

DECAF: Extras

Note to moderator: always slow down and enunciate clearly when reading blue text

Note to players: all referenced pitches are in concert pitch.

- A contemporary critic described this piece as possessing “the pregnant character of a distinguished work of art.” An occasional flourish in the finale of this piece consists of a two-octave septuplet ascent of parallel thirds into a two-measure trill resolving into a restatement of the main theme. The last of the five themes in this piece’s finale consists of the repeated rhythm quarter note, (+) four sixteenth notes, starting on the notes long C, F, E, F, C, to long D. This piece was dedicated to the composer’s teacher Eduard Marxsen. A cello solo beginning long D, short C, long E-flat, short D, C, B-flat, long A opens the slow 6/4-time third movement of this piece. In letters to their friends, the composer described this comparatively massive piece as (*) “very small” with a “little wisp of a scherzo.” The soloist in this concerto enters in the second measure in response to an opening horn call. For 10 points, name this last solo concerto by the composer of the *Hungarian Dances*.**

ANSWER: **Brahms’s piano concerto no. 2** [or Johannes **Brahms’s Piano Concerto** in **B-flat** major or his **Op. 83**]
- Movements like “Scherzo-Rag” and “Adagio in One Phrase” appear in a symphony for wind band named for this adjective by Libby Larsen. A slow descending minor tetrachord is the first theme of the *Espressivo* second movement of another symphony nicknamed for this adjective. In the second movement of a piece described by this adjective, a driving eighth-note pulse in the woodwinds accompanies low brass playing the menacing theme (+) long C, D, E-flat, C, F, D, long G that is later contrasted with a major variant. David Maslanka’s piece *Give Us This Day* is a symphony for wind ensemble described by this adjective. Howard Swanson’s Symphony No. 2 is described by this adjective, as is Copland’s second symphony. This adjective is the first word in the title of a piece opening with clarinets and (*) synthesizers playing eighth notes over a steady wood block pulse. For 10 points, name this adjective that, in a “fanfare for orchestra” by John Adams, describes a “ride” taken in a “fast machine.”**

ANSWER: **short**
- A sonata by this composer opens with a repeating figure of an ascending A minor triad that descends in A major and finishes on G. After extensively planning one chamber work, this composer commented that they had already written it, and that “now all I need are the themes.” The third movement passacaglia of a piano trio by this composer opens with the pianist playing the very (+) lowest C-sharp, B, C-sharp, up to F-sharp; that piece’s first movement is in 8/8 time and opens with a repeating rhythm of triads from the piano. Another chamber piece written at breakneck pace by this composer opens with the two woodwind instruments playing in parallel thirds starting with G-flat, B-flat to D-flat, F, and is scored for (*) harp, flute, clarinet, and string quartet. The second movement of this composer’s most famous chamber work is marked *très rythmé* and opens completely pizzicato. For 10 points, name this non-Elgar composer of an *Introduction and Allegro* as well as a single string quartet in F major.**

ANSWER: (Joseph) Maurice **Ravel**
- The notes E up to A, G-sharp, B up to E, D open a cello sonata with this opus number by Johann Hummel. Beethoven arranged his third piano trio as a C minor string quartet with this opus number. The second movement of a work with this opus number quotes from its composer’s song (+) *Lasst mich allein* in reminiscence of their ill sister-in-law; that piece with this opus number is Dvořák’s cello concerto. A horn and cello drone opens the *spiritoso* finale of a symphony with this number whose opening motif of (*) D, D, short D, A is played twice with the A being above the first time and below the second. For 10 points, how many total numbered symphonies did Joseph Haydn write, the last of which is nicknamed *London*?**

ANSWER: **104** [accept **191** since that is the Burghauser number of the cello concerto and knowing that is certainly worth rewarding]

5. *Note to players: description acceptable.* **A four-phrase canon spread over three staves, all with different bizarre key signatures, appears in the second section of a piece with this characteristic published in *La Nuova Musica*. Edgardo Del Valle de Paz is the likely identity of the pseudonymous composer (+) “Samuel” of that piece with this characteristic. This characteristic is possessed by the *second half* of a symphony by Yves Klein, as well as a funeral march by Alphonse Allais. The direction “with free expression and feeling, until the end” appears in a Schulhoff piece with this characteristic, his *In futurum*. Mike Batt was famously (*) sued after writing a piece with this characteristic. *One*³ [“one cubed”] and a piece originating from a single sentence written at its first performance are both sequels to a piece with this characteristic named for a property of its 1952 premiere, where it was performed by David Tutor. For 10 points, name this musical characteristic most famously exemplified by John Cage’s piano piece 4 minutes 33 seconds.**

ANSWER: being **silent** [accept loosely equivalent descriptions]