuge* of an earlier work in the same genre. For 10 points, name this final string quartet by Ludwig van Beethoven.
ANSWER: Beethoven's String Quartet No. 16 in F major, op. 135

15. *Composer and genre required.* **The final movement of the last of these pieces opens with strings playing, in unison, the theme "trill on G and A-flat - A-flat - low E-flat - G-flat - low D-flat." That piece originally had a slow ending, but its composer was persuaded to add a faster one in order to win a prize. Another of these works contains a cello chorale in its final movement, where the top voice plays the melody "C - D - E - short C - G - short F - high C - high F." That theme is a transposition of an earlier theme in (*) B-flat major, which opened that work's first movement. The fifth of these works was proclaimed by its composer to be "a hymn to free and happy man." Another of these pieces in D major begins with an arpeggio spanning two octaves and ending on a high F-sharp. The first of these works was composed in the style of Haydn and is given the epithet "Classical." For 10 points, name these orchestral compositions by the composer of *Peter and the Wolf*.
ANSWER: symphonies by Sergei Prokofiev**

16. *Note to players: enharmonic alternatives NOT accepted.* **This note is the basis of a "theoretical" key used in John Fould's *A World Requiem* and Charles-Valentin Alkan's *The Four Ages* sonata. A "caricature of romanticism" describes a movement in this key of a larger work based on poems by Aloysius Bertrand. A two-movement *Sonata-Fantasy* by a Russian composer is in this note's minor key. A key of this note is used for the second movement of a quartet which contains three "Largo" sections among its (*) five movements. A movement written to be more difficult than Balakirev's *Islamey* is written in this note's minor key. The second movement of Shostakovich's eighth string quartet and Scriabin's second piano sonata is in this note's minor key. A key of this note is used for a Franz Liszt etude that is famous for its large skips in the right hand. For 10 points, name this note, whose minor key frames the *La Campanella* etude.
ANSWER: G-sharp (do NOT accept "A-flat")**

17. The non-poet William Wordsworth wrote a piece with this name dedicated to Clifford Curzon in 1949. It's not "symphony," but this word appears in the title of a Nikolai Myaskovsky composition which contains two B minor sections flanking a B-flat minor middle section. This word is the common nickname of a violin piece which opens with the notes "A - C-sharp - F," followed by a dyad on the sixth "B - high G." In another work named for this word, controversy has arisen over the printing of an E-flat rather than a (*) D in a chord in the left-hand part, whose other notes are D and G. This word nicknames Eugene Ysaÿe's third violin sonata, dedicated to George Enescu. Johannes Brahms's opus 10 is composed of four of these pieces. The best-known set of pieces with this name includes one which opens with a broken first-inversion A-flat major chord. For 10 points, name this word that refers to a setting of a narrative poem to music, exemplified by Frédéric Chopin's four examples.
ANSWER: **ballades**

18. Along with the piano, this instrument plays the first ascending scale in Francis Poulenc's *Sextet*. This instrument opens another chamber piece, where it plays an ascending E major scale before landing on F natural before descending in a modulated key. The third movement of a concerto for this instrument includes a brief orchestral introduction before it plays a series of triplets that begins with B-flat major arpeggios. Paul Hindemith wrote a concerto for trumpet and this instrument, while Antonio Vivaldi wrote 39 (*) concertos for it. A Classical-era concerto for this instrument contains a theme later reused in the composer's opera *The Marriage of Figaro*. This instrument is the first to play in Carl Nielsen's *Wind Quintet*. Mozart and von Weber wrote the two most popular concertos in this instrument's repertoire. A high C followed by a mordent on B is a famous solo for this instrument. For 10 points, name this double-reed woodwind instrument that opens *The Rite of Spring*.
ANSWER: **bassoon**

19. The only symphony of one composer from this country is in D major and begins with strings playing the theme "long D - C-sharp - B, long G - F-sharp - E." Another composer from this country originated the term "impromptu" as a musical form in the publication of his opus 7. One composer from this country has his works cataloged by ZWV numbers, while the catalog of another composer from this country is named after Howard Crow. A composer from this country inscribed the amusing title of (*) "six concerti written in a hurry" for one of their works, and he served as *Kapellmeister* of Dresden after succeeding Johann David Heinichen. A Beethoven piano sonata shares its nickname and key with a piano sonata by a composer from this country; that piece is "Les Adieux." That pianist and composer gained notoriety for being the first to sit with their right side facing the audience. For 10 points, name this home country of Jan Dismas Zelenka and Jan Ladislav Dussek.
ANSWER: **Czech** Republic [accept **Bohemia**, reject "Czechoslovakia"] (The first two lines are about Vorisek.)

20. *Composer and genre required.* High violin passages in one of these works written as a snub to a performer gave it a nickname inspired by the biblical tale of Jacob's Ladder. The melody "A - G - F-sharp - G - D - B - C - E" opens another of these works. In *The Classical Style*, Charles Rosen claims that these works, along with Mozart piano concertos, were "the most brilliant piano works before Beethoven." Pablo Casals was particularly fond of an A major melody in an E major movement of one of these works. The notes (*) "B - C - D - B - C - A - B - G" opens the *a l'Ongarese*-styled final movement of one of these works. The final three of these works were dedicated to Theresa Bartolozzi, while six more were dedicated to members of the extended Esterházy family. One of these works contains a rondo in Hungarian style and is accordingly nicknamed "Gypsy Rondo." For 10 points, name these chamber works by the "Father of the String Quartet" that aren't quartets.
ANSWER: **piano trios** by Franz Joseph **Haydn**