

DECAF (Diligent Exploration of the Classical Auditory Fine-arts): Packet 1

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

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

1. **The final section of this piece consists of repeated statements of a melody beginning with quarter notes G, up to D, C, B, C, eighth notes D, E, long F-natural. After an apparent marital resolution in this piece's libretto, a penultimate section suggested to be the composer's own addition declares that any potential suitor must agree to have a clause written into the (+) nuptial contract. This piece promises such fates as lacking "silver or gold ribbon" and turning into a "shriveled-up roast goat." The name of one of this piece's three characters translates to "stick in the mud," who appears after the narrator's opening instruction to the audience to be quiet and listen to what is happening. The third character in this work is a (*) girl who declares the piece's subject "sweeter than a thousand kisses" and "mellower than muscatel." For 10 points, name this comedic Bach piece in which a father bemoans his daughter's addiction to a certain drink.**

ANSWER: *Coffee Cantata* [or *Schweigt stille, plaudert nicht* or *Be still, stop chattering* or *BWV 211*]

2. **This noun sometimes names a violin sonata whose solo part in the first and third movements opens with a long-short-long rhythm on D. That sonata gets this name from a Lied that opens with the same rhythm on C-sharp, which recurs in the subsequent entry of that opus 59 set of (*) "eight songs" titled "Echos." This is the third noun in a polysyndetic title of a song cycle of Thomas Hardy poems by the composer of *Dies natalis*. In the B-section of a piano piece named for this noun, the right hand switches between repeated G-sharps and louder repeated B's. The third movement of another piece quotes the tune "*Nous n'irons plus aux bois*" to depict this (*) phenomenon in Orbec, while another piece named for this phenomenon opens with the right hand playing a long-short-long motif on the descending notes F, D-flat, A-flat as the left hand imitates this phenomenon with repeated A-flats. For 10 points, what phenomenon names Chopin's D-flat major fifteenth Prelude?**

ANSWER: **rain** [accept **raindrops** or **rainstorms** or **regentied**; prompt on water, storm, or similar] (The unnamed pieces are Brahms's Violin Sonata No. 1, Finzi's *Earth and Air and Rain*, and Debussy's *Estampes*.)

3. **New focus, vision, and experiment are the eponymous tenets of an ensemble based in this city. A concert hall in this city features cloud-shaped wooden acoustic panels and scattered colored seats. This city is also home to a concert hall named after a whisky company as well as an "opera palace." After leaving Eastman and Dallas, (+) Fedrick Fennell spent a decade as the principal conductor for an ensemble in this city. Martin Beaver served as first violin in a string quartet based in this city, which played on the Paganini quartet instruments until disbanding in 2013. A wind orchestra in this city is named after a lay (*) Buddhist movement. It's not in Switzerland or Denmark, but Fabio Luisi is set to replace Paavo Järvi as the principal conductor of a radio orchestra located in this city. For 10 points, name this city where Hidemaro Konoye founded the NHK Symphony Orchestra.**

ANSWER: **Tokyo** Metropolis [or **Tōkyō**-to] (The lead-in refers to Ensemble FOVE.)

4. **The composer of this piece offered a reward to the first people to discover the meaning of a title, which turned out to be a reference to how this work's dedicatee was a student in its composer's class on 20th-century music history. A jagged line on this piece's score represents the "fast and furious" motion of a bowed major second tremolo in a movement that opens with an exposed (+) soloist over glockenspiels played with knitting needles. This piece was paired with the overture to *Der Freischütz* and Schumann's Fourth Symphony at its premiere with Mario Venzago and the Indianapolis Symphony Orchestra. This piece's composer imagined the soloist in the Olympics for its (*) "Fly Forward" finale. This piece's first movement is titled "1726" after the address of the Curtis Institute, where its composer held the Rock Chair of composition until August 2021. For 10 points, name this winner of the 2010 Pulitzer prize for music, written for Hillary Hahn.**

ANSWER: Jennifer (Elaine) **Higdon**'s **violin concerto** [or equivalents]

5. **This symphony is paired with two later ones by the same composer on a Robin Ticciati album that unusually includes piano. David Wyn Jones remarked on how a certain proportion of this symphony was “not even contemplated” by Strauss or Mahler. In this symphony’s second movement, tutti passages alternate with a solo violin part playing a siciliana theme against pizzicato strings. This symphony’s (+) nickname alludes to the recent employment of Joseph Dietzl and Franz Stamitz. Solo cello carries the second variation of a theme in this symphony, while the fifth variation opens with solo violin playing an ascending scale in thirty-second notes; those seven variations on a moderato theme comprise this symphony’s finale. The rhythm two sixteenth notes, two eighth notes, quarter note, outlines a D major chord in this symphony’s opening (*) fanfare.** For 10 points, identify this early Haydn symphony that gets its nickname from its unusually large namesake brass section.

ANSWER: Franz Joseph **Haydn**’s Symphony No. **31** in D Major [or “Mit dem **Hornsignal**”; accept just **31** by the last line; accept **Hob. I/31**]

6. **An album by soprano Ellen Valkenburg and pianist Maurice Lammerts van Bueren features the music of this group. The flute triplets B-sharp, D-sharp, B-sharp, long C-sharp open the “Madras” movement of (+) Four Hindu Poems, a work by a member of this group whose earlier rejection by a music organization led to this group forming the counter-organization SMI. Entrance to this group’s meetings required whistling the opening theme of Borodin’s Symphony No. 2. Music critic Michel-Dimitri Calvocoressi was a member of this group, as was composer (*) Florent Schmitt. A work depicting a member of this group opens with both hands intoning G-sharp octaves played higher in the left hand than in the right. Members of this group were the dedicatees of the movements of *Miroirs*. For 10 points, name this music group that idolized Claude Debussy and included Ricardo Viñes and Maurice Ravel.**

ANSWER: Les **Apaches** [/'ɑːpɑʃ/] [or The **Apaches** or Société des **Apaches**; prompt on *Société musicale indépendante* or **SMI** (before read) with “what group was the driving force behind that organization?”]

7. *Note to players: composer and type of piece required.* **The finale to one of these pieces opens with a melody consisting of eight E’s, four D’s, two C’s, and triplets D, C, D. That second of these pieces is named for a novella the composer describes as a “prose poem.” Geoffrey Hendricks commissioned the fourth of these pieces, which premiered at the (+) Hauser Gallery. The most recent of these pieces premiered in January 2022 and was inspired by King Lear. The fourth of these pieces was written in memory of the artist Brian Buczak, while the second was originally written as incidental music to a (*) Mabou Mines production of Samuel Beckett’s *Company*. The third of these works was extracted from the soundtrack to *Mishima*, where it was performed by Kronos. For 10 points, name this set of nine minimalist chamber works by the composer of *Einstein on the Beach*.**

ANSWER: **string quartets** by Philip **Glass**

8. **In a blurb for this record label, one conductor described how a work suffered “progressive mutilations” to justify following Warner Classics and Eliahu Inbal in recording its 1873 version. This was the original label on which Bruno Walter made the first recording of Mahler’s 9th. A motif representing a flashing lighthouse appears in a piece commissioned by this record label. This label included the fourth symphony’s (+) *Volksfest* finale in a Bruckner cycle conducted by the then-unknown Georg Tintner. “Children’s Games” is the fourth in a set of ten pieces named for this record label that were described as “chapters in a novel” by their composer Peter Maxwell Davies. This budget label is best known for the breadth of their recordings, such as in their (*) American Classics series. This label’s logo puts its name over a set of five columns. For 10 points, identify this largest classical music record label, named for a Greek island that also titles a Richard Strauss opera.**

ANSWER: **Naxos** Records [accept **Naxos** Historical or **Naxos** of America or **Naxos** Music Group or *Ariadne auf Naxos*]

9. *Note to players: section of a larger work required.* **Malaysian-American composer Su Lian Tan described how this movement creates a “three-dimensional timbral space” by emphasizing loneliness and silence, in contrast to Beethoven. In the original autograph, the movement immediately following this one features a doodle of four scrawled out faces. A notably absent instrument in this movement’s closing callback to its introduction is (+) described by the composer as “no longer answering.”** Oboe and flute recall an idea heard in a previous movement after a sparse opening passage and a statement of this movement’s main theme, a slow 6/8 time melody taken from the composer’s (*) *Messe Solenne*. This movement requires four timpanists to play a chord with the notes **F, A-flat, B-flat, and C** in a representation of thunder. A cor anglais and offstage oboe depict the *ranz des vaches* of two shepherds in this movement. For 10 points, name this movement of an early programmatic symphony that precedes “March to the Scaffold.”

ANSWER: **“Scène aux champs”** [or **“Scene in the fields”** or **“Scene in the country”**; accept the **third** movement or *Adagio* of *Symphonie fantastique*; anti-prompt on *ranz des vaches* before read; reject “Scene by the brook”]

10. **The musical direction “like sandpaper wings” appears in the 8/8 time ending of a piece with this title and subtitle “Minuet and Trio.” That piece opens in 9/8 with a chordal motif whose top voice is A, A, A, B-flat. The second Lobkowitz quartet inspired that Caroline (+) Shaw piece, which shares its title with an earlier piece that opens with three repetitions of the unison triplets F-sharp, G-sharp, A-sharp, and long B. A related piece with this title features a melody starting with a dactyl-spondee rhythm on D and B-flat, followed by B-flat, A, B-flat, C, low F, which was later reused in the composer’s second-to-last (*) string quartet. It has been speculated that a B minor piece with this title was recycled from sketches of the fourth movement of its composer’s *Unfinished Symphony*. For 10 points, Schubert’s *Rosamunde* contains three of what instrumental pieces titled for being “between the acts?”**

ANSWER: **entr’acte** [or **zwischenpiel** or **zwischenakt**; prompt on *Rosamunde* before mentioned with “what is the title of the specific sections?”; prompt on *Rosamunde Quartet* or *String Quartet* No. 13 with “what is the original source of that theme?”; prompt on *intermezzo*, *intermedio*, *intervalo*, or *intermission* with “what is the most common French title?”]

11. *Note to players: composer and type of piece required.* **A later organ work borrowed from one of these pieces in F major whose fourth movement is a siciliana lasting only eleven bars. Klaus Hofman controversially identified a G major piece with opus number 358 as among these works and included it with two others that Thurston Dart had arranged under the name of a museum holding their original autograph. Most of these pieces begin with a *Larghetto* movement, one of which opens with a long C followed by an arpeggio E, G, B, long C, then B, C, G, A. The (+) four definitive examples of these pieces make up the plurality of a collection of twelve sonatas published by John Walsh, though they are outnumbered in Chrysander’s analogous collection by works for violin and flute. Fitzwilliam names a set of works based on two of these pieces. For 15 points, name these pieces for a solo woodwind instrument all cataloged in the HWV 360s.**

ANSWER: **recorder sonatas** by George Frideric **Handel** [in place of **recorder**, accept **flauto** BUT NOT “flute”; prompt on solo *sonatas* by *Handel* or *Handel’s Op. 1* or *wind sonatas*; reject *sonatas* for any other instrument]

12. **Paul Hindemith received a first edition of this text from his students as a gift for his 60th birthday. This text defines all notes that carry the perfect chord as “key-notes.” Philip Gossett is responsible for the standard modern English translation of this text. The chapters of this text are interspersed with such articles as “of the perfect major chord, and from this (+) derived,” and “of the progression of the bass.” The chapter “introduction to practical music” opens “Principles of Composition,” the third of four books in this text, whose mathematical and Cartesian approach in developing the “fundamental bass” led its author to be called the (*) “Isaac Newton of music.” This text, which was followed by the “New System of Music Theory,” was published by J.B.C. Ballard during its author’s move from Clermont to Paris. For 10 points, name this 1722 text on music theory by Jean-Philippe Rameau.**

ANSWER: Treatise on Harmony reduced to its natural principles [or Traité de l'harmonie réduite à ses principes naturels; accept a Treatise of Music, containing the principles of composition]

13. Note to players: specific set of works required. A seminal album by Ivo Pogorelich pairs Gaspard de la nuit with the first of these works. The first movement of that one of these works features ascending runs followed by cluster chords originally marked “col pugno,” or “with the fist.” The last of these works has two andante movements followed by a vivace finale in 12/8 time and is dedicated to the composer’s lover and (+) co-librettist. The most famous of these works opens with both hands playing in unison in an allegro inquieto movement, while its finale is felt in 2 plus 3 plus 2 time and is marked precipitato; that one of these works is sometimes called (*) Stalingrad. For 10 points, name this group of solo piano pieces nicknamed for being written in the early 1940’s, the middle three by its Russian composer.

ANSWER: war sonatas [accept descriptions indicating Sergei Prokofiev’s piano sonatas Nos. 6, 7, and 8, or just his middle sonatas before mention; prompt on Prokofiev’s piano sonatas]

14. Near the end of this piece, the bass drummer is told to “crescendo until the mallets nearly snap.” This piece opens with the “Mahlerian” ascending horn call long C, E, F, long G. The middle section of this piece’s first movement alternates measures of 3/8 plus 4/4 and 3/8 plus 3/4, while its second movement opens with a harp solo in 7/4 time. The pianist is instructed to drag the handle of a (+) spoon over the strings in the dissonant chromatic opening of this piece’s third movement to represent cutting an animal’s throat. This piece was based on a synopsis of its nominal source text written by the composer’s wife Abby, who is the dedicatee of the movement “Immortal thread, so weak.” Other movements in this piece are titled “The attentions of souls” and (*) “Hubris.” For 10 points, identify this symphony for wind band by John Mackey, named for a Homeric epithet.

ANSWER: Wine-Dark Sea

15. The discovery of this piece’s autograph demonstrated the incorrectness of a C-sharp in the third measure of this piece’s minuet. The fourth variation of a theme from this piece features the left hand crossing over to play the high melody C-sharp, D, E, D, C-sharp, which is then repeated one step lower. The theme from that first movement of this piece provides the basis for the most famous orchestral piece by (+) Max Reger; that andante grazioso theme opens with two repetitions of the rhythm dotted eighth note, sixteenth note, eighth note, quarter note, eighth note. Near this end of this piece’s last movement, the right hand plays four acciaccatura [ə ˈtʃʌkə ˈtɔɪ.ɪ] second-inversion A major chords over Alberti bass. That (*) most famous movement of this piece opens with the fast pickups B, A, G-sharp, A, landing on C. For 10 points, what solo piano work is best known for its third-movement Rondo *Alla turca*?

ANSWER: Wolfgang Amadeus Mozart’s Piano Sonata No. 11 [or K. 331 or K. 330i; accept Mozart’s Piano Sonata in A major; prompt on partial answer; anti-prompt on Rondo Alla turca or Turkish Rondo/March before mentioned]

16. An attendee at this event frequently used a musical direction to describe the way they played a piece that premiered at this event. In a piece written for this event, the direction molto largamente e drammatico appears with the long notes (+) high B, D, C-sharp, beginning the final passage of the third movement. Though unable to attend this event, one composer sent a student in their stead with a manuscript of a piece that was premiered at this event by his sister-in-law Léontine Bordes-Pène. At that piece’s next public performance, Vincent d’Indy recounted how it was placed last on a program extending late into the evening and hence, due to the venue’s ban on artificial light, had to be played in darkness. That performance convinced the composer to raise the tempo to allegretto in the (*) 9/8-time first movement of that piece written for this event, leaving the slow movement to be the third, subtitled Recitativo-Fantasia. For 10 points, name this event at which a Belgian violinist was given the present of a sonata by César Franck.

ANSWER: the **wedding** of Louise Bourdau and Eugène-Auguste **Ysaÿe** [/'izɑ,i/] [accept looser synonyms like **Ysaÿe**'s **marriage** or his **wedding reception** or his **first wedding**; accept Louise **Bourdau** de Coutrai in place of **Ysaÿe**; before the end, anti-prompt on the premiere of **Franck**'s **Violin Sonata** by asking "at what event did that premiere take place, the same event for which the piece was written?"; reject "Ysaÿe's second wedding," I suppose] (The degree to which the sonata was "written for" the wedding is debatable, but ultimately it's a reasonable description.)

17. **Among the few non-choral works by a composer from this country is the Overture No. 2, based on the fifth symphony of an earlier composer from this country. A clarinet solo on the notes F-sharp, G-sharp, E, high B over soft violin accompaniment opens a piece by a composer known as the "First Lady" of this country's music. Another composer from this modern-day country produced symphonic depictions of (+) dawn and twilight. A piece by the most famous composer from this country opens with two violins playing A's that are three octaves apart; that piece's two movements are named for "games" and "silence." In another piece by that composer from this country, a violin sustains the top notes of (*) arpeggiated triads in the piano's right hand. For 10 points, name this home country of Veljo Tormis and the composer of *Spiegel im Spiegel*, Arvo Pärt.**
ANSWER: the Republic of **Estonia** [prompt on **Soviet Union**, **USSR**, or **Russia** with "what modern day country?"] (The piece in the second sentence is Ester Mägi's *Bukoolika*.)
18. **One critic described the solos for horn and clarinet in this piece's slow movement as playing the Love Duet from *Tristan und Isolde* to "a crowd of sympathetic orchestral witnesses." Near the end of this piece, the horn call long F-sharp, A-sharp, G-sharp, F-sharp, long F-sharp is immediately repeated softer and in (+) minor. Donald Tovey described "three obstacles" to the appreciation of this symphony in *Essays in Musical Analysis*, where he set it with "no hesitation" among the works of two other composers as "the greatest and purest examples in this art-form since Beethoven." The long notes A up an octave to A, G-sharp open the finale of this symphony, and its 6/4-time scherzo is permeated by the (*) swift rhythmic ostinato quarter note, quarter rest, quarter note, eighth rest, eighth note, two quarter notes. This symphony opens with violas and cellos playing pickup sixteenth notes D, E, into eighth notes F, E, F, D, E, G, F, E, F, long D. For 10 points, name this penultimate minor symphony, and favorite of many critics, by the composer of *From the New World*.**
ANSWER: Antonín (Leopold) **Dvořák**'s Symphony No. **7** in D minor [or **Dvořák**'s **Op. 70** or **B. 141**; accept **2** instead of **7**]
19. **The opening melody of this composer's symphony number two, which they also used as an operatic overture, consists of three unison quarter notes and a half note, repeated on each note of an ascending D major chord. Other than the attributed composer, this composer is the likeliest candidate for having composed the basis for or even part of the ballet *Les petits riens*. This composer is the subject of the second episode of a BBC 4 radio program hosted by (+) Chi-chi Nwanoku. This successor of François-Joseph Gossec as conductor of the *Concert des Amateurs* had that ensemble sponsored by a Freemason lodge and rebranded as *Le Concert Olympique*, for which he commissioned Haydn's (*) Paris symphonies. This composer's only surviving opera is *L'Amant anonyme*. Aside from music, this composer was known as "the god of arms" and notoriously bested fencer Alexandre Picard. For 10 points, name this knighted French swordsman and early Black composer.**
ANSWER: Joseph **Bologne**, Chevalier de **Saint-Georges** [accept either underlined part]

20. **According to one story, this composer wrote a now-famous short prelude in E major after audience members at a concert in England pointed out their poor mood. Another prelude by this composer consists of four ascending and descending scales played in succession, with the middle two tetratonic and the outer two being E major (+) pentatonic, giving that piece its nickname. The morning after hearing a repetitive drum rhythm in Algiers, this composer was inspired to write a short dance. The melody of one piece by this composer is an ornamented version of the following: half-note E, quarter note D, half note C, quarter note D, long E, then again transposed up to start on G, then an answering phrase starting on high C and landing on (*) G-sharp.** This student of Julián Arcas suffered a right-side paralysis at the peak of their career and wrote the often paired preludes *Endecha* and *Oremus* shortly before their death. For 10 points, name this Spanish guitarist and composer of *Recuerdos de la Alhambra*.

ANSWER: Francisco de Asís **Tárrega** y Eixea

21. **Musicologist Katalin Komlós discovered a fughetta on a cryptogram ending with this letter. On a Tonnetz diagram, combining a vertical reflection with a horizontal translation produces the relation given by this letter. This letter names the most common catalogues of Frank Bridge and (+) Marc-Antoine Charpentier. In a piece composed for the hundredth anniversary of a certain composer's death, this is the first letter of a cryptogram referencing that composer. The Neo-Riemannian transformation denoted by this letter, which is equivalent to conjugating P by L, moves each note a half step, with the fifth moving up and the first and third moving down; that relation can be represented as SRL or LPL and is named for a certain (*) "pole." This is the third letter of a cryptogram used by Alban Berg in *Lyric Suite*. In the French method of generating cryptograms, O, V, and this letter correspond to the pitch A. For 10 points, the German spelling of the note B is with what final letter of a four-note motif representing Shostakovich?**

ANSWER: **H** [accept **hexapole** or **hexatonic**; reject "B-natural"]

22. **A composer with this first name used *In Paradisum* chants in a wind arrangement of *Swing Low, Sweet Chariot*. Alternating B's and C's underlie a bassoon solo in the opening movement of a first symphony by a non-*Les Six* composer with this first name, which was inspired by a Jean Cocteau play itself based on (+) Sophocles. Samuel Castriota's "*Mi Noche Triste*" was made famous in a recording by a French-born musician with this first name, the best-known (*) tango singer. The introductory theme in a piece by a composer with this first name alternates measures of 5/8 and 2/4 time before the entrance of a trumpet melody; percussion instruments like the *güiro* are used in that one-movement second symphony based on themes from Northern Mexico. For 10 points, give the first name of the composer of *Sinfonía india*, surnamed Chávez.**

ANSWER: **Carlos** [accept **Charles**; accept **Carlos** Simon or **Carlos** Gardel or **Carlos** Chávez]