

## DECAF: Packet 4

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 article titled for this piece, Maurice J. E. Brown uses contemporary records of it to suggest that a certain resemblance could be accidental. The slow section of one movement of this piece begins softly with permutations of the notes G, B-flat, A-flat, which eventually travel up to a long D-flat. The third movement of this piece, which was dedicated to (+) Carl Emanuel Liebenberg, opens with the unison notes G, A-flat, descending through E-flat, C, A-flat, played twice. A long, short short long, short short rhythm on the tonic appears in the first measure of the first and last movements of this piece as a variation on a theme to which the composer had earlier (\*) set the line “The sun seems so cold to me here” in a piece whose title character repeatedly sighs the question “where is my beloved land?” For 10 points, name this virtuosic C major piano piece that prompted the comment “the devil may play it” from its composer Franz Schubert.**

ANSWER: *Wanderer Fantasy* [or **D. 760**; accept Franz **Schubert’s Op. 15** or **Fantasia** in **C** major before read; accept “*Der Wanderer*” or “*Das Wandern*”]
- At the start of a *Larghetto* movement in a piece by this composer, an oboe solo plays over chords reminiscent of Satie’s *Gymnopedies*. A symphony by this composer with movements like “*Sussurrando*” and “*Slancio*” was the result of an agreement with (+) Clifton Williams to write a piece based on the motif C-sharp, D, F, E. A *dolce* flute solo on the notes long D, C, D, long E-flat, F, long D opens a piece by this composer whose title originally contained the word “nocturne.” A long percussion feature starting with snare drum opens a movement marked *Con Islancio* in a piece by this composer based on a theme starting dotted quarter E-flat, eighth note F, quarter note F, dotted quarter A-flat, eighth notes B-flat, A-flat, B-flat, C. This composer of (\*) *Blue Lake Overture* also wrote a piece based on the traditional tune “Arirang.” For 10 points, name this composer of *Incantation and Dance* and *Variations on a Korean Folk Song*.**

ANSWER: John Barnes **Chance**
- A Hovhaness piece for flute, xylophone, and harp is based on a work by this artist, with a theme taken from the fourth movement of his *Sonata Ananda* named for “Visions of” that work. Violins play an *espressivo* walk from G up to E followed by a middle B in a theme from the fourth movement (+) “Apotheosis” of a work named for this artist. A piece inspired by this artist opens with all six cello and bass parts playing *molto sul ponticello*. A 1990 revision of another piece based on a work by this artist added an interlude movement after the opening “Nebula.” That orchestral piece inspired by this artist places cellos in the front row around the conductor and includes no violins or violas. The life of this artist serves as the basis for an opera by (\*) Rautavaara, along with his sixth symphony. For 10 points, name this artist who inspired Henri Dutilleux’s *Timbre, Space, Movement* with their painting *Starry Night*.**

ANSWER: Vincent (Willem) **Van Gogh**
- The second half of an intermezzo by this composer repeats the rhythm eighth note, two sixteenths, two eighth notes. Another composer called this composer “a youth who has seen only the sunny side of life” in response to their first violin sonata. Broad arpeggiated chords underlie a melody starting with three C’s, triplets E, D, C, three C’s in the slow movement of this composer’s only cello sonata. Viola opens an F minor (+) fugue for string quartet by this composer. A work for string orchestra by this composer opens with a decrescendoing chord before a viola melody starting long F, G, A, long G, up to C-sharp, E, long D, D, C, long A, and contains the movements “peasant dance” and “cow call.” Ascending transpositions of the rhythm eighth note, two sixteenth notes open a (\*) suite for strings by this composer that includes such antiquated forms as a sarabande and a gavotte. For 10 points, name this composer who was influenced by Robert Schumann to write their own Piano Concerto in A minor.**

ANSWER: Edvard (Hagerup) **Grieg**

5. *Description acceptable.* **The opening of Chapter 28 of the Natya Shastra, the first of its music-focused chapters, describes one of these systems. The second volume of Michael Praetorius's *Syntagma Musicum* describes the oldest known Western examples of these systems. Victor-Charles Mahillon inspired the most commonly used of these systems today.** (+) Steve Mann took inspiration from classical elements and states of matter to develop one of these systems. Martopangrawit used the terms “irama” and “lagu” in one of these systems developed for gamelan, for which Dutch musicologist Jaap Kunst coined the term “colotomic.” The second-level label (\*) “3” indicates friction in one of these systems, such as with singing bowls. For 10 points, Hornbostel and Sachs developed what kind of system that might involve categories like “chordophone” and “membranophones,” or “brass” and “percussion?”  
ANSWER: **instrument classification** systems [accept reasonable equivalents; prompt on ethnomusicological or organological systems not specifying classification]
6. **The finale of a piece in this genre opens with the low intoning of G-flat major over A-flat minor chords. Another piece in this genre begins with an exposed short A, up to E, short A, long E, under which is played a very long suspended E chord. The GP 251 of Arnold (+) Bax is in this genre, another of which features a first movement Fantasie followed by a complex series of variations over two movements culminating with the markings “Wild” and then “Wilder.” Elizabeth Sprague Coolidge cast the tie-breaking vote against a piece in this genre in favor of a similar suite by Ernest Bloch. A piece in this genre was the last completed composition of (\*) Dmitri Shostakovich.** For 10 points, Rebecca Clarke's 1919 successor to *Morpheus* in what chamber genre was published in the same year as the first of three pieces recorded in an album by Kim Kashkashian and composed by Paul Hindemith?  
ANSWER: **viola sonata** [or **sonata** for **viola** and piano, or other equivalents; prompt on **viola and piano**; reject “suite for viola and piano”]
7. *Note to players: number and type of piece required.* **Four D's, followed by repetitions of the notes D, E, F-sharp, G-sharp in the brass, open the “Awakening” first movement of a piece of this genre and number, another of which opens with a pickup B-flat into half note chords B-flat major, C major, G major, D-sharp diminished. In one piece of this genre and number whose third movement depicts a dream sequence, an earlier movement titled for a (+) court proceeding opens with a percussion feature centering on exchanges between timpani, side drums, and temple blocks. The second movement of another piece of this type and number opens with a bass drum hit followed by an ascending horn call and a dissonant chord from the rest of the orchestra, while that piece's final movement incorporates its composer's earlier (\*) Fanfare for the Common Man.** For 10 points, give this type and number of works nicknamed *Kaddish* and *The Camp Meeting*.  
ANSWER: **symphony** no. **3** [accept specific composers' third symphonies; prompt on the nicknames *Sunday*, *Kaddish*, and *The Camp Meeting* before mentioned] (The work in the lead-in is by William Grant Still.)
8. **After the introduction finishes in an early version of this piece, solo bass drum plays a large crescendo and decrescendo then continues on fast triplets as cellos and basses play separated fifths. In the closing bars of this piece, two flutes play the dyads long G-B, long B-D, C-sharp-E, (+) B-flat-D, top voice moves to E, resolving on A-F-sharp. A clarinet solo in this piece begins long B-flat, descending to G, D, high B-flat, descending triplets A, F, D, long high D, and after extended harp arpeggios the same solo is heard in major from the flute. At the start of this piece, two measures consisting of the low quarter notes (\*) A, G-sharp, B-flat, G-sharp alternate with woodwinds glissandoing between held A's and ascending higher notes, while later this piece breaks off into a fanfare indicating the entrance of Chernobog.** For 10 points, name this tone poem made famous in an orchestration by Rimsky-Korsakov after the many failed attempts of Modest Mussorgsky.  
ANSWER: **Night on Bald Mountain** [or **Noch' na lysoy gore** or **Night on the Bald Mountain** or **Night at Bald Mountain** or **Night on Bare Mountain** or **Night on the Bare Mountain** or **Night at Bare Mountain** or **Night at the Bare Mountain**; accept **St. John's Eve on Bald Mountain** (or that with any previous alterations) or **Glorification of Chernobog**]

9. **A sostenuto section of one piece for this instrument contains a melody starting with quarter notes A-flat, A-flat, high D-flat, A-natural, long A-natural, walk from B-flat down to D-flat. A piece for this instrument pairs a modern-sounding gigue with an air marked (+) “in the old style.” The twelfth in a set of pieces for this instrument bears the title “The time that is no more;” that collection contains pieces in every major and minor key plus a final one in C major. Another piece for this instrument that bears the marking “allegretto without license throughout” is in the form of twenty-five variations. One sonata for this instrument contains movements named numerically in increments of 10. A set of (\*) minor key etudes for this instrument opens with one in 2/16 time titled “Comme le vent,” later contains a “concerto” and a “symphony,” and concludes with “Aesop’s Feast.” For 10 points, name this primary instrument of Charles-Valentin Alkan.**

ANSWER: **piano**forte [prompt on **keyboard**] (The lead-in is the excellent Overture in B minor, Op. 39 No. 11.)

10. **Marc Vignal called a section of this collection consisting of scales in alternating quarter and half notes “a feat of skill if there ever was one.” An a mezza voce theme beginning E, D, dotted C, short C-sharp, D appears in the slow movement of a piece in this collection. The finale of a later piece recalls the opening of that first piece in this collection with (+) three spaced chords that are followed by descending arpeggios of G major, F-sharp diminished, and D major triads. A “Fantasia Adagio” movement in the last piece in this collection precedes a minuet with the trio replaced by an antiquated alternativo section. One piece in this collection is nicknamed for the opening (\*) half notes A, down to D, E, down to A, along with subsequent descending fifths. For 10 points, “Emperor” and “Sunrise” are part of what final complete set of string quartets by Joseph Haydn, nicknamed for a Hungarian nobleman?**

ANSWER: “**Erdödy**” string quartets [or Franz Joseph **Haydn**’s Op. **76** or his **string quartets Nos. 60-65**; prompt on **Haydn string quartets**]

11. **At the beginning of a piece by this composer, unison octaves in the right hand over thirty-second note tremolos in the left hand play out the notes G, long B-flat, C, down to long F, low D, high D. A recitendo theme beginning C-sharp, up to double-dotted C-sharp, short D, D, then F-sharp, double-dotted E-sharp, short E natural, double-dotted E natural, short high C-sharp, long C-sharp opens the (+) “Pezzo serioso” third movement of a piece by this composer. In a concerto by this composer, the soloist enters after a 125-bar tutti with grand ascending and descending inversions of the same chord marked molto robustamente; that concerto contains the movements (\*) “Prologo e introito” and “Cantico: Largamente.” This composer of Fantasia contrappuntistica was known for their extensive Bach transcriptions, including the most widely performed piano version of Bach’s Chaconne. For 10 points, name this Italian composer of an enormous C Major Piano Concerto.**

ANSWER: Ferruccio **Busoni**

12. **This composer’s earliest published piece opens with a fanfare repeated on ascending inversions of a C major chord, and features a main theme beginning G, up to E, C, followed by G, A-flat, A, A-flat, G. Another piece by this composer repeats a chordal transition from E major to F major-flat-five in five-bar phrases. Zach (+) Whalen described this composer’s use of thematic material as “leitmotif acting in reverse.” A set of themes by this composer constructed from the notes of a D minor sixth chord includes one beginning with the ascending call D, F, long D, repeated twice, and intended to evoke storms. This composer had to write a now-famous piece in one day after discovering that the (\*) copyright to “Boléro” had not yet expired. For 10 points, name this Japanese composer for the video game series Mario and The Legend of Zelda.**

ANSWER: Kōji **Kondō** [prompt on **Kōji**] (The lead-in is from *Punch-Out!!*; the other score clues are all *Zelda*.)

13. Description acceptable. The Thailand Philharmonic performed the results of Roberto Ferrazza's attempt at this task after a year's delay due to COVID-19. Nors Josephson took a cyclical approach to this task that quotes themes from expositions but never developmental material. The first person to attempt this task recommended that one must "have three goals in mind," including a "positive and triumphant ending;" that musicologist is (+) William Carragan. The themes of all four movements are combined in the coda of one of the many revisions of an attempt at this task by Nicola Samale and Giuseppe Mazzucca. The primary object of importance in this task is marked (\*) "Misterioso, nicht schnell" and follows a "Bewegt, lebhaft" scherzo and two "Feierlich" movements in a D minor work dedicated "To the beloved god." For 10 points, name this task that involves reconstructing the finale of the last in a cycle of orchestral works by an Austrian composer, most commonly done with their *Te Deum*.

ANSWER: **finishing** Josef Anton **Bruckner's 9th** Symphony, WAB 109 [accept reasonable equivalents]

14. This is the title of the first book in Gerald Elias's Daniel Jacobus series, subtitled "a mystery in sonata-allegro form." A piece with this nickname features "constant rocking triplets" in the right hand and was replaced as the 14th in a set by another (+) E-flat minor piece consisting of just 18 measures of two-handed triplets. The story of another piece with this nickname is recounted by Jérôme Lalande, who claims its composer would have "abandoned music forever" if they could have "subsisted on other means." Jeffrey Kallberg gave this nickname to a 33-measure piece he reconstructed for its continuous use of the (\*) namesake feature in the left hand. The most famous piece with this name acquired it after its composer heard a performance beyond his "boldest flights of fantasy" in a dream. For 10 points, give this nickname shared by Chopin's unfinished 27th prelude and a Tartini sonata.

ANSWER: **"Devil's Trill"** [or **"Le Trille du Diable"**; accept "The **Devil's Trill**" or **Devil's Trill** Sonata]

15. Contemporary critic Lawrence Gilman divided this collection into poetic and unpoetic halves and described a "spontaneity and insouciance" in his "study" of its composer. An entry known as the most virtuosic in this collection contrasts a section featuring rapid right-hand figures in 6/8 time over a sparse left hand with a syncopated (+) 9/8 time rhythm on the beats 1, 3, 5, 6, 7, and 9. An F-sharp major entry in this collection contrasts a B-section in 3/2 time with a three-staff A-section in a "dreamy, swaying rhythm." The direction "with simple tenderness" appears in the opening piece in this collection, which is in A major and begins (\*) C-sharp, E, long E. This collection was inspired by and named for the composer's stay at a farm in Peterborough, New Hampshire, where he observed the Nubanusit "meadow brook" as well as some water lilies. For 10 points, name this impressionistic piano suite by Edward MacDowell, best known for its first entry, *To a Wild Rose*.

ANSWER: **Woodland Sketches** [accept Edward Alexander **MacDowell's Op. 51**]

16. The piano career of a musician with this surname who studied under Ernst Rudorff was cut short after she moved to Interlaken to care for her non-musical sister. Eva Rieger titled an analysis of letters from the singer Marie Fillunger to her longtime partner with this surname for the phrase "With a thousand kisses, your (+) Fillu." That pianist with this surname wrote an autobiography whose generic title of *erinnerungen* possibly references a piece by another composer with this surname. Mendelssohn was the namesake of a poet with this surname whose most famous work was set as the fifth song of the opus 63 of both Harthan and (\*) Brahms; that poem is "Meine Liebe ist grün." "Love spell," or "Liebeszauber," is one of a set of six Lieder by a composer with this surname, who also wrote a G minor piano trio and dedicated three romances to Joseph Joachim. For 10 points, identify this surname adopted after marriage by Clara Wieck.

ANSWER: **Schumann** [accept Eugenie **Schumann** or Felix **Schumann** or Robert **Schumann** or Clara Josephine **Schumann**; prompt on Clara **Wieck** before the end with "I need a married name."]

17. **A brass octet by Rika Ishige is titled for “gold” and this sound. This sound alternates with chants of the title word in Randall Standridge’s *Cha’La*. The third movement of Donald Grantham’s *Southern Harmony* features this sound from the brass section. (+) *Keplok* is a form of this sound used in gamelan, and the subject of musical meter in Indian classical music is named for this sound; that term is *tala*. This sound follows the entrance of the soloist in David Chesky’s flute concerto. A piece consisting solely of this sound was inspired by the composer’s trip to a nightclub in (\*) Brussels. That minimalist piece using this sound is by Steve Reich and named this sound’s *Music*. For 10 points, what sound is discouraged between movements but often heard after a performance by the audience?**

ANSWER: **clapping** [I guess accept **applause**]

18. **The career of a musicologist from this country largely centered on a shift from studying Schubert to Beethoven, including a “stocktaking” book “all about [his] Immortal Beloved.” A musician from this country formed a celebrated trio with cellist Enrico Mainardi and violinist Georg Kulenkampff. Another musician from this country toured America with Zhay Clark and earlier told the (+) Detroit Free Press that she did not like being called “the greatest woman cellist in the world.” A piano concerto by a composer *born* in this country opens with woodwinds and horns playing the accented notes **C, A-flat, B-flat, long C**. It’s not Germany, but that composer from this country wrote eleven symphonies, including four named for seasons as well as the earlier *Im Walde* and (\*) *Lenore*. A composer from this country developed a namesake system of music pedagogy focused on eurythmics. For 10 points, name this home country of Elsa Ruegger, Émile Jaques-Dalcroze, and Joachim Raff.**

ANSWER: **Switzerland** [or the **Swiss** Confederation]

19. **This writer’s use of the terms *elmuahim* and *elmuarifa* have been demonstrated to be geometric terms describing rhombuses and trapezoids, rather than, as previously thought, a borrowing of Arabic rhythmic practices. A 1967 treatise on this writer is based on the thesis of German musicologist Franz (+) Reckow. *On Yoolis Night* and *1865* are albums by an *a cappella* group named for this writer that had a long collaboration with the Lionheart sextet. This writer cites Master Peter as “the best” *notator* and ascribes similar superlatives for *discantus* and (\*) *organum* to two composers for whom this author is the only extant source of information; those composers are Léonin and Pérotin. For 10 points, name this writer from the Notre Dame school, whose common designation reflects their unknown identity.**

ANSWER: **Anonymous IV** (“four”) [prompt on **Anonymous** or, I suppose, similar descriptions]

20. **The Ithaca College Concert Band premiered a work inspired by this composer’s admiration for mural painting. Three wind chords followed by four timpani notes open a concerto by this composer written for Adolph Herseth. They’re not Schoenberg, but counting their “zeroth,” this composer’s fifth and last string quartet is subtitled “Poems.” A microtonal clarinet solo marked “echo tone” opens a piece by this composer whose second movement depicts the Earth’s destruction, which is followed by a third-movement (+) “Postscript” filled with computer-like voices. After a percussion interlude in another piece by this composer, a roll for “one to three snare drums” leads into the opening unison rhythm of the “Toccata and Chorale” movement. This composer’s third string quartet won them the Pulitzer Prize in 1969. For 15 points, name this Czech-American composer of *Apotheosis of the Earth* and *Music for Prague 1968*.**

ANSWER: Karel **Husa**

21. *Note to players: composer and type of piece required.* **Overlapping voices repeat the rising motif A, B, long C in one of these pieces to depict small flowers reaching for the sun that are “neither hyacinths nor daffodils.” In a surprising dissonance, a descending melody starting with a long C overlaps with a similar figure starting on D-flat in a late collection of these works. One set of these works depicts a (+) nymph undressing her foot along with a piece whose melody opens with the call quarter note A, half note B, repeated continuously up a minor tetrachord. Anonymously cited aspects of these works were called “castles in the air, chimeras founded upon sand” in a dialogue between Luca and Vario; that critique of what are now known to be unpublished examples of these works forms the second part of *The Imperfections of Modern Music* by Giovanni (\*) Artusi. The last of these works published in its composer’s lifetime appeared in their eighth book, titled “of War and Love,” which contains “Lament of a Nymph.”** For 10 points, name these secular polyphonic vocal works by the composer of *L’Orfeo*.

ANSWER: **madrigals** by Claudio (Giovanni Antonio) **Monteverdi** [prompt on partial answer; prompt on descriptions of Monteverdi’s songs or canzonetti with “what genre of songs name and comprise those collections?”]

22. **This musician premiered a Thea Musgrave concerto with the LA Philharmonic. Camilla King replaced this musician as director of the Cheltenham Music Festival. The opening track of this musician’s debut album is an arrangement of Sweelink’s Six Variations on “Mein junges Leben hat ein End,” and that album ends with a Petr Eben piece inspired by Chagall’s stained glass windows. A later album by this musician featured four concertos in adjacent keys, including one by Czech composer (+) J.B.G. Neruda. *Jubilo, Legende, and Caprice* are albums by this former spouse of Edward Gardner, who transcribed and recorded the Italian concertos and performed another concerto at the Last Night of the Proms (\*) 2009.** For 10 points, name this English soloist best known for her recordings of the Haydn and Hummel trumpet concertos.

ANSWER: Alison (Louise) **Balsom** [I guess accept Lady **Mendes?**]