

DECAF: Packet 6

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

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

1. **A chamber piece named for this place opens with the *sostenuto* notes D, E, F, followed by E-flat, F-sharp, E-natural, F; that piece named for this place was recorded together with its composer's third through fifth string quartets by Blair McMillen and the Daedalus Quartet. A syncopated violin melody in another piece named for this place begins long D, long E, F-sharp, A, low B, high B. Various spots around this location name the movements of (+) "Plan & Elevation," a string quartet by Caroline Shaw, the composer-in-residence of a concert series named for this place. This place names the only piano quintet by Joan Tower as well as a nonet by (*) Copland. The Brandenburg Concertos inspired a piece named for this place whose commission was managed by Nadia Boulanger. For 10 points, identify this D.C. estate that names a neoclassical concerto by Igor Stravinsky.**

ANSWER: **Dumbarton** Oaks [accept descriptions of the **music** room at **Dumbarton** Oaks or other evident sub-locations] (The score clues are from Tower and Stravinsky respectively.)

2. **In one piece in this genre, a *tranquillo* introduction is followed by a section marked "intense" consisting of sixteenth note downbeats moving a half step up or down to sustained notes. That third piece in this genre by one composer is followed by a fourth that opens with the horn solo long A up to E, high A, G, E, D, G, long E, which is contrasted with dissonant skittering woodwinds. The first is the only one without a nickname in that set of twelve pieces in this genre that includes a requiem in memory (+) Takemitsu, as well as one named for a Canadian city. The most famous piece in this genre opens with a long solo introduction alternating the three evenly spaced chords D major, E minor, A major, all over D, with the tonic chord played to the rhythm eighth note, two sixteenth notes, eighth note, which is to be played (*) *rasgueado*. That piece in this genre is most famous for a lyrical second movement borrowed by Miles Davis. For 10 points, name this genre exemplified by a Rodrigo piece titled for the city of Aranjuez.**

ANSWER: **guitar concerto** [prompt on concerto or concierto]

3. *Note to players: composer and type of piece required.* **The British library's Add. 37056 is an autograph of one of these pieces, which Linda Correll Roesner used to argue that Tobias Haslinger suggested a new finale to that piece at the same time as he suggested its nickname. In one of these pieces, the repeated melodic figure (+) dotted eighth note, two thirty-second notes, dotted quarter note, features in an intermezzo marked with the instruction "always jokingly, yet dignified," while the similarly paradoxical direction "passionless but expressive" appears in that piece's second movement (*) Aria. The composer commented "what crazy inspirations one can have" in a letter to the dedicatee of one of these works, Ignaz Moscheles. Left-hand sixteenth note arpeggios accompany a G minor melody in the first movement of another of these works marked "as fast as possible." For 10 points, the nickname "concerto without orchestra" is given to the last of what set of three pieces, the first of which was dedicated from Florestan and Eusebius to Clara?**

ANSWER: **piano sonatas** by **Robert Schumann** [prompt on partial answer, specifying whether the prompt is with regard to the composer or type of piece; prompt on **Robert Schumann's grand sonatas**]

4. **A series of unusual duets broadcast by this musician was said to have "swept the country [with a wave of] emotionalism." A sonata dedicated to this musician opens with the ascending quarter notes A, B, D, F-sharp, A, long B; that piece's composer wrote their last two concertos for this musician, one of which is titled (+) *Caprice and Elegy*. Together with their sister May, this musician premiered that composer's double concerto. Due to their outdoor recordings, this musician became known for playing while nightingales sing along, and they gave the first performances of numerous works by (+) Delius. This musician was the *first* to record a concerto that begins with the soloist playing long B, up to long E, D, C, B, C, long A in an introduction leading into the main 9/8 time theme of alternating quarter and eighth notes. For 10 points, name this British musician who, under the baton of the composer, made two early recordings of Elgar's Cello Concerto.**

ANSWER: Beatrice **Harrison**

5. Note to players: composer and type of piece required. Music ambassador Paul Pollei wrote his dissertation on these pieces. The third of these works opens with the main theme being traded from horns, to clarinets, to violas and clarinets, over arpeggios in sixty-fourth notes, while the first opens with an extended D major horn call. The last movement of the last of these works opens by evoking (+) ship propellers, such as the previous movement's depiction of a dahabeah. The second of these pieces, whose finale opens on the fast repeated triplets B-flat, A, G, was originally written for a pédalier, which explains its opening with an octave G pedal point, over which the (*) soloist plays an *ad libitum* Bach-like cadenza. The last of these works was written in Luxor and is known as the *Egyptian*. For 10 points, name these five works for keyboard instrument and orchestra by the composer of *Introduction and Rondo Capriccioso*.

ANSWER: piano concerti by Charles-Camille Saint-Saëns

6. An open letter regarding the treatment of these things cites HYBRID as a reference standard for a product named for these things. Leopold Uhlmann added these things to an invention of Jean Hilaire Asté to create a predecessor of a Wilhelm Wieprecht invention. An early variety of these things developed in Vienna are still used by such ensembles as the Vienna (+) Philharmonic. The invention of these things is generally credited to Friedrich Blühmel and Heinrich Stölzel. Don Smithers performed on instruments that notably lack these features, which are called (*) "natural." The "horse whinny" at the end of *Sleigh Ride* uses extended technique involving these features. Blue juice is used for the maintenance of these features, whose development caused the decline of the keyed trumpet. For 10 points, what features of modern brass instruments come in rotary and piston varieties?

ANSWER: valves [accept specific types of valves; accept valve oil; prompt on specific brass instruments with "what specific feature of that instrument was the innovation?"]

7. A biography by Aaron Firsch is titled for a "dark" one of these people. An album by Gil Shaham is titled for one of these people "of the opera." Walter Wilson Cobbett compared the third movement of "Death and the Maiden" to a dance of one of these people. Two of these people title a children's opera by (+) Peter Maxwell Davies based on a Mackay Brown short story. A parody musical replaces one of these characters with the Lovecraftian Shoggoth. An operatic character with this title lays claim to the land between the (*) farms of Marti and Manz, and later plays music over the deuteragonists' suicide; that opera is Delius's *A Village Romeo and Juliet*. For 10 points, a Jerry Bock musical is titled for what sort of instrumentalist "on the roof?"

ANSWER: fiddler [accept Dark Fiddler or demon fiddler; prompt on descriptions like violinist; prompt on demon]

8. This composer's "Rosary of Arabesques" was written two decades before their commission for a similarly-titled piece for flute and string quartet. This composer criticized "Johnny Cage" as being "unutterably dull, tiresome and dreary" in a letter to an admirer of their essay collection (+) "Around Music." The twenty-second variation in a piece by this composer is itself a set of 100 variations. A repeated 13-beat pedal chord marked with four p's to be played "like a large bell" appears in that piece by this composer consisting of 27 variations on a theme in parallel sixths. Tarot cards inspired a ten-movement piano sonata by this composer, who used 11 staves to notate their third "symphony" for solo (*) organ as well as four staves in a "tropical nocturne" evoking Saadi's descriptions of a rose garden. For 10 points, name this Indian-English composer of *Sequentia cyclica* and *Gulistān*.

ANSWER: Kaikhosru Shapurji Sorabji [or Leon Dudley Sorabji]

9. **Supposed mystical interpretations of this work were investigated in an article by Maria Blazhevich. This work opens with the right hand playing D, trilled C-sharp, short D, D, followed by a walk in D minor down to A, up to C, then back down to G. The last theme in this collection opens with the quarter notes (+) F, up to C, D-flat, C. Instead of the expected B-flat major, that last piece in this collection is in F minor, and in a presumed reference to the church that employed its composer is named (*) *Sebaldina*.** In a noted preface to this collection, the composer expresses the hope that his son Wilhelm Hieronymus will study with one of its two dedicatees, Ferdinand Richter and Dietrich Buxtehude. For 10 points, a certain mythical instrument inspired the name to what collection of six keyboard arias with variations, by Johann Pachelbel?
ANSWER: *Hexachordum Apollinis* [hypothetically accept PWC 193-198, T 211-216, PC 131-136, or POP 1-6]
10. **A *dolce* flute solo starting with the idea short low A-flat, E-flat, short G-flat, E-flat appears in the fourth movement of a symphony by this composer. Soft timpani strokes and a series of quarter note-half note intervals in the violas, cellos, and bass clarinets open the second symphony of this composer. After just four dance-like bars of G minor, the opening orchestral tutti of a (+) *Fantasia* by this composer shifts to a sustained F-sharp minor tremolo before the entrance of the soloist. They're neither Venezuelan nor operatic, but the *tranquillo* descending theme G, E-flat, C, long B-flat, then C, B-flat, G, short E-flat, short F, long G, forms the primary melodic material of the first movement of this composer's *Serenade for Strings*. This grandfather of a violinist of the same name who died in 2011 wrote the (*) *Asrael* Symphony in memory of their teacher and his daughter Otilie, whom this composer married.** For 10 points, name this Czech composer best known as the son-in-law of Antonín Dvořák.
ANSWER: Josef Suk (the odd exclusions are an attempt to rule out Teresa Carreño and Ermanno Wolf-Ferrari, who also wrote *Serenades for Strings* in E-flat.)
11. **One concerto by this composer opens with strings playing A-flat, C, E-flat, F, short G-flat, G-flat, down to three low A naturals, followed by C, B-flat. Another concerto by this composer marks the last movement as "attacca subito" "after a little pause." Both of this composer's entries in an unusual chamber genre open with the rhythm dotted half note, double-dotted quarter note, sixteenth note, dotted half note; the second of those rhythms is fit to the notes low C, high C, short high E, down to long G. Two repetitions of the notes G-sharp, (+) A, down to E open the finale of an A minor concerto by this composer whose middle movement *Larghetto* features no strings. Liszt's father refused to pay this musician's exorbitant fees for lessons. This composer wrote two (*) piano septets, the second of which is nicknamed "Military." For 10 points, name this Austrian classical composer who succeeded Haydn as Esterházy *Konzertmeister* and wrote an E major concerto for Anton Wiedinger.**
ANSWER: Johann Nepomuk Hummel
12. **The scherzo of a piece titled for this place features the lyrical theme A-flat up to long F, D-flat up to long G-flat, E-flat up to B-flat, long A-flat; that symphony named for this place took eleven years to write and was still called "unfinished" by its composer. The (+) sixteenth note triplets D, low A, high A, into sustained B-flat open a piece named for this place. A tonally ambiguous organ solo to be played with "theatrical sonorities" rather than a "churchy sound" opens a piece titled for this place and (*) "The Christian Heart" by Percy Grainger. Trumpets usually replace six parts in the opening "Circuses" movement of a work named for this place, as well as in a related work with movements "Janiculum" and "Catacomb." For 10 points, what city names a trilogy of symphonic poems by Ottorino Respighi?**
ANSWER: Rome [accept Roma or Roman; prompt judiciously]

13. *Note to players: composer and type of piece required.* **In the third of these pieces by this composer, the dotted quarter notes A-flat, B-flat, and C alternate with the repeated figure E-flat, D, E-flat, F, E-flat.** The “last thought” is a lost one of these pieces, whose other unnumbered examples include “The Troubadour.” (+) H. 55. This composer’s “Noontide” and “Grand Pastorale” are often included as the last two of these pieces. Mr. Dimmler anachronistically plays Countess Rostova’s favorite of these pieces in *War and Peace*, and Liszt’s essay on these works was used as a preface to an edition that first listed 18 rather than 16 of them. Samuel Barber’s opus 33 is a piece in this genre written as an (*) homage to this composer. Complete recordings of these pieces are the earliest and best-known works of pianist Mícéal O'Rourke. For 10 points, name these piano works by an Irish composer that inspired 21 pieces in the same form by Chopin.
ANSWER: **nocturnes** by John **Field**

14. *Description acceptable.* **Contemporary Polish composer Jakub Kolaweski arranged this piece for a smaller ensemble that includes a string quartet. A recording of this piece is the second on Disk 3 of a Chandos album featuring Howard Shelley conducting the complete works of this piece’s instrumentation by its composer. In a notably original section of this piece, ascending 1-2-3-1-5 patterns in the bass underlie descending G melodic minor scales from long high D down to low G. Though its composer wrote no cadenzas for a related piece, this work features a cadenza in the first movement that unusually involves the (+) timpani. This piece was written at the behest of its composer’s publisher Muzio Clementi after the piece this work is based on flopped at its premiere with soloist Franz Clement. For 15 points, name or describe this alternate version of a work made famous by Joseph Joachim that switches a string soloist for the composer’s primary instrument.**
ANSWER: Ludwig van **Beethoven**’s **Piano Concerto** No. “**6**” [verbal conveyance of the quotation is encouraged but not required; accept descriptions of the **piano** transcription of **Beethoven**’s **Violin Concerto**; accept **Beethoven Op. 61a**; accept **Beethoven**’s **Piano Concerto** in **D** Major; prompt on **Beethoven**’s **Violin Concerto** or **Op. 61**; reject descriptions stating that anyone other than Beethoven is doing the transcribing]

15. **A piece by Peter Knell with this adjective in its title was commissioned by the Lyris Quartet. Flamenco dancer and choreographer Edwin Aparicio is best-known for his production of a work with this title involving two dancers and a dressing mirror. This adjective partially names a piece whose fourth movement opens with a stepwise theme in (+) D harmonic minor over unison D minor chords that gives way to quadruple stops. Another piece named for this adjective opens with a long trill on B-flat over which violins play raw chords, before the viola enters *sul pont* representing (*) Kamila Stösslová. That chamber piece named for this adjective has been called a “manifesto of love.” For 10 points, give this adjective that precedes “Voices” in a Sibelius string quartet and which Janáček paired with “Letters.”**
ANSWER: **intimate** [or “voices **intimae**” or “**intime** briefe” or **důvěrné** or **intimo**; accept “**Intimate** Voices” or “**Intimate** Letters” or “**Inner** Letters”]

16. **In an equal-tempered Bohlen-Pierce scale based at C, a B is roughly equivalent to a standard F with this accidental. The composer of an opus 22 set of 24 preludes defined a circle of fourths starting on a note spelled with this accidental. Copland used a nonstandard symbol for this accidental in the piece *Vitebsk*. This is the first non-natural accidental in a string quartet written for the 60th birthday of Michael (+) Finnissy by Brian Ferneyhough [fɜːrnihoʊ]. If the root is spelled without an accidental, then this accidental appears on the upper note of a major fourth as defined by Ivan (*) Wyschnegradsky. “Four magical chords” are used to modulate from E to a key spelled with this accidental in an arrangement of “In the Bleak Midwinter” by Jacob Collier. For 10 points, two slanted lines and one vertical line make up the most common symbol for what accidental representing a 50 cent increase in pitch?**
ANSWER: **half-sharp** [or **quarter tone sharp**; reject “sharp”]

17. **The violin enters on a quarter-note arpeggiation of a C major seventh chord ending on a long A in a sonata by this composer. Late piano works by this composer include the suite *From Six to Twelve* and a *Tyrolean Valse-Fantaisie*. Both piano and violin enter on the notes E, F-sharp, G-sharp, long B, followed in the violin case by A, long A, G-sharp, long G-sharp, then the same played a step up, in this composer's opus 23 (+) Romance. An *Adagio malinconico* theme forms the basis of this composer's *Variations on Balkan Themes*. This composer of "Cradle Song of the Lonely Mother" quoted "Empress of Night" and other of their own songs in a Piano Concerto in C-sharp minor dedicated to (*) Teresa Carreño. A solo horn opens the second movement *Alla Siciliana* of an E minor symphony by this composer. For 10 points, name this composer of the *Gaelic Symphony*.**

ANSWER: Amy (Marcy Cheney) **Beach**

18. **One piece incorporating music from this country opens with descending transpositions of sextuplet parallel triads with top notes D-sharp, E, F, E, D-sharp, E, played first by flutes. A composer from this country wrote two Combat Marches for brass band. Traditional music in this country generates (*) endless scales from tetrachords that overlap on their outer notes. A piece by an American composer quotes a song originating from this country with sixteenth note pickups into eighth notes F, D, D, G, G, D, long D, then F, C, C, E-flat, D, B-flat, long B-flat. This country's presumed folk songs (*) "The Apricot Tree" and "Songs from Lori" were used in a set of two pieces premiered by the University of Illinois Symphonic Band. For 10 points, name this home country of the musicologist Komitas, whose collections of folk music inspired two namesake sets of "dances" by Alfred Reed.**

ANSWER: the Republic of **Armenia** [or **Hayastani**] (The marches are by Khachaturian.)

19. **After being asked by a waitress to stop playing this instrument at a bar, Tim Devin quipped that he was the conductor of an orchestra named for these instruments. Robert H. Keaton patented a unique type of this instrument in (+) 1936 and again in 1953 after expanding a feature from 14 to 33 instances. A grace note D to high G, and later G to C, are used by violins in one piece to imitate this instrument. Albums from a Boston orchestra named for this instrument include *Delegation* and *Overtime at the Piano Factory*. One piece featuring this instrument opens with violins playing the motif D, C, B, D, C, then repeated starting on B, leading into the main melody. This percussion instrument was most famously used in a modified form in a short (*) novelty concerto by Leroy Anderson. For 10 points, name this "keyboard" instrument most commonly used to print text before the advent of computers.**

ANSWER: **typewriter**

20. **Thin diagonal lines connect staggered triangles indicating the start of solid lines in the first bar of the score to a piece partially named for this city. In 2014, this city revoked an award after it was revealed that a composer had lied about being (+) deaf and had ghostwritten most of their attributed work, including a first symphony named for this city that imitates lesser-known Mahler pieces. "Water," "Rainbow," and "Boys and Girls" are among the eight movements of a fifth symphony named for this city inspired by a set of 15 panels depicting it. Another piece named for this city opens with instruments loudly entering on their highest notes. The intention to "develop a new musical language" guided that piece for (*) 52 string instruments whose performance in this city led it to expand its name changed from the original "8 minutes 37 seconds." For 10 points, what city now titles Penderecki's *Threnody* for its victims?**

ANSWER: **Hiroshima**

21. **This composer's largest solo piano piece is a late sonata written for Rudolf Serkin, who said that "there is not one awkward spot" in this composer's piano music. A set of incidental music by this composer opens with the trumpet solo long G, G, G, long G, low D, walk from G up to long high D. That ballet suite by this composer includes movements like "Tango" and "Charleston." This composer's works for solo (+) harpsichord include two impromptus, a sonata, and "two pieces." Carolina Eyck wrote a piece inspired by this composer's seven-musician Fantasia. Three books of solo piano pieces by this composer contain movements like "Pierrot's Serenade" and "Columbine's Dance." This composer wrote the orchestral works (*) *The Frescoes of Piero della Francesca* and *Memorial to Lidice*, along with a *Fantasties Symphonique* and a concerto for oboe and "small orchestra."** For 10 points, name this 20th-century composer of *Puppets* and the H. 154 *Three Czech Dances*.
ANSWER: Bohuslav Jan **Martinů**

22. *Note to players: a specific description is required, not an established form or genre.* **The NDR Elbphilharmonie Orchestra commissioned a partially AI-generated piece of this type based on climate models, which inspired another piece of this type whose name includes the word "uncertain" in brackets. In a similar vein, Patrick Gleeson wrote a "computer realization" of this type. A piece originally intended as incidental music to the play (+) *Melenita de oro* was later repurposed as the last movement of a work of this type, which Leonid Desyatnikov arranged by splitting each movement into three parts, as well as adding a geographical pairing suggested by that suite's unusual ordering. André de Ridder conducted the Britten Sinfonia and Daniel Hope in the 2012 premiere of a (*) minimalist work of this type.** For 10 points, Piazzolla appended "Porteñas" or "of Buenos Aires" to the title of a work that forms the basis of what type of piece, exemplified by Max Richter's *Vivaldi Recomposed*?

ANSWER: **reinterpretations** of *The Four Seasons* [accept any remotely reasonable equivalent; accept **Le quattro stagioni** in place of *The Four Seasons*; very grudgingly accept **Seasons** in place of *Four Seasons* because translation; accept **writing more seasons** or equivalents; accept answers indicating specific seasons; prompt on descriptions of pieces about the **seasons** with "what specifically is the common source of these pieces?"; prompt on answers indicating only **Vivaldi reinterpretations** by asking "which piece are they based on?"; prompt generously on things like **reinterpretations** or **arrangements** or **derivative** works]