

DECAF: Packet 9

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

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

- In an edition of this collection based on a reduction by the composer of *The Pianist in the Classical Style*, Kalmus includes the direction *sempre legato, ma ben marcato* in the second of its entries, which along with the sixth is notable for a persistent hard (+) swing marked “*in Stylo Francese*.” The ninth entry of this collection opens with an octave ascent to a sustained sforzando note, followed by a descending minor scale with raised sixth and seventh. Following 11 numbered entries in this collection is a 9/16 time entry that is marked “*alla* (*) *Ottava*.” This collection was published alongside a completion of the fragmentary *Before Your Throne I Now Appear* by a composer who placed a probably exaggerated comment in bar 239 of this collection’s last entry. The central theme of this collection opens with half notes **D, up to A, F, D, C-sharp**, then quarter notes **D, E, long F**. For 10 points, name this unfinished contrapuntal collection of keyboard works by the composer of *A Musical Offering*.**

ANSWER: The *Art of Fugue* [or The *Art of the Fugue* or Die *Kunst der Fuge*]
- Note to players: two answers required.* **A Barbara Barry article about the “hidden program” of one of these two pieces thoroughly investigates the composer’s influence from the other of these pieces and identifies the use of the “Klopfton” in both. That article compares derivations of a secondary theme starting (+) **C, short D-flat, D-flat, C, short A-flat, C** to the other’s use of its introductory subject as the basis for the scherzo, whose fugal trio lends ideas to a predecessor of the first piece. Regarding the piece’s *attacca* C major fourth movement, the composer of the earlier one of these works commented “Many assert that every minor piece must end in minor-Nego!,” a sentiment reflected in the other work’s unusual transition to a D major finale from a C-sharp minor first movement, which is labeled (*) *Trauermarsch*. For 10 points, what two pieces of the same genre and number by the composers of *Des Knaben Wunderhorn* and the *Eroica Variations* both open with a short-short-short long motif?**

ANSWER: **Beethoven’s** Symphony No. **5**, Op. 67 **AND** **Mahler’s** Symphony No. **5** [in either order; accept equivalents]
- In a transcription of this piece, one critic coined the term “clouds” to describe levels of its structure. Themes in this piece have received such nicknames as “Bonn,” “Sunshine in the Old Country,” and “The Flying Carpet.” Kyle Gann published details about this piece that had previously been kept secret. Dennis Johnson’s piece *November*, which is sometimes described as the first (+) minimalist piece, was the inspiration for this piece. Artist Marian Zazeela designed *The Magenta Lights* as the lighting for performances of this piece. In addition to appearing in a piece written for the Kronos Quartet, a chord consisting of the pitches **E, F, A, B-flat, D, E, G, and A** forms the basis of the second of seven sections of this piece; that chord is the “magic chord” and is later combined with the “opening chord.” This improvisatory piece is based on a pitch lattice of perfect fifths and harmonic sevenths in just intonation. For 15 points, name this ongoing piece by La Monte Young with a name inspired by a Bach collection.**

ANSWER: The *Well-Tuned Piano*
- The series of accented chords that open a piano trio by this composer begins with a long fifth on A and E, an A minor triad, a long A minor triad over G-sharp, A minor, then a series moving from A minor to E major with an unresolved suspended second. The *Divertissement* movement of one piece by this composer opens with the lyrical oboe melody **D-flat, high A-flat, C, C, quick D, E-flat, to D-flat**. In another piece by this composer, an (+) “Offenbachian gallop” opens a rondo interpreted as a satire of neoclassicism. The *Cantilena* movement of one sonata by this composer opens with soloist and piano playing an offset ascending eighth-note arpeggiation of a **B-flat minor chord starting on F**. A series of ascending thirty-second note scales opens this composer’s (*) sextet for piano and winds. For 10 points, name this composer of a sonata whose *Allegretto malincolico* first movement opens with a thirty-second note E minor arpeggio on flute.**

ANSWER: Francis (Jean Marcel) **Poulenc**

5. **In the fourth movement of one piece, after a long period of the first part for this instrument playing alone followed by a nearly two-octave descent in the strings, the second part joins in for a *tutti* statement of four short-long pairs on a D-flat major chord, which this instrument arpeggiates while all others stay still. The loudest sound producible by an instrument is by a stop (+) named for this instrument in the largest organ ever built. The two parts for this instrument in one symphony are often replaced with a louder, and thus less desired, instrument. The first recorded use of this instrument is in Gaspare Spontini's opera *Olympie*. Due to its role in choro [/'foru/] bands, this instrument (*) remained in use into the early twentieth century, unlike the similarly-shaped sudrophone. For 10 points, name this keyed low brass instrument that replaced the serpent in nineteenth century orchestras and was itself replaced by the modern tuba.**

ANSWER: **ophicleide** [accept grand **ophicleide**]

6. *Note to players: composer and type of piece required.* **An early one of these pieces features movements named "Lauda" and "Anthphone." Another one of these pieces contrasts a movement that repeatedly shouts whole tone clusters with one of sustained pentatonic chords and bell-like chimes supporting two very gradually ascending voices. The second movement of one of these pieces opens with the sustained fifth A-E over which is played a (+) quick E to G-sharp, resolving to a D major chord. A posthumously completed one of these pieces is titled *Tasman Episodes*. Another movement of one of these works is divided into two parts linked by three echoing E's in the piano over sustained strings; that best known of these pieces begins with a long eight-part (*) canon on a 24-bar theme with each part in a different mode. The second of these pieces commemorates the 500th anniversary of the birth of Copernicus. For 10 points, identify these three pieces by a Polish composer, the best known of which is titled "of Sorrowful Songs."**

ANSWER: **symphonies** by Henryk (Mikołaj) **Górecki** [/'gəˈretski/]

7. **Remarkably for someone who was not French, this person advocated the *lai* form, of which they wrote six. The source of the last of Beethoven's six songs, the *busslied*, has been doubtfully attributed to this person. In an opera titled for this person, oboes and clarinets play half note B-flat, up to (+) double-dotted quarter note E-flat, sixteenth note A-flat, whole note A-flat, followed by a half note G and eighth notes F, E-flat, D, E-flat, F near the start of the third act. One story about this person is the source of the image of them wearing white and is found as the 90th entry of the Codex Manesse. Violin trills between E and D-sharp move up the notes of an E major chord at the beginning of Act I in an opera titled for this person. The overture to that opera opens with (*) horns and clarinets playing B, up to long E, B, down to long G-sharp, triplets G-sharp, A, B, long B, a theme later heard again with violins playing loud descending scales in 9/8 time. For 10 points, identify this quasi-legendary German *Minnesänger*, a poet-composer who also titles a Wagner opera.**

ANSWER: **Tannhäuser**

8. *Note to players: genre and key required.* **Stepwise-moving thirty-second notes bracket double-dotted eighth notes and triple-dotted quarter notes. After an introductory section, one piece of this genre and key breaks off into a dramatic series of triplet ascensions into sustained chords traveling through the keys of its (+) five themes. That piece in this genre and key opens with the repeated unison motif pickup sixteenth note, down a step to a quarter note, down a fourth to an eighth note, and is marked *Tempo di Marcia (Grave)*. A mostly monotonic motif on the rhythm sixteenth note, dotted eighth note, sixteenth note, (*) grace note up a fourth to a quarter note, back down to an eighth note opens one piece in this genre and key dedicated to Caroline Esterházy. For 10 points, Schubert's most famous piece for piano four hands is in what quasi-improvisatory genre and four-flatted key?**

ANSWER: **Fantasia** in **F minor** [accept **Fantasia** in place of **Fantasia**] (The non-Schubert one is Chopin's)

9. The rhythm half note, dotted quarter note, eighth note, whole note, is central to this composer's overture for St. Hubertus. This composer may have been inspired by Foerster's third symphony to write a symphonic suite titled *Life*, and their early death cut short a second of two Requiems for wind band. An overture by this composer opens with a (+) furiant-esque introduction focusing on the descending rhythm two quarter notes, eighth note, dotted quarter note transitioning into a waltz; that overture is the only still-performed part of this composer's opera *Marinarella*. One piece by this composer opens with a trumpet fanfare consisting of three F major arpeggios and another with the high C repeated five times before descending again, which is followed by a piccolo solo over snare drum; that piece is their (*) *Florentiner March*. This composer's most famous work is sometimes known under the titles *Thunder and Blazes* or *Grande Marche Chromatique*. For 10 points, name this "Bohemian Sousa" who is now remembered almost exclusively for the march *Entrance of the Gladiators*.

ANSWER: Julius (Ernest Wilhelm) **Fučík**

10. A section of a concerto for this instrument added after the composer's death opens with a short fugue on the movement's main melody before going on to quote the *Lamentationes Ieremiae prophetae*. A famous set of concerti for this instrument was possibly based on the work of a composer born Franz Anton Rösler, who is (±) best known today for his many concerti for this instrument. The slow movement of one concerto for this instrument features a motif of three eighth note B-flats, dotted eighth note C, thirty-second notes D, E-flat, eighth note D. They're not shotguns, but these instruments feature in the *Jagdsinfonie* by (*) Leopold Mozart, who also wrote a concerto for two of them. Another Mozart's concerti for this instrument were written for Joseph Leutgeb. For 10 points, name this instrument whose use in the experiments of composers like Louis François Dauprat led to the decline of its "German" variety in favor of the "French."

ANSWER: **horn** [accept French **horn** or natural **horn** or hunting **horn** or *corni di caccia* or other types of horn, but reject "English horn"]

11. The finale of a concerto by this composer opens with trumpets playing F and C over a pedal F-sharp before the entrance of a high descending line starting on F. The slow movement of one concerto by this composer is in 3/2 time and opens with pizzicato strings under a solo flute both playing arpeggiations of a C major chord with added fourth. This composer died before completing their (+) oboe concerto, with only a *canzonetta* intact, and they were commissioned to write their cello concerto by the BSO on behalf of Raya Garbousova. This composer's most famous concerto opens with the violin soloist playing long D, sixteenth notes C, B, C, D, eighth notes E, C, (*) triplets A, down to F-sharp, G, long low E. This composer wrote only four full concertos, all for different instruments, as well as the concertante works *Toccata Festiva* and a neoclassical concerto grosso for flute, oboe, trumpet, and strings. For 10 points, name this American composer of *Capricorn Concerto* and a work for string orchestra excerpted from their only string quartet.

ANSWER: Samuel (Osmond) **Barber** (II)

12. Outi Tarkiainen wrote the orchestral piece "Songs of" this substance. Jazz and folk drummer Terje Isungset is known for making instruments with this material. In the opening of a movement named for this substance, two measures of string sextuplets precede the minor sixth D-sharp and B that moves down in parallel to long B and G-sharp. This substance names the second variation in the first tableau of a (+) Glazunov ballet. After an introductory depiction of dawn in a movement named for this substance, a low tuba solo introduces the melody C-sharp, short D-sharp, D-sharp, C-sharp, up to G-sharp. That movement named for this substance is from a suite adapted from a (*) film score and is followed by "The Field of the Dead." For 10 points, the most famous movement of Prokofiev's *Alexander Nevsky* suite is named for a battle on what substance?

ANSWER: **ice** [reject all other answers]

13. *Note to players: composer and type of piece required.* **One of these pieces opens with a cheery F major melody of staccato eighth notes played in fugal imitation that is periodically interrupted by jarring low G major chords. Fernando Valenti was best-known for producing one of the earliest complete recordings of these pieces, though separated across multiple sessions. Richard Lester and Scott (+) Ross gave other cornerstone recordings of the complete set of these pieces. One of these pieces opens with the figure dotted sixteenth note B, thirty-second note A, eighth note G-sharp, and later features an antiphonal march-like motif. The most famous of these pieces is in 3/8 time and opens with the right hand playing constant staccato sixteenth notes in groups of (*) six on each note over arpeggiated downbeat chords in the left hand. Another of these pieces, which may be numbered with Kirkpatrick or Longo numbers, was legendarily inspired by Pulcinella, the composer's cat. For 10 points, name this set of 555 early keyboard works.**

ANSWER: keyboard **sonatas** by (Giuseppe) **Domenico Scarlatti** [accept piano **sonatas** or other specific keyboards instead of keyboard **sonatas**; accept **Domingo** instead of **Domenico**; prompt on partial answer; prompt on **D. Scarlatti's fugues** by asking "from what genre of piece is that fugue?"] (clued are the K. 30, 141, 380, and 525.)

14. *Note to players: description acceptable.* **A call and response pattern between two loud C minor chords and two C minor ninth chords opens a section of one of these pieces depicting songs and games at a wedding. A section of another of these pieces repeats several measures of staccato quarter note A's before a grace note up to long C that quickly drops down through B, C, A. A long harp (+) glissando culminating on a tutti high F opens the last of these pieces whose fourth tableau is permeated with constant stepwise alternating eighth notes and is titled Invocazione dell'Imeneo. Stravinsky's Les noces likely inspired the instrumentation of the second of these works, which calls for an orchestra with no strings or winds. Later ones of these works largely set texts by (*) Catullus, while the first sets 24 medieval poems. For 10 points, name or describe this trilogy of cantatas set to Latin and Greek texts by Carl Orff, most famous for the entry that opens with "O Fortuna."**

ANSWER: **Trionfi** [accept loose descriptions like the collection that **Carmina Burana** is in, or just **Orff cantatas** before the end]

15. **A notable example of this composer's rhythmic experimentation is found in an Elegy where a common time vocal melody is accompanied by piano playing eighth note quintuplets over a pedal D in the right hand and quarter note triplet chords in the left. The cantabile notes F, grace notes down to D-flat, C, B-flat, low E-flat, long F in the right hand open a (+) piano sonata by this composer, another of which begins alla improvvisa with descending transpositions of the triplets G major, two octave E's, and is prefaced by an epigraph from the poem "Silentium." One collection by this composer includes dances titled "Flowery," "Undulating," and (+) "Dithyrambic," while a piece marked Elegy is included in their Sonata Triad. This composer's fourteen piano sonatas include those nicknamed minacciosa and romantica as well as the Fyodor Tyutchev-inspired seventh. For 10 points, name this friend of Rachmaninoff who composed the Night Wind sonata as well as collections of Forgotten Melodies and Fairy Tales.**

ANSWER: Nikolai (Karlovlch) **Medtner**

16. **An EMI recording of a musician from this country groups Beethoven's third, thirteenth, and twentieth piano sonatas. An album pairing Schumann's Kinderszenen and Kreisleriana from the mid-eighties marked the transition of another of this country's musicians away from solo recordings into being a champion of concert and particularly chamber work. A (+) "Legendary 1965 Recording" of Chopin works was made by that pianist from this country, who later helped bring fame to a young Ivo Pogorelic by leaving the jury of the International Chopin competition in protest when he was eliminated. Other pianists from this country include Sylvia Kersenbaum and Bruno Leonardo Gelber, who studied under the Italian-born pianist (*) Vincenzo Scaramuzza, who is famed for his teaching of musicians from this country. Osvaldo Pugliese pioneered the concert style of milonga and a related genre of dance music in this country. For 10 points, name this home country of Martha Argerich and Alberto Ginastera.**

ANSWER: **Argentina** [or the **Argentine** Republic or **Republica Argentina**]

17. In this symphony's scherzo, pizzicato violins transition to a minuet beginning with clarinets playing in parallel thirds ornamented by flute trills, which gives way to violas and cellos playing the lyrical theme B up to long F-sharp, E, D, long C-sharp, A-sharp, C-sharp, long high F-sharp. Strings play tremolos on intervals widening from unison to a fourth with a constant top note of D to open this symphony's slow movement before the entrance of a dolce theme starting (+) D, B-flat, short A, D, arpeggio back up to high G in the first violins. The main motif of this symphony's second movement is a monotonic dotted eighth note, sixteenth note, quarter note, down a step to a quarter note. This symphony's finale opens with the notes long G, G, G, down to D, F-sharp, G, E, long D played by (*) solo flute in the beginning of a woodwind chorale on "A mighty fortress is our God." For 10 points, name this symphony that, despite its numbering, was written before the *Italian* or *Scottish*.

ANSWER: (Jakob Ludwig) **Felix Mendelssohn** Bartholdy's Symphony No. **5** [or **Reformation** Symphony; prompt on partial answer]

18. This piece precedes a Saint-Saëns work on an EMI album featuring Antonio Pappano and the Philharmonia Orchestra. In this piece's Andante, two ben sostenuto statements of the ascending notes C, D-flat, G are followed by a theme beginning C, F, G, long A. This piece is again paired with a Saint-Saëns (+) concerto in a Decca recording of the Montreal Symphony Orchestra and Joshua Bell. A rhythm all on E pairing triplets with a sixteenth note, thirty-second note rest, thirty-second note, eighth note downbeat opens this piece's Intermezzo movement, while its first movement opens in a similar flavor with two unison quarter note B-flats, half note F, quarter note (*) triplet B-flats, half note F, which is echoed three measures later by the exposed soloist. Oboe and harp alternates with flute in a pervasive figure of this piece's fifth movement Rondo. For 10 points, name this deceptively-titled second violin concerto of Édouard Lalo.

ANSWER: **Symphonie Espagnole** [or the "**Spanish Symphony**" or Édouard **Lalo**'s **Op. 21**; accept **Lalo**'s **Violin Concerto** No. **2** before the end]

19. A violin sonata by this composer opens with haunting piano sixteenth notes outlining the soloist's melody of long A, low E, A, B, C, long A. The second movement of this composer's only concertante work opens with the slow solo A, up to long E, F, G, F, E, long F, resolving after a repeat to a high A. That movement is an elegy in memory of an unknown individual suggested to be Brahms, and the piece is their (+) concerto for violin, horn, and orchestra. They're not Dvořák, but this composer's career was launched by their *Mass in D*. This composer's orchestral songs include *Three Moods of the Sea*, and the orchestral piece *On the Cliffs of Cornwall* is an arrangement of the prelude to Act II of their opera (*) *The Wreckers*. This composer's long vocal symphony *The Prison* was inspired by their stay in Holloway Prison, where they conducted a performance of their *March of the Women* with a toothbrush. For 10 points, name this English composer and suffragette.

ANSWER: Dame Ethel (Mary) **Smyth**

20. **The composer Samuel Snaër, best known for his *Mass for Three Voices*, was from this city. In one piece by a composer from this city, the marking *tranquillo* almost condescendingly modifies an omnipresent series of staccato eighth notes with the instruction that “the thumbs of both hands execute a connected melody,” which is later interpolated to produce the (+) title effect in double time sixteenth notes. An introduction full of chromatic runs opens a waltz by a composer from this city featuring a melody with first phrase **G, B-flat, high E-flat, long D, C, C, long B-flat**. Though they spent most of their adult life in Paris, the composer of the *Quasimodo Symphony*, Edmonde (*) Dédé, was born in this city. One composer from this city died in Brazil after collapsing during a performance of their piece *Tremolo*; other virtuosic piano music by that composer include *Pasquinade* and *The Dying Poet*, and they wrote the symphony *A Night in the Tropics*. For 10 points, name this American city home to Louis Gottschalk.**

ANSWER: **New Orleans** [immediately declare a loss for any team that answers **La Nouvelle-Orléans** (then accept it)]

21. **Timothy Jones is the author of the “Cambridge Handbook” titled for this piece. At one point during this piece’s finale, first-inversion A major chords played on beats **1, 3, then 1, 2, 3, 4** are shortly followed by the same shifted to beats **2, 4, and the next measure’s (*)** upbeats. The unusually individual dedication of this piece might have been in consolation for retracting a dedication on the composer’s Opus 51 No. 2 Rondo. Referring to this piece, its composer remarked that “everyone is talking about it” and “surely I’ve written better things.” This piece was dedicated to the composer’s student Julie (*) Guicciardi. This piece’s first movement bears the puzzling instruction “*Si deve suonare tutto questo pezzo...senza sordino*,” which implies that the pedal should be constantly held down. For 10 points, name this solo piano piece that got its nickname from Ludwig Rellstab’s interpretation of the right hand’s opening C-sharp minor triplet arpeggios.**

ANSWER: **Piano Sonata** No. **14** by Ludwig van **Beethoven** [or **Moonlight Sonata** or **Beethoven’s Op. 27** No. **2**; prompt on **Beethoven’s Op. 27** or **Sonata Quasi una Fantasia**]

22. **Carnegie Hall’s pandemic-inspired “Voices of Hope” series partnered with the Met museum to perform this piece. Thirty-second note rising and falling violin arpeggios trade off with eleven-tuplets over a descending sextuplet pattern that alternates whole and half steps in a movement of this piece contrasting dissonant “swords of fire” with quotations from the second movement. A monophonic line indicated as “majestic, collected, very expressive” starting (+) **B, short G-sharp, short B, G-sharp, G** opens a movement of this piece before the entrance of repeated E major chords from the piano in a texture that continues throughout that movement, which is marked “infinitely slow” and takes its melody from the composer’s earlier *Fête des belles eaux*. Piano similarly enters repeating nearly unmoving chords as a short clarinet solo reaches a trill in this piece’s first of (*) eight movements, which is inspired by early morning birdsong as contrasted with the third movement “Abyss of the Birds.” For 10 points, name this chamber work written for fellow prisoners of war by Oliver Messiaen.**

ANSWER: **Quartet for the End of Time** [or **Quatuor pour la fin du temps**]