

DECAF: Packet 3

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

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

- The eleventh track on Jennifer Thomas's album *Illumination* has this name. The repeating two-measure ostinato of A, C, A, C, A, C, B, C, D, followed by an inversion of that figure, opens a piece in 9/8 time for string orchestra with this title by Soon Hee Newbold. Flutes play a slow melody above saxophone countermelody in the "Mysterious" B-section of a piece for wind band with this title by David Shaffer that opens with (+) trumpets playing D, E, long F, E, F, long G, then continuing that pattern up a D Dorian scale. It's not related to a wedding, but Peter Graham includes a virtuosic "Cossack" one of these pieces in the collection "Call of the Cossacks." The most famous piece with this title features a melody consisting of the straight eighth notes (*) five A's, G-sharp, A, G-sharp, dotted A, short G-sharp, F-sharp.** For 10 points, name this type of work most famously exemplified by a trill-heavy "Ritual" one in de Falla's *Love, the Magician*.

ANSWER: **fire dance** [accept "**Cossak Fire Dance**" or **Ritual Fire Dance** or **Danza ritual del fuego** or **Danse Rituelle du Feu**; prompt **dance** or on *El amor brujo* or *Love, the Magician* (before the end) or *The Bewitched Love*]
- This composer of a *Fantasia Brillante* on the opera *Ernani* used the Spanish *cachucha* dance in an opus 36 piece for piano. A piece by this composer opens with two beats of thirty-second note D's followed by an F-sharp minor chord. The right hand plays descending transpositions of the fast grouping low E, B-flat, C-sharp, low E to open an (+) etude by this composer, whose opus 100 No. 3 is a Pastorale in G major. This composer studied under Louis Spohr along with their more talented brother Norbert, who drowned in a spa at age 26. The best-known piece by this composer opens with staccato block chords in the left hand over which the right hand plays *leggiero* diatonic walks in groups of (*) five. A set of 18 études by this composer includes *Les Sylphes* and *L'Orage*.** For 10 points, name this German composer whose *25 Easy and Progressive Studies* for piano includes a famous A minor Arabesque.

ANSWER: (Johann) Friedrich (Franz) **Burgmüller** [reject "Franz Burgmüller"] (The second line refers to *12 Brilliant and Melodious Studies*.)
- After stopping the musicians during a rehearsal of this piece, its composer instructed them not to "play it like that, play it like something we hear by the river." The composer called one theme in this piece "something above everyday and sordid things" and a "sort of (+) ideal call." This work's abrupt switch to the key of D minor was anecdotally the result of a bet that its composer couldn't write a symphony in two keys at once. The second movement of this piece is entirely in 1/2 time. This symphony opens with cellos, basses, and timpani twice sustaining the tonic for two and a half beats each, before the entrance of a theme beginning long C, B-flat, A-flat, G, long high E-flat in the clarinets and (*) violas; the quality of that cyclical theme lends the marking "*Nobilmente e semplice*" to the first movement of this piece.** For 10 points, identify this A-flat major symphony by the composer of the *Enigma Variations*.

ANSWER: Sir Edward (William) **Elgar's** Symphony No. **1** in A-flat Major [or **Elgar's** Symphony in **A-flat** Major before read]
- Theorist Michiel Schuijjer primarily studies these objects and advocates the terminology "APIC" for an object associated with them. In 2017, Ian Ring discovered a sixth example of these objects in which two common algorithms differ. Extremal examples of these objects include 0-1 ["zero dash one"] and 12-1 ["twelve dash one"]. These objects were first pioneered in a (+) tonal context by Howard Hanson in the book *Harmonic Materials of Modern Music*, which later influenced the development of these objects in *The Structure of Atonal Music*. These objects confusingly share a name with tone rows in the theory of Milton Babbitt. The most compact form of these objects, found through ascending cyclical permutations, is called their (*) "normal form," while conventions for their "prime form" differ between theorists John Rahn and Allen Forte. Interval vectors describe these objects on which inversion and transposition can be performed.** For 10 points, name these unordered collections of pitch classes, inspired by the same objects in mathematics.

ANSWER: **sets** [accept anything containing the word **set** (within reason); accept interval **vector** before read; accept descriptions of **collections** of **pitch** classes before the last line; prompt on anything of the form **tetrad** or **tetrachord** with other prefixes by asking “what’s the general term for such objects of arbitrary size?”; reject “tone row”]

5. **Three pizzicato double bass parts open the finale of a concerto by this composer whose odd movements constitute a large-scale sonata form with intermezzi in movements two and four. One piece by this composer opens with an alto flute solo and includes parts for contrabass trombone and heckelphone; that piece contrasts twelve-tone temperament with the natural overtone series and is named for its (+) ending resolution played by crotales. This composer’s early piano concerto is entitled “Introitus,” and properties of the Fibonacci sequence appear in their symphony in twelve movements, which features several (*) “conductor solos.” After sharing a cab with Gidon Kremer, this non-Bach composer wrote a piece that opens with the winds trading notes of a theme legendarily suggested by Frederick the Great. For 10 points, name this 90 year-old Russian composer of the violin concerto *Offertorium*.**

ANSWER: Sofia (Asgatovna) **Gubaidulina** (The first two pieces mentioned are her Bassoon Concerto and *Light of the End*)

6. **A variation of a theme near the end of this collection repeats a figure of two sixty-fourth note D’s, followed by eighth notes D, C, D, C, D. Anton Schmelzer used the tenth piece in this collection, with the added movement “Victory of the Christians,” for a piece commemorating the Siege of Vienna. In the eleventh of these pieces, an unusually written (+) key signature consisting of two F-sharps and both sharps and naturals on C and G is the result of representing its title on the instrument. An alternate name of this collection refers to the pictures accompanying each piece in the original manuscript. The bass figure of dotted quarter notes G, F, E-flat, D forms the basis of the final piece in this collection, which uses a different (*) *scordatura* tuning for nearly every entry. This collection is divided into three cycles titled “Joyful,” “Sorrowful,” and “Glorious,” plus a final solo passacaglia. For 10 points, name this collection of sixteen pieces for violin and continuo by Heinrich Biber.**

ANSWER: **Rosary Sonatas** [or **Rosenkranzsonaten** or **Mystery Sonatas** or **Copper-Engraving Sonatas** or **C 90-105**; prompt on partial answer]

7. **A composer from this country wrote the method book *A Complete Course for Teaching the Pianoforte*, whose first of three volumes contains 972 exercises emphasizing musicality over theory and technique. In order to get that composer to teach at a music school in this country, the founder of that school legendarily interrupted their trial by bringing a piano into the courtroom and having the composer play a set of improvisations so moving that the court dropped the charges. A later composer who lived in this country considered the pianos (+) manufactured by an Austrian-born musician who moved to this country to be “non plus ultra.” The Czech-born composer Anton (*) Reicha spent most of his career in this country. A member of an influential family of organists and harpsichordists from this country pioneered the unmeasured prelude, and their nephew composed *The Mysterious Barricades*. For 10 points, name this home country of Louis Adam and Francois Couperin.**

ANSWER: **France** [accept alternate and historical names] (the insane courtroom clue refers to H el ene de Montgeroult’s trial in front of the Committee of Public Safety; the next clue is Ignaz Pleyel and Chopin)

8. Settings of “Bread and Cherries” and “Black Stichel” are among the output of songs by a composer from this city, who wrote a play named for this city under the apparent belief that he was Shakespeare. William Hine and Herbert Sumison spent most of their careers as organists in this city. John Stafford Smith, who composed the song to which Francis Scott Key set “The Star Spangled-Banner,” was from this city. This hometown of Herbert Brewer is where S.S. Wesley died. This is the alphabetically middle and historically first city to participate in the (+) Three Choirs Festival, along with Hereford and Worcester [/'wʊstər/]. The best-known composer and poet from this city composed “Five Elizabethan Songs” as well as “Severn Meadows;” that composer served in World War I until a manic depressive breakdown led to them spending the rest of their life in psychiatric hospitals. For 15 points, name this West English city that titles a rhapsody by Ivor Gurney.

ANSWER: Gloucester [/'glʊstər/] [accept Gloucestershire]

9. *Note to players: a description of a general style or the names of any of its subclasses is acceptable.* One rhythm central to a form of this style consists of a lengthened eighth note, accented eighth note, two shortened eighth notes, accented quarter note, accented shortened quarter note. Musicologist Usopay Cadar is best known for his studies of this style, fieldwork of which was most famously conducted by (+) José Maceda. A “space of” this musical style in which instruments house deities who grow more potent as they age is recognized by UNESCO as an intangible cultural heritage. The dabakan is used in this musical style, which in modern times may be notated with a cipher system using eight digits to represent the components of a central instrument. Improvising on rhythmic modes like the *duyug*, *sinulog*, and *tidtu* is central to the Maguindanao school of this style. The (*) gangsa is used in this style whose three major subclasses include piphat and kulintang. For 10 points, identify this broad style of idiophonic music best known for its manifestation in the traditional music of Indonesia.

ANSWER: gong-chime music [accept gamelan; before read, accept kulintang or piphat or gangsa; accept descriptions of the traditional music of Southeast Asia or Vietnam or Indonesia or Micronesia or the Philippines or similar regions before read]

10. *Note to players: original language term required.* At the beginning of the second movement of a piece with this title, cellos carry a slow, uneven melody starting B, D, F-sharp, E, F-sharp, E. An analogy between musicians and carpenters introduces a work with this title in a section concerned with “systems of presentation.” One piece with this title opens with triple-f (+) staccatissimo half notes in 7/2 time. The tempo “slow” is modified in each movement of that piece with this title in phrases like “very slow, but always very flexible” and “slowly rocking.” An unnamed Part I precedes (*) “The Anfortas Wound” and “Meister Eckhardt and Quackie” in a piece with this name inspired by a dream in which an oil tanker “takes off like a Saturn V rocket.” For 10 points, identify this German-language term that titles textbooks by Riemann and Schenker, as well as one by Schoenberg that lends its name to an orchestral work by John Adams.

ANSWER: Harmonielehre [accept *Handbuch der Harmonielehre* or *Vereinfachte Harmonielehre oder die Lehre von den tonalen Funktionen der Akkorde*; prompt on English translations like the theory of harmony]

11. *Note to players: two answers required.* One of these two composers exclaimed “Why, it’s pretty!” in response to their own *Scottish March on a Folk Theme*, while a fourth-movement march by the other of these composers contrasts the steps of a regiment with “bizarre rhythms and languorous melodies.” One of these composers edited (+) *Les fêtes de Polymnie* for the other’s edition of the *Complete Works* of Rameau, whom they both admired. One of these composers remarked that the most famous orchestral piece of the other lacks “style, logic and common sense;” in the reverse direction, that composer declared they hated sentimentality, whose name is the other of these composers. In response to a piano suite written by one of these composers that contains movements like “Sombre-Lente” and (*) “Avec emportement,” the other of these composers declared the piece should be “put next to the cubist pictures” in a letter to Fauré urging that “the doors of the Institut must at all costs be barred.” For 10 points, name these two adversarial French composers of the piano duet *Petite Suite* and the “Organ” Symphony.

ANSWER: (Achille-)Claude Debussy AND (Charles-)Camille Saint-Saëns

12. *Note to moderator: do not emphasize or reveal any punning spellings in this tossup.*

In one oratorio, an arrow across a full page precedes a finale in which this instrument plays half note D's on downbeats preceding the rest of the orchestra. This instrument echoes the strings in the *Andante alighieri* second movement of a piece where it is the largest of several solo instruments. In addition to an instrument resembling a large panflute, this instrument plays occasional interjections in the vocal duet "Bide Thy Thyme," before which it plays an introduction together with a cello, and later, a (+) slide whistle. That first piece to include this instrument was recorded live at Carnegie Hall with its inventor playing it, windbreaker, and bicycle; that piece is the oratorio *The Seasonings*. This instrument's inventor called it a (*) "hybrid...with the disadvantages of both." For 10 points, name this humorous instrument invented by P.D.Q. Bach, a combination of two similarly-pitched instruments in the brass and double reed families.

ANSWER: tromboon [accept babone]

13. **In a piece by a composer with this first name, oscillating violin triplets accompany flutes and clarinets playing the theme G, A, G-sharp, C, B, long A, short E-sharp, long A. A mostly apocryphal story about a non-Mozart composer with this first name claims that he reconstructed the overture of an opera by another composer with this first name from memory, after hearing the piece only once on a (+) piano. An oft-excerpted section from Act II of that unfinished opera opens with sustained octave A's in the horns beneath an oboe and flute duet. The finale of a string quartet by a composer with this first name follows a *perdendosi* A major chord and opens with the eighth notes F-sharp, A, G, F-sharp, E, high B, and a (*) long A. A previously pianistic composer with this first name wrote their first orchestral composition, *Reverie*, in secret. For 10 points, give the first name of the composer who employed a mostly quartal hexachord in symphonies subtitled *The Divine Poem* and *The Poem of Ecstasy*.**

ANSWER: Alexander [accept Alexander Scriabin, Alexander Borodin, or Alexander Glazunov] (The lead-in is *Reverie*)

14. **One artist on this album described how its subject "exerted a continuous magnetic attraction" that taught musicians "more about their own art," and how its genre offers "crisp bright sonorities, terraced dynamics, and high relief of voices." This album's lead musician hit their instrument with a hammer on each track to ensure correct (+) intonation. According to that artist, making "appealing music you could really listen to" was the primary goal of this album, which inspired Bruce Duncan to found the company Modcan. This album features the musicianship of Benjamin Folkman and was produced by (*) Rachel Elkind. This album took thousands of hours to produce due to its showcase instrument being monophonic. For 10 points, name this 1968 album of reinterpreted Baroque music credited with popularizing the Moog synthesizer, the debut album of Wendy Carlos.**

ANSWER: Switched-On Bach

15. **A trombonist with this name played and arranged for the U.S. Air Force Band at Lackland Air Force Base before studying with Rosina Lhévinne at Julliard. A conductor with this name recorded works by Henry Kimball Hadley with the National Symphony Orchestra of (+) Ukraine on the Naxos American label. Another musician with this name was the dedicatee of a Stephen Dodgson concerto after filling in as soloist for Dodgson's previous concerto dedicated to Julian (*) Beam. After a brass fanfare on C and G in a piece by a composer with this name, a leitmotif consisting of triplets E, rest, D, followed by a long D, plays in imitation of the title character's name. For 10 points, what first and last name is shared by an Australian classical guitarist and the American composer of soundtracks to *Superman* and *Star Wars*?**

ANSWER: John Williams [accept John McLaughlin Williams or John Christopher Williams or John Towner Williams; prompt on partial answers with "what's their full name?"]

16. *Note to players: composer and type of piece required.* **Muted horns playing a repeated long, very short rhythm trade off with timpani sixteenth notes in the opening to one of these works. Another of these works features the recurring low theme B-flat, A, B-flat, D-flat, B-flat, followed by a pause and the separated notes B-flat, G-flat, A-flat, B-flat. In another of these pieces, a melody built on the motif G, up to E, C, D, E, D contrasts with four A-flats in the oboe depicting a (+) misbehaving child. A cor anglais and violin duet in one of these works follows a regal theme representing a King who marries a girl after she dismembers and impersonates her step-sister. The folklore collection (*) *Kytice* [ˈkɪtʃɛ] by Karel Erben was a source for four of these works in a genre invented by Franz Liszt. For 10 points, name these programmatic orchestral works by a Czech composer that include *The Noon Witch* and *The Water Goblin*.**

ANSWER: **symphonic poems** by Antonín (Leopold) **Dvořák** [or **tone poems** by **Dvořák**]

17. **David Balam named the minor planet 197856 after this term. Julie Payette, the former Governor General of Canada, was a member of a musical group known by this term whose current director is Ivars Taurins. A work titled for this term contains movements that are the best-known (*) “Flaterie” and “Postillons.” Other examples of music denoted by this term include collections from the same year by Thomas Simpson and Isaac Posch, as well as the only collection of instrumental music by Johann Hermann Schein. One composer said of their piece with this title that it would “hopefully bring me glory one day.” Elisa Citterio is the music director of a (*) Toronto-based ensemble named for this term. The most famous work with this title consists of three “productions” each involving an overture, quartet, concerto, trio, sonata, and conclusion and is by Georg Philipp Telemann. For 10 points, give this German word meaning “table-music.”**

ANSWER: **Tafelmusik** [or **table music** before the end; accept **Musik zur Tafel** or **Musique de Table** or **Banchetto musicale** or **musical banquet** or anything like **banquet music**]

18. **After a trumpet solo in the closer of their 2011 show, this drum corps presented two hearts facing opposite directions. In its original key, the main theme to one of this corps’s ballads consists of repetitions of the motif B, C, long E-flat, followed the third time by the notes E-flat, E-flat, triplets F, E-flat, F, long E-flat, D-flat. Forming a (+) wedge in which the first row kneels and kicks out is a trademark move of this corps. Originally intended to be called the “Rangers,” this corps changed their name to reference a Leroy Anderson piece. In 2021, this corps brought back their 2003 show that includes music from *King of Kings* and Pachelbel’s Canon, titled (*) “Harmonic Journey.” In this corps’s most successful show, Koji Mori conducts over the “dead body” of the former head drum major after leading the color guard in a slave revolt. For 10 points, name this Rockford-based drum corps whose only non-tied world championship was their 2008 show “Spartacus.”**

ANSWER: **Phantom** Regiment (The score clue refers to the Adagio from Kachaturian’s *Spartacus*)

19. **This symphony’s slow movement features the loud rhythmic ostinato sixteenth note, two thirty-second notes on C, over which violins play intermittent rapidly descending arpeggios. This is the last piece, and only symphony, its composer dedicated to a patron whose bust they later smashed. Its composer’s (+) gastric problems may have inspired this symphony’s opening with a loud pickup sixteenth note into a fermata, both on unison tonic, which is followed by a brief oboe and bassoon quartet that foreshadows passages for the same instrumentation in the third movement. Though its immediate predecessor did so implicitly, this is the first symphony in the standard repertoire to explicitly replace the (*) minuet with a scherzo, and its finale begins with the quirky figure F-sharp, G, rest, trill on C-sharp, into staccato E down to A. For 10 points, name this D major piece that precedes the *Eroica* symphony.**

ANSWER: Ludwig van **Beethoven**’s Symphony No. **2** [or **Beethoven**’s **Op. 36**]

20. **During the trio of this piece's scherzo, a loud interjection of three A's, followed by the quieter notes E-sharp, F-sharp, C-sharp, disrupts a wandering short-long progression in the bass. A theme starting with dotted low F-sharp, sixteenth D-sharp, long D-sharp, and continuing in the repeating (+) long-short pattern B, C-sharp, D-sharp, E, long D-sharp, appears in this piece's Largo third movement, which opens with a descending series of thirty-second note, dotted eighth note pairs. The finale to this piece opens with several groups of four two-handed chords, the first three of which ascend by octaves and the fourth of which is lower, before the entrance of a galloping (*) *agitato* theme. The first movement of this piece opens with the descending pickup sixteenth notes G, F-sharp, D, B, landing on long F-sharp, in the right hand. For 10 points, name this B minor last of a set of large-scale works for solo piano by a Polish composer.**

ANSWER: **Chopin's Piano Sonata No. 3** [accept **Chopin's Piano Sonata in B minor** before read; accept Frédéric François **Chopin** and Fryderyk Franciszek **Chopin** in place of **Chopin**]

21. **In the opening credits of a film about this character, a fanfare builds up to a five-beat G, then A, G, A, G, followed by the descending short E, C, short A, G, long G, and a run up to start the same on high A. That overture to a 1954 film starring Don Taylor as this character features a theme built on the call two A's, low E, two A's, low E, A, up to D, E that transitions to a lyrical B-section entering over the names of conductor John Hollingsworth and composer (+) Doreen Carwithen. In an earlier film about this character, a march features the theme low B-flat, long F, E, F, E, F, G, long E-flat, C. After initially refusing, the composer agreed to write the score to that film about this character to have work in the U.S. in case (*) Nazis annexed their country. For 10 points, Erich Wolfgang Korngold reluctantly composed the score to the "Adventures of" what "Bandit of Sherwood Forest?"**

ANSWER: **Robin Hood** [accept clear equivalents; prompt on the Merry Men or Men of Sherwood Forest or on obvious epithets] (The early score clues are written as per common transposition in the interest of readability.)

22. **The Adagio of a homotonal F minor piece by this composer opens with solo cello playing the notes A-flat, G, F, E-natural, F, D-flat. This composer's posthumously published Opus 81 groups four unrelated pieces for the same instrumentation. The third, fourth, and fifth of this composer's string quartets were written as a set and dedicated to the (+) Crown Prince of Sweden. The finale of one chamber piece by this composer opens with harsh tremolos followed by the *ad libitum* solo B-flat, rest, B-flat, A, B-flat, A, G, then a G up to long E. The final quartet of this composer of thirteen string symphonies was their last major work and is called a "requiem" for a recently deceased relative. They're not Schubert, but this composer's early experimentations with (*) cyclic form include their A minor second string quartet and a larger chamber piece Conrad Wilson described as demonstrating "youthful verve." For 10 points, name this German composer whose E-flat major opus 20 essentially invented the string octet.**

ANSWER: (Jakob Ludwig) **Felix Mendelssohn** Bartholdy [prompt on Mendelssohn]