

DECAF: Packet 2

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

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

1. **Lang Lang called this individual a “total musician” and a “colossus in the world of music” in a tribute to them. Murray Perahia followed this musician in recording a complete cycle of Mozart piano concertos with the English Chamber Orchestra. This conductor premiered Birtwistle’s *The Last Supper* and Carter’s (+) *What Next?*, and recently unveiled a straight-strung piano inspired by Liszt’s Érard [/'ɛɪ'ɑː/] piano. At a 2001 concert, this conductor provoked controversy by playing the Prelude from *Tristan und Isolde* as an encore. That concert was with an orchestra that has been directed by this conductor for the past thirty years and has previously been directed by Giacomo Meyerbeer and (*) Richard Strauss. Zubin Mehta served as witness for this “conductor for life” of the Staatskapelle Berlin at his marriage to Jacqueline du Pré. For 10 points, name this Israeli-Argentinian co-founder of the West-Eastern Divan Orchestra.**

ANSWER: Daniel **Barenboim**

2. **After several intricate ornaments and scales, a keyboard work by this composer alternates the descending trilled quarter notes C, E, and A with thirty-second note ascending scales on F, A, and D. That “French Canzona” is one of five extant instrumental pieces by this composer, along with a four-part *Gagliarda*. Sacred works by this composer include two collections of motets for five and (+) either six or seven voices. The slow descending chords C-sharp minor, A minor, B major, G major with a chromatic bass line open the 17th piece in a mature collection by this composer that includes (*) *Se la mia morte bramì* and *Moro, lasso, al mio duolo*. For 10 points, name this Italian late-Renaissance composer of six books of harmonically anachronistic madrigals and a setting of the complete *Tenebrae Responsoria*, who is particularly remembered for having murdered his wife.**

ANSWER: Don Carlo **Gesualdo**, da Venosa [prompt on principe di Venosa or conte di Conza]

3. **Near its end, this piece breaks off into a *più moderato* section containing the sustained chords E-flat minor, B-flat minor sixth, E-flat minor over a flat six, A-flat minor, D-flat minor seventh. In the third revision of this piece, its composer added a middle staff for the accompanying figure of three chromatically ascending pairs of parallel (+) thirds. Those figures bear the unnatural marking to be played with the second and fourth fingers, so as to prevent legato. This piece opens with a descending series of arpeggiated staccatissimo eight-note chords, followed by an *ad libitum* cadenza and the entrance of the main theme, which depicts a man (*) tied to a galloping horse. Within its set, this étude is likely only surpassed in difficulty by its successor *Feux follets*. For 10 points, name this Transcendental Étude in D minor, titled for a Ukrainian prince who inspired poems by Hugo and Byron.**

ANSWER: **Mazeppa** étude [or **Transcendental Étude No. 4** or **Études d'exécution transcendante No. 4** or **S. 139 No. 4**; accept just **4** after the last line; prompt on Transcendental Études alone]

4. **One score description mentions the “serious skills” of a “lucky” performer of this instrument, which has its own staff in that score to a septet by Daniel Levitan. The PFM50 combines these instruments with a related and alphabetically latter one. The title of another piece for five of these instruments styles this instrument’s name in all caps with an exclamation point; that piece is by Mark Ford. Though it is based on and named for traditional instruments, the founder of LP, Martin Cohen, invented the now-standard wood-and-metal form of this instrument, which unlike similar instruments can be played by scraping. In that modern form, this (+) percussion instrument differs from traditional *agbe*, *aggué*, or *shekere* by incorporating steel beads and a cylindrical cavity. For 15 points, name this versatile shaker best known for providing a steady sixteenth note pulse in traditional bossa nova.**

ANSWER: **cabasa** [accept **cabaca** or **afuche-cabasa** or **cabaza** or **afoxê** or **afuxê** or **axatse**; accept **agbe** or **aggué** or **sekere** or **shekere** before mentioned; prompt on shaker or rattle or gourd]

5. Note to players: composer and type of piece required. The middle movement of the fourth of these pieces opens with solo marimba playing in 19/8 20/8 time. A bar of messy glissando is followed by the marking “continue” over a crescendo at the start of one of these pieces inspired by (+) Hinduism. The penultimate one of these pieces features a second movement “love song” to the composer’s wife Hinako. The father of another wife of the composer conducted the Birmingham Symphony, which commissioned one of these works depicting “a million lights.” “Lament,” “Conflict,” and “Triumph” are the three movements of the first of these pieces, which memorializes a genocide. A solo flute bridges the opening “dawn theme” and a depiction of an (*) eruption in the final movement of one of these pieces. The most famous of these pieces is the second, nicknamed *Mysterious Mountain*. For 10 points, name this set of 67 orchestral works by a mountain-obsessed 20th-century Armenian-American composer.

ANSWER: **symphonies** by Alan **Hovhaness** [accept Alan Vaness **Chakmakjian** instead of Alan **Hovhaness**] (The first and fourth sentences refer to No. 22, *City of Light*.)

6. Erika Blanco recorded an arrangement of a piece in this genre for violin and orchestra by Matt Riley, whose output consists mostly of contemporary reimaginings of this genre. One symphony consists of four “prelude” movements incorporating five sources of this genre; the composer of that symphony named for this genre also wrote *South African Suite* and *Three Fugal Fancies*. The most common modern usage of Mykola (+) Leontovych’s “Shchedryk” is as a piece in this genre. A famous example of this genre was modernized by Kenneth Leighton and Philip Stopford, and this genre was used as the basis for a “greeting” by Elgar and the best-known work by Hely-Hutchinson. Baritone, chorus, and orchestra are employed in a fantasia on this genre by (*) Ralph Vaughan Williams, who also edited an “Oxford Book of” this genre with Percy Dearmer and Martin Shaw. For 10 points, Benjamin Britten composed an extended “Ceremony of” what genre of song quoted in Penderecki’s “Christmas” Symphony?

ANSWER: **carols** [accept Christmas **carols**; prompt on Christmas music or religious songs (until the end) or traditional music or similar; reject “hymns” or “psalms”]

7. After retransitioning to the A section, the finale of this symphony uses a two-octave chromatic descent in the strings to introduce a passage in which horns and trombones build up a C-sharp diminished seventh chord. This symphony, which was written during or shortly after its composer’s divorce, won a prize its composer entered with their student Margaret Bonds, the (+) Wanamaker Foundation Award. The first movement of this symphony features a theme beginning with two quarter notes E’s, sixteenth notes G, A, long B, eighth notes G, A, B, A, G, B, long D. Clarinets and oboe pick up the pentatonic tonality disrupted by an F-sharp in that movement’s opening bassoon solo, for which it often receives parallels to *New World Symphony*. Instead of the traditional scherzo, this symphony’s third movement uses African drums to depict a (*) “Juba Dance.” For 10 points, name this 1932 work, the Chicago Symphony’s premiere of which was the first major American performance of a symphony by a black female composer.

ANSWER: Florence **Price**’s Symphony No. **1** [or Florence Beatrice **Price**’s Symphony in **E minor**; accept **Florence Smith**’s Symphony No. **1** and prompt without the initial]

8. A trio sonata by this composer opens with a triplet major scale from D up to a repeated B. Mozart is doubtfully attributed to a set of six Preludes and Fugues for string trio whose last entry is a transcription of this composer’s eighth fugue in F minor. This composer wrote eight Sinfonias, one of which in F major is nicknamed “Dissonant.” This non-Handel composer wrote 18 Pieces for a Musical Clock. They’re not Kuhlau, but the most famous of this composer’s trio sonatas for two flutes is their (+) Fk. 49 in A minor, and among the best-known of this composer’s works in their lifetime was a set of 12 polonaises. This male composer appears in the title of another composer’s *Klavierbüchlein*, which contains a minuet notably *not* listed in that other composer’s (*) *Anhang* subcatalog. This composer had Berlin, Dresden, and Halle periods but fell into poverty later in life. For 10 points, name this eldest son of the composer of the *Brandenburg Concertos*.

ANSWER: **Wilhelm Friedemann Bach** [accept **Friedemann Bach**; prompt on Bach; reject “W. F. E. Bach”]

9. The second movement of a piece in this genre begins with a doleful melody on the notes G up to F, then descending E-flat, D, D, B-flat. Soft, low tremolos on F and G open the third movement *Rondo Alla Tedesca* of another piece in this genre. Craig Knox and the Pittsburgh Symphony Orchestra premiered a work in this genre with movements named (+) “Dynamo,” “Crescent Line,” and “Adamant Scherzo.” Another piece in this genre commissioned by Carol Jantsch is Michael Daugherty’s *Reflections on the Mississippi*. In the most famous piece in this genre, the soloist enters on the sixteenth notes C, E-flat, F, E-flat, sustained F; that first (*) significant piece in this genre is by Vaughan Williams. For 10 points, what musical genre pairs the orchestra with a solo low brass instrument?

ANSWER: **tuba concerto** [accept equivalent descriptions like **concerto** for **tuba** and orchestra; accept specific descriptors such as bass **tuba** or **tuba** in (B)**Bb** or **C**] (The piece in the lead-in and in the Craig Knox clue is Higdon’s Tuba Concerto.)

10. An extended A minor chord followed by four separated *largamente* chords concludes the introduction to a piece from this country in which the notes long E, down to B, B, E, B, long E, form the first of a pattern of phrases played in the right hand and echoed one octave below. Abby Koya is a Los Angeles-based opera singer originally from this country. A piece for string orchestra by a composer from this country contains the movements (+) “Nostalgia” and “Joyful Day.” That composer’s teacher T.K.E. Phillips was known as the father of this country’s church music and influenced the prevalence of organ music in this country. The (*) *udu* is a clay drum from this non-Japanese country, whose *wéré* music influenced the genre of *fújì*. For 10 points, name this country where composers like Joshua Uzoigew and Fela Sowande were inspired by native Yoruba and Igbo music.

ANSWER: Federal Republic of **Nigeria** (the lead-in is Sowande’s *Obangiji*)

11. The ascending notes F-sharp, A-sharp, E, open a fugal piece by this composer numbered “one (or two).” A prelude by this composer bears the three alternate time signatures 12/8, 6/4, and 3/2, and opens with straight eighth-notes marked “*sans nuances*.” This composer of *Master Coale’s Pieces* and *Sonata No. 3 for Great Bass Recorder and Piano* also wrote a (+) *Petite Symphonie pour Strasbourg*. Lines from *Love’s Labour’s Lost* precede a final fortissimo chord before the orchestra “goes off for a drink” at the end of this composer’s C major third symphony, which was commissioned by the University of Iowa and is the only surviving one of this composer’s three symphonies; the second of those lost symphonies was titled *Sinfoni Melayu* for the country where this composer taught. Other works by this composer include (*) *Mozart and the Wolf Gang* as well as the *Eroica*-inspired *Napoleon Symphony*. For 10 points, name this composer and author whose most famous character is the Beethoven-loving teenage gang leader Alex.

ANSWER: (John) Anthony **Burgess** [or (John) Anthony Burgess **Wilson**]

12. In one piece by this composer, the soloist enters with an ascending sixth from F to D-flat, followed by fast B-flat minor arpeggios down and back up, then long B-flat, long A natural. The eighth and last in a set of variations by this composer consists of constant thirty-second notes with rapid turns on high C played between the notes of a popular tune. This musician’s brother was the first person to cross the (+) Alps in a balloon and disappeared mysteriously after taking off from Barcelona. This musician taught alongside Jules Cerclier, with whom they studied under François Dauverné. This musician reportedly wrote and recorded a now-lost piece for the Edison company called “Fanfare d’Edison.” The best known work of this musician typically sports a (*) red cover and contains fourteen “characteristic studies.” For 10 points, identify this French virtuoso most famous for a namesake trumpet method book.

ANSWER: (Joseph) Jean-Baptiste (Laurent) **Arban** (The lead-in is *Fantasia Brillante*)

13. Along with original compositions like *Air Sentimental*, French film composer Jean Ledrut included variations on this piece in the soundtrack for Orson Welles's *The Trial*. This piece opens with a sustained tonic chord followed by melodic figures entering on a **major six**, followed by a **2-1-5-1** chord progression, all over a **diatonically descending (+)** pizzicato bass. This piece plays over a flashback of a burning house in *Manchester by the Sea*, leading to one critic's comment that "any piece of music that has been used for *Rollerball*, *Gallipoli*, and *Flashdance* has, by definition, been squeezed dry." The second phrase of this piece's main melody is built from overlapping transpositions of **quarter note C, eighth notes (*) B-flat, C, triplets A-flat, B-flat, G, long A-flat**, while its introductory motif consists of two thirty-second notes rising into a held B-flat. For 10 points, name this presumed musical hoax in which a 20th-century musicologist passed off his own work as that of an 18th-century Venetian.

ANSWER: **Adagio in G minor** [or Tomaso (Giovanni) **Albinoni's Adagio** or Remo **Giuzotto's Adagio** or **Mi. 26** or **Adagio in Sol minore** per archi e organo su due spunti tematici e su un basso numerato di Tomaso Albinoni; prompt on **Adagio**]

14. *Note to players: section of a larger work required.* Composer and semiotician David Lidov wrote an article titled for this movement about its mixing of grammar, design, and play. Carlos Simon used a line from the *Iliad* to title a musical response to this movement. Robert Schumann wrote a set of études that *aren't* his "Symphonic Studies" in the form of variations on this movement's main theme. (+) Liszt kept this movement's opening decrescendo in a transcription written three years before Sigismond Thalberg's Op. 39 Fantasy on this movement titled for "Souvenirs" of its composer. Alexander Thayer called this movement "the crown of modern instrumental music" in his biography of its composer. A fading (*) minor chord opens and closes this movement that was most famously recorded by Toscanini in 1936. For 10 points, a **long, short short long, long** ostinato permeates what slowest movement of a piece Wagner called "the apotheosis of dance?"

ANSWER: the **second** movement of **Beethoven's Symphony** No. **7**, Op. 92 [accept any combination of information that indicates as much, including **Allegretto** in place of **second**; prompt on partial answers]

15. *Description acceptable.* Robert Puff runs a blog dedicated to this task. Peter Bengtson named a tool for this task after a stock horror movie character, while Philip Hazel made a namesake one after being inspired by his children's recorder playing. A definitive guide to this task was published by (+) Elaine Gould, who works for a company centered around this task with the fortissimo symbol as a logo. Ottaviano Petrucci is sometimes erroneously credited with an early innovation in this task with his *Harmonice Musices Odhecaton*. Stravinsky attempted to patent the "Stravigor" as a tool in performing an aspect of this task typically done with a (*) rastrum. The now-defunct Igor was meant to emulate the traditional method of using pewter plates to perform this task, which in modern times is typically done with a program like LilyPond or Dorico. For 10 points, name this task of producing notated music.

ANSWER: music **engraving** [or **printing** music or **scorewriting** or music **copying** or **notating** music (before read) or anything similar; prompt on **writing** music]

16. *Note to players: composer and type of piece required.* An ascending call of **F, B-flat, E-flat, long F** opens the third movement of one of these works that also contains "Scherzo" and "Nocturne" movements. In the first movement of one of these pieces, the last note of the first theme is sustained over a walk down a major scale in parallel triads, transitioning to a soloist playing the second theme starting (+) **dotted F, short A, C, C, B-flat, G, F**. Two ascending major walks from **F to C** open one of these pieces, while another opens with the notes **short E-flat, F, short high C, B-flat, short G, short E-flat, F, low B-flat** in the low (*) brass, a progression that repeats throughout that movement. One of these pieces calls for an anvil in its third movement "Song of the Blacksmith," which precedes the "Fantasia on the Dargason." For 10 points, name these pieces by a composer who taught at St. Paul's Girls' School that include a "second in F" and "first in E-flat."

ANSWER: **suites** for military **band** by Gustav (Theodore von) **Holst** [accept equivalents for military **band** like wind **band** or concert **band** or symphonic **band** or **wind** ensemble or **winds** or **brass** band; prompt on **Holst suites** with “for what ensemble?”; prompt on **Holst** pieces for **band** with “in what genre?”] (The lead-in is *Moorside Suite*.)

17. **The soloist sings five C's, up to three G's, back down to six C's, in a cantata by this composer inspired by the same events as Gounod's opera *Cinq-Mars*. The first serious academic study of this composer was in Ellen Rosand's 1978 article subtitled “The Composer's Voice,” where she first investigated how this composer adopted their teacher Francesco (+) Cavalli's fondness for the descending tetrachord. This composer conflated a Medici patron with the Virgin Mary in their *Mater Anna* motet. A “cantate, ariette, e duetti” makes up this composer's opus 2 *Lament*, (*) *Sul Rodano Severo*. This composer presided over the Unisoni academy, a subgroup of the Monteverdi-associated Incogniti. For 10 points, name this Venetian composer, the most prolific composer of printed secular music in the 17th century, whose gender has led to unsubstantiated speculation of her being a courtesan.**

ANSWER: Barbara **Strozzi** [or Barbara **Valle**, though the origins of that name are rather mysterious]

18. **Swiss music critic William Ritter recalled noticing “at once” that “something was up” about this symphony at its premiere, remarking that “it obviously spelt danger.” A french horn solo marked “fun” in this symphony's second movement plays spaced C, C, B-flat, spaced A-flat, G, A-flat, spaced B-flat, then repeats this down a step. A movement in this symphony that reminded the composer of their mother's smile is sometimes argued not to be in (+) double variation form because the theme beginning long D, down to G, long F-sharp, G, A, B, long C, B, A, long B does not truly vary. In this symphony, a movement ending with eight isolated oboe sixteenth notes before a final descending interval in the woodwinds precedes a lyrical movement marked (*) *Ruhevoll*. This symphony opens with flutes and sleigh bells playing staccato appoggiatura eighth note chords in a movement marked *Bedächtigt, nicht eilen*. For 10 points, name this symphony whose finale features a solo soprano singing *Das himmlische Leben*, the last by its composer to incorporate themes from *Des Knaben Wunderhorn*.**

ANSWER: Gustav **Mahler**'s Symphony No. **4**

19. *Description acceptable.* **One of these texts contrasts the “good humor” of the rising sun with its ability to burn crops and skin. Another of these texts calls tango the “dance of the devil” and argues that he, his family, and his servants use it to cool off. In one of these texts, a quotation of “La Marseillaise” is associated with the “pointy noses and droopy ears” of the (+) losing horses. The notion that these texts were intended to remain secret has been supported by translator and musicologist Ornella Volta. Pianist Jane Mortier incorporated readings of these works into a broadcast concert for “talking piano.” A ban on the distribution of these texts was issued in 1914 with the publication of (*) *Heures séculaires et instantanées*. Memorable phrases from these texts include “slow down politely” and “arm yourself with clairvoyance.” For 10 points, name these short, quippy texts included in printings of pieces like *Sports et Divertissements* and *Gnossiennes*.**

ANSWER: **score** texts by Erik (Alfred Leslie) **Satie** [accept equivalents such as **musical directions** or **playing instructions** or anything similar by **Satie**; also accept descriptions of the texts from any of the named works; prompt on partial answers with either “by whom?” or “what kinds of texts?”]

20. **The second movement of a piece in this genre opens with the melody long E, long D, short E, F, E, D, C, C; that A minor work in this genre is its composer's Wq. 170. It doesn't feature harpsichord, but Georg Monn wrote a single G minor piece of this type that is remarkable for its use of the (+) soloist's low range. A total of six pieces in this genre were composed by Jean-Baptiste Bréval. A virtuosic piece in this genre marks a high E, F-sharp pair as “flautino”; that piece was recently claimed to have been written for James Cervetto instead of Antonín (*) Kraft. Horns and violas open the ninth in a set of twelve pieces in this genre by Luigi Boccherini, written largely for himself. For 10 points, Haydn wrote two of what pieces in C and D major famously recorded by Steven Isserlis and Mstislav Rostropóvich?**

ANSWER: **cello concerto** [or **cello concerti**; prompt on **concerto**]

21. **This piece's joyous opening melody steps diatonically from G down to E, then up to A, before an ascending D major scale in septuplets. The slow theme long F-sharp, long G, A, short B, A, E, F-sharp appears in this piece's second movement, whose addition of solo parts for two (+) string instruments arguably makes this piece a concerto grosso. This piece names a Balanchine work originally entitled *Ballet Imperial*, which was set to Siloti's arrangement of it. After this piece's dedicatee died in Paris, it was instead premiered by Madeline Schiller and the New York Philharmonic, whose performance of this work's (*) predecessor was more successful than its Boston premiere or private concert to the same original dedicatee. For 10 points, name this G major piece written for Nikolai Rubinstein after his harsh criticism of an earlier piece in the same genre.**
ANSWER: **Tchaikovsky's Piano Concerto No. 2** [accept Pyotr Ilyich **Tchaikovsky's Piano Concerto in G** major or his **Op. 44**]

22. **In a suite named for this word, horns play the chords B major, G-sharp major, suspension on C-sharp major seventh over chromatically descending pizzicato notes to open the "Nocturne" second movement. A theme starting E, D, C, short B, short C, long D is played "soaring with grandeur and undulation" in a piece titled for this word; the folk song (+) "The Juice of the Barley" is quoted in that Anna Clyne piece with this title written for the last night of the Proms 2013. Lush strings play long A, long C, A, long B, B-flat, E to open a suite named for this word. "Leering satyrs" and "seething shadows" are observed in a musical number with this title describing how the (*) "world will never find you." The first movement waltz is often extracted from a suite of incidental music to a play with this name by Aram Khachaturian. For 10 points, identify this word that names a *Phantom of the Opera* number in which it is followed by the rhyming line "paper faces on parade."**
ANSWER: **masquerade**