

QUIZ II
Schubert to Debussy
Fall 06

Name:
email:

Part I: (25 minutes) A musical example will be played. Answer the following questions.

1. Title _____ Composer _____

In this example...

- a. one hears an “idée fixe” associated with an English actress.
- b. a fragment of an astounding work by a 17-year-old composer.
- c. A short motive that acts as a framing device—though it is harmonically reinterpreted each time—through out the course of the piece.
- d. of a work, the performance of which was forbidden in Nazi Germany.
- e. “b”, “c” and “d” above.
- f. A musical portrait of the composer’s huntin’ buddy.

2. Title _____ Composer _____

In the following example...

- a. an angry father attempts to come to terms with his now adult daughter.
- b. the King of the Gods summons forth the God of Fire.
- c. Desdemona is sung to sleep by her husband, a Moorish general.
- d. “a “ and “b” above.

3. Title 1 _____ Composer 1 _____

Title 2 _____ Composer 2 _____

Two openings of musical works will be heard. The following statement is true.

- a. Both are programmatic in intent.
- b. Neither a programmatic in intent.
- c. Though both suggest Austrian folk-tunes, only the second contains programmatic elements.

4. Title _____ Composer _____

This work is an example of...

- a. Russian nationalism, with typically irregular rhythmical structures, modal harmonies, and melodies developed from repeating cellular units.
- b. a fascination with musical cryptograms. The secondary theme actually spells out the name of Clara Schumann's pug, Ernestine.
- c. Bohemian nationalism, with its characteristic focus on polka rhythms.
- d. the gentle pentatonicism, so evocative of the folk fiddle traditions, in the composer's native Norway.
- e.

5. Title _____ Composer _____

This work is a musical depiction of....

- a. "Nimrod", a code-name for the composer's lover. The agitated wind parts represent his angry wife.
- b. Ernestine von Fricken and her pug, Clara. Clara's erratic temperament is suggested by the bassoons.
- c. "****" a mysterious friend of the composer's who is associated with an ocean voyage, hence the quotation from Mendelssohn's "Calm Sea and Prosperous Voyage" Overture.
- d. "G.R, S" an organist friend of the composer who has thrown a stick into a river for his bulldog "Dan" to fetch. Though Dan has some trouble with the fairly strong current he is, fortunately, able to prevail.

Part II. (25 minutes) An unknown musical example will be played. Please answer the following questions.

Example 1. The translation is included below.

COUNT OF LERMA (entering)

The Grand Inquisitor.

(Exit Lerma. The Grand inquisitor, ninety years old and blind, enters, assisted by two Dominicans.)

INQUISITOR

Am I before the king?

PHILIP

Yes, I need your help, my father, enlighten me. Carlos has filled my heart with bitter sadness. The prince has rebelled in arms against his father.

INQUISITOR

What have you decided to do about him?

PHILIP

Everything...or nothing!

INQUISITOR

Explain yourself!

PHILIP

He must go away...or by the sword..

INQUISITOR

Well then?

PHILLIP

If I strike down the prince, will your hand absolve me?

INQUISITOR

The peace of the world is worth the blood of a son.

PHILLIP

Can I as a Christian sacrifice my son to the world?

INQUISITOR

God sacrificed his own, to save us all.

PHILLIP

Can you justify in all cases such a harsh faith?

INQUISITOR

Wherever a Christian follows the faith of Calvary

PHILIP

Will the ties of nature and blood remain silent in me?

INQUISITOR

Everything bows and is silent when faith speaks!

PHILLIP

It is well!

INQUISITOR

Phillip II has nothing more to say to me?

PHILLIP

No!

INQUISITOR

Then I shall speak to you, Sire!
In this beautiful land, untainted by heresy,
A man dares to undermine the divine order.
He is a friend of thee king, his intimate confidant,
The tempting demon who is pushing him to the brink.
The criminal intent of which you accuse the prince
Is but child's play compared to his,
And I, the Inquisitor, I, as long as I raise
Against obscure criminals the hand which wields the sword,
While forgoing my wrath against those with power in the world,
I let live in peace this great wrongdoer...and you!

(Note: And you thought your family was messed up!)

Which composer from our syllabus most likely composed this work? List three significant reasons for your attribution.

Example 2.

Which composer from our syllabus most likely composed this work? List two significant reasons for your attribution. Does any part of this material resemble the work of another composer we have studied? If so name the composer and work in question.

Example 3. The translation is included below.

Tasty vegetables of every kind
grow in heaven's garden:
Good asparagus, beans,
and whatever we want.
Whole dishfuls are ready for us!
Good apples, pears and grapes;
The gardeners let us have anything.
If you want deer or hare
on an open spit
they come running up.
Should a fast-day occur
all fish gladly swim along!
St Peter already hurries
with his net and bait
into the heavenly fishpond.
St. Martha must be the cook.

What composer from our syllabus most likely composed this work? List three significant reasons for your attribution.

Part III. (25 minutes) There are two methods for taking this part of the quiz:

A: You may take the final 25 minutes of the exam to answer the question based on the notes you have prepared. Open book.

B: You may prepare a mini-essay, chart, etc. of no more than three pages maximum. You will simply hand this in after Part II and leave.

Choose ONE of the following topics:

1. Imagine that you are a film composer/arranger. You have been asked to score a new film version of Tolkien's "The Lord of the Rings". The director is a Wagner freak and wants you to use music from Act II of Walkure in the film. Which parts of Wagner's music do you match up to which of Tolkien's characters and/or events.
2. Vienna 1875. You are a rabid young partisan of either the Savior of German music—Richard Wagner, or the Savior of German Music—Johannes Brahms. In a short but vicious pamphlet convince me (based on references to their works) of the utter superiority of your Hero.
3. Discuss the impact on you, as a listener, of the "narratives" of three programmatic pieces in our syllabus. How does the knowledge of the program affect your experience of the piece? Is it important, or could you do without it? In short, how important a component is the program in each of your three selections.