

DECAF: Packet 7

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

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

- The third movement of a piano concerto by a composer from this country opens with a horn call beginning C-sharp, A, short B, short C-sharp, long E. A theme built on the phrase long F-sharp, short F-sharp, G, F-sharp, high D, B, F-sharp appears in the slow movement of a chamber piece from this country. The first female telegraph operator from this country also composed two (*) organ symphonies in B minor and E-flat as well as a noted E minor piano quintet. A “Prelude” and “Fugue” form the fourth and fifth movements of a second symphony by a composer from this country, who also used the repeating sixteenth notes D, C, A, B-flat in a very long oboe solo that opens a piece named for a central county of this country. The most famous piece from this country bears the subtitle (*) “Midsummer Vigil.” For 10 points, name this home country of William Stenhammar and the composer of three namesake “Rhapsodies,” Hugo Alfvén [/'al'ven/].**

ANSWER: the Kingdom of **Sweden** [or Konungariket **Sverige**] (The clues are respectively Stenhammar, Elfrida Andrée, and Alfvén.)
- The title of this piece is partially inspired by the opening exclamation of the long final paragraph of Finnegans Wake. This piece opens with the chord G-sharp, B, G-sharp, with the bottom dyad moving to a first inversion F-sharp diminished chord. This piece inspired a (+) GIF by Finnish artist Juha van Ingen. Diane Luchese gave a notable performance of this piece, whose most famous performance was organized by Hans-Ola Ericsson and a group of “theologians, musicologists, and philosophers.” Unlike the piece this work is based on and named for, none of its eight sections can be omitted, but they may be repeated in any order. This piece was transcribed from that piano work whose commissioner, Thomas Moore, said that its title was not intended as a (*) tempo indication, since the commission was for a 5 to 10 minute piece. For 10 points, name this long organ piece by John Cage whose Halberstadt performance is scheduled to end in 2640.**

ANSWER: *Organ*²/**ASLSP** [or **As SLOW as Possible**] (Strictly speaking, *ASLSP* is the original piano piece.)
- Note to players: two answers required.* **Act 3 of Bizet’s opera The Fair Maid of Perth features a minuet that opens with a duet for these two instruments, which later made its way into an unrelated suite orchestrated by Ernest Guiraud. Neither is a guitar or marimba, but these two instruments feature in a Takemitsu concerto that introduced the S-E-A motif, his (+) Toward the Sea. Another concerto for these two instruments opens with two measures of C major arpeggios in the orchestra followed by ascending transpositions of the quarter notes C, B, C, loud D, which is later echoed in the re-entrance of the soloists. That concerto was written for father and daughter players of these two instruments whom the composer met while staying in (*) Paris. For 10 points, name this unusual choice of solo instruments in Mozart’s K. 299 concerto, one of which contemporaries considered a “sideways piano” and the other of which names Mozart’s last opera.**

ANSWER: **flute** AND **harp** [accept equivalents and more specific answers for each like transverse **flute** or **alto flute**] (I’ve heard *La clemenza di Tito* described as Mozart’s last opera, but this seems more accurate.)
- Musicologist Edward Berlin is best known for his scholarship on this genre. A melody consisting of two repetitions of the notes G, high G, E, D, C-sharp, D, B features in the first published composition in this genre by Charlotte Blake. The (+) left hand plays octaves that alternate between the bottom two of three staves, after which a septuplet ascent leads into a series of staccato eighth notes, in the introduction of a Stravinsky piece ostensibly in this genre. Cecil Duane Crabb assisted in the self-publication of a piece in this genre by May Aufderheide as part of the Indianapolis group of composers in this genre. Call-and-response patterns reminiscent of (*) ring shout appear in pieces in this genre like *Grace and Beauty* and *Frog Legs*. For 10 points, Joseph Lamb and James Scott formed two of the “big three” composers of what style of syncopated piano music along with Scott Joplin?**

ANSWER: **ragtime** [accept more specific answers like **classic rag**; before the indicator accept Scott **Joplin**; prompt on **march**]

5. *Note to players: nationality and instrument required.* **A musician with this nationality recorded the concertos for this instrument by a composer who finished Grieg’s String Quartet No. 2 with a sound one reviewer described as “nimble but never narrow.” A musician of this nationality made their international premier in 2002 with Vladimir Ashkenazy conducting a concerto for this instrument paired with the *Manfred* symphony. One of these musicians recorded a Prokofiev album with Decca whose cover is just a close up of their face, and they performed the knife game with part of their instrument in a comedy sketch about the “coolest bartender in town.”** (+) Pianist Inon Barnatan toured alongside a musician with Russian heritage and this nationality, with whom he recorded an album featuring Schubert’s C major Fantasy for piano and this instrument. Together with Gemma Serpenti, one of these musicians founded the (*) Johann Strauss Orchestra. For 10 points, give the nationality and primary instrument of musicians like Liza Ferschtman and Janine Jansen [ˈdʒənɪn ˌjɑnsən/].

ANSWER: **Dutch violinists** [accept equivalent word forms such as the **Netherlands** instead of **Dutch**]

6. **In a letter explicating this piece to its composer’s friend, the number of performers is said to be purposefully set to discuss “what so obviously troubles me.” This piece’s second movement contains a “solo quasi Tromba” on the C string, followed immediately by a transposition to the (+) G string. The third movement of this piece opens with an exposed cello solo descending from an F above the staff to a sequence of trills below the staff. After an opening *sforzando* staccato chord followed by eighth note oscillations, this piece introduces a melody consisting of descending repetitions of the rhythm pickup eighth note, half note, low quarter note in the solo (*) viola. In the second section of this piece’s final movement, harsh, quiet tremolos underlie a long harmonic high E in the first violin representing its composer’s deafness.** For 10 points, name this E minor chamber piece by the composer of *Má vlast*.

ANSWER: Bedřich **Smetana**’s **String Quartet** No. **1** [or “*From My Life*” or „*Z mého života*” or “*Aus meinem Leben*” or **JB 1:105** or **T 106**; accept **Smetana**’s **String Quartet** in **E minor** before the last line and prompt after]

7. *Description acceptable.* **A piece for this instrumentation opens in 8/8 time with separated bass notes, before the entrance of a constant-eighth note melody felt in 3 plus 2 plus 3. Another piece for this instrumentation opens with a wild three-measure solo ending with a long trill on high G-sharp. Kent Carlsson and Eugene Magalif wrote concertos for this instrumentation, for which Jindřich Feld wrote a sinfonia concertante. A piece for this instrumentation was suggested during a rehearsal of *Falling Angels*; that piece contains movements like *Playful* and *Sad, simple; warm.*** Sofia (+) Gubaidulina’s piece for this instrumentation contains two sections tuned a quarter-tone off and uses a chord halfway between major and minor to blur the distinction between “light” and “shadow.” For 15 points, give this instrumentation that appears in the title of a piece that won Melinda Wagner the 1999 Pulitzer Prize, which calls for a woodwind instrument and two orchestral sections.

ANSWER: **flute, strings, and percussion** [accept in any order; accept **Concerto for Flute, Strings, and Percussion** or **Music for Flute, Strings, and Percussion**; accept **string orchestra** or **string quartet** in place of **strings**; prompt on **flute concerto** with “what full instrumentation?”] (The piece in the lead-in is Magalif’s *Concerto for Flute, Strings, and Percussion*.)

8. **A virtuosic piece by this composer opens with straight sixteenth notes with repeated high D, A, high D played between the notes of a melody starting D, D, E, F, D, F. A fictitious piece by this composer is mentioned in the opening lines of O’Brian’s *Master and Commander*. As a musician, this composer was said to play in (*) “22nd position” in one of their own pieces, and was dubbed a “*virtuoso da camera*” by the general of Mantua. Among this composer’s final works is a set of six “four-part concerti.” The last of six trio sonatas by this composer is named “Bizarria,” while the last in an Op. 3 set of twelve concerti by this composer is marked (*) “easy access, difficult exit” and titled “Harmonic Labyrinth.”** For 10 points, name this composer of *L’arte del violino*, whom Sirius XM’s Martin Goldsmith once inanely described as “one of the wealthiest violinists in Amsterdam in the 1760s.”

ANSWER: Pietro Antonio **Locatelli**

9. Alternating D major and first inversion C major chords open a dance in a set of incidental music to this play. The melody A, B, D, high G, E, short F-sharp, short low A, D is played by strings, bassoon, and piano in another piece inspired by this play, whose three-bar introduction features the unison notes B, C, C-sharp, long E later repeated just in the horns. The first of (+) Alfred Reynolds's commonly grouped "three pieces for theater" is an overture to this play, and a "Bourrée and Gigue" appears in a set of incidental music to this play by Edward German written shortly before his switch to comic opera. "War music," "garden scene," and "girl in bridal chamber" are movements in a suite from incidental music to this play by Erich Wolfgang (*) Korngold. For 10 points, a plot from what Shakespeare play inspired Berlioz to write his own libretto to *Béatrice et Bénédict*?

ANSWER: Much Ado About Nothing

10. In an opus 216 piece for this ensemble, a theme written as long F, F-sharp, G, B-flat, A, long C opens the slow second of two middle movements in 9/8 time. In another piece for this ensemble, a *Larghetto* introduction ends on a held B-flat and F, onto which is layered D and A-flat, before transitioning into a 6/8 time movement preceding a (+) "Swedish Dance." The best-known piece for this ensemble opens with one instrument playing a sustained sforzando-piano note over which is played a trill leading into separated notes followed by a long tension-release in a movement titled "Sinfonia." Josef Mysliveček wrote three early pieces for this ensemble. Theodore Gouvy, Carl (*) Reinecke, and Franz Lachner all wrote for the same modified version of this ensemble, while a more unusual instrumentation of this chamber ensemble featured in an early foray into neoclassicism by Stravinsky. For 10 points, name this ensemble that traditionally consists of pairs of oboes, clarinets, horns, and bassoons.

ANSWER: octet for winds [or eight wind instruments; until the end, accept descriptions of two oboes, two clarinets, two horns, and two bassoons, or of the same with one oboe replaced by a flute, or of flute, clarinet (in B-flat and A), two bassoons, two trumpets (in C and A), and two trombones (tenor and bass); prompt on Harmonie with "for how many players?" and accept if they answer eight]

11. In the scherzo of one piece by this composer, horns play many measures of repeated quarter note G's between an arpeggio-filled melody built from a repeated half note, quarter note rhythm. This composer's cello sonata opens with the soloist playing E, up to D, C, short A, B-flat. This composer's 30 études, along with their later 20 études "of medium difficulty," became local staples for piano instruction. Three statements of the slow unison rhythm half note, two quarter notes open a (+) large chamber piece that was the most popular of this composer's works in their lifetime. This composer's E minor trio for flute, cello, and piano was edited by their flute-playing spouse. This composer was an early adopter of Louis Spohr's instrumentation for their E-flat major (*) Nonet, whose premiere employed Joseph Joachim. For 10 points, name this French composer and Conservatoire instructor who collaborated with her husband Aristide on the collection *Le Trésor des Pianistes*.

ANSWER: (Jeanne-)Louis Farrenc [or Jeanne-Louise Dumont]

12. The oldest manufacturer of these instruments in the U.S. is located in Eden, New York. Robert Hirsch wrote a concerto grosso for three of these instruments. Bernstein's MASS features these instruments after the whistling of the boys' choir in the First Introit, leading up to the (+) Thrice-Triple Canon. These instruments have ancestry amongst African horn mirlitons and European eunuch-flutes. Pierre Boulez refused to conduct an aleatoric and improvisational David Bedford piece featuring 50 male and 50 female players of this instrument. That piece, *With 100* of these instruments, passes them out to the (*) audience to be played. These instruments are incorporated into the P.D.Q. Bach piece *Good King Kong Looked Out*, which is otherwise exclusively choral. For 10 points, what often plastic instrument produces a buzzing sound when sung into?

ANSWER: kazoo

13. **One composer with this surname wrote a concerto named for a football club rivalry as well as the opera *Granddad Laughs*. Another concerto by a composer with this surname opens with the solo piano playing 80 straight eighth-note G's. That composer with this surname wrote a sinfonietta much admired by Dmitri Shostakovich, as well as the orchestral suite (+) *The Murmuring Forest* and a symphony nicknamed "Sevastopol." The right hand alternates between indeterminate triads B-G-B and G-E-G while the left hand repeats triads with a constant G in the middle of descending octaves in a grande sonata by a composer with this surname. Another piece by that composer opens with the (*) cello melody E, D, F, long E, D, C, long B, A; that piece by a composer with this surname was dedicated "in memory of a Great Artist." For 10 points, give this surname shared by Russian composers Boris Alexandrovich and Pytor Illyich.**
ANSWER: **Tchaikovsky** [accept Alexander **Tchaikovsky** or Boris Alexandrovich **Tchaikovsky** or Pytor Illyich **Tchaikovsky**]
14. **They're not Aho or Fine, but a quintet for flute, oboe, and string trio by this composer opens with three separated ascending chords. A theme from a revision of this composer's ballet *Il noce di Benevento* inspired Paganini to write *Le Streghe*, and their opera *Soliman der Zweite* inspired a set of eight piano variations on "Tändeln und scherzen" by (+) Beethoven. Alan Tyson demonstrated that this composer wrote the second movement of a D major concerto whose two movements unusually have different opus numbers. That concerto was left unfinished by this composer's teacher, for whom this composer wrote a piano fantasia titled for their "agony and death." One section of (*) a larger work by that teacher that is thought to be by this composer opens with a half note D major chord followed by a lower-voiced quarter note, then the same figure on two other chords repeating the same two-syllable word; later, that section presents a fugue on the phrase *Osanna in excelsis*. For 10 points, name this Austrian composer best known for completing Mozart's Requiem.**
ANSWER: Franz Xaver **Süssmayr**
15. **Leading up to this symphony's coda, flutes and oboes alternate an ascending dotted rhythm with a descending version in clarinets and bassoons. In the accompaniment during this symphony's introduction, violins and bassoons play alternating long high A-flats and short low A-flats, foreshadowing the dotted theme of the exposition. After its manuscript was (+) "discovered" in the possession of the composer's brother, this symphony was premiered by the Leipzig Gewandhaus orchestra. In the aforementioned coda, the orchestra answers in various keys to horns, strings, and bassoons repeatedly playing (*) four loud unison C's. This symphony's scherzo is built on a motif of fast eighth notes G, G, A, G, A, G, followed by three quarter note high C's or low E's. This symphony opens with the theme long C, D, E, low dotted A, short B, long C by soli French horns. For 10 points, name this symphony numbered directly after the *Unfinished*.**
ANSWER: Franz (Peter) **Schubert**'s Symphony No. **2** [or **D. 944** or *The Great C Major*; despite the cataloguing confusion, do not capitulate to arguments for any other numbering]
16. **Note to moderator: clearly articulate the difference between "John Tavener" and "John Taverner."**
Countertenor, Tibetan singing bowls, and these instruments play in *Apokatástasis*, a John Tavener piece written for the album *The Hidden Face* featuring these instruments. Elizabeth Weinfield is a player of this instrument who leads the music group Sonnambula, and Richard Boothby is the only remaining original member of a five-person group of musicians on this instrument with albums including *Armada* and *Lamento*, as well as *The mirror and Wonder of his Age*, featuring the music of (+) John Jenkins. Christopher Simpson wrote a treatise on the "division" type of this instrument. Players of this instrument can control inflection by pinching the open slideless frog. Five of these instruments typically play John Taverner's *In Nomine*, which preceded William (*) Byrd's piece of the same title. C-holes and low-tension gut strings are staples of these instruments. For 10 points, identify this family of bowed fretted instruments that paralleled the "da braccio" precursor of modern violins.
ANSWER: **viola da gamba** [accept either underlined portion; accept **division viol** /'vai.oəl/ or **lyra viol**; reject "viola" or "violin" or "viola da [anything else]"

17. **In the slow second movement of a symphony by this composer, the phrase long D-sharp, F-sharp, down to B, C-sharp, long D-sharp begins a melody carried by horns and alto trombones over pulsating strings. That symphony led a critic to declare that this composer should abjure “Beethoven and above all Schumann for a year and a day.” Charles Mackerras and David Mackie reconstructed a lost (+) cello concerto by this composer of the “In Memoriam” overture and the ballet *L’Île Enchantée*. Despite their birthplace and an intention to keep the work distinct from Mendelssohn’s third, this composer’s lone symphony has received the posthumous nickname (*) “Irish.” Operatic excerpts by this composer include “Sprites of Earth and Air,” “Farewell, my Own,” and “I’ve Got a Little List.” For 10 points, name this English composer who wrote over a dozen Savoy operas, including *Princess Ida* and *The Mikado*, with their collaborator W. S. Gilbert.**
ANSWER: Sir Arthur (Seymour) **Sullivan** [prompt on Gilbert and Sullivan before the end and accept it after]
18. **J.C. Pepusch is responsible for attaching the English name of this animal to a concerto whose slow movement was borrowed by J. H. Roman and exists in an alternate version possibly composed by Veracini. This is the first title animal of an unpublished F major piece sometimes listed as the composer’s 13th of 14 concertos. In the melody of the *vivace* finale of one piece named for this animal, a quarter note follows three transpositions of the figure (+) eighth note B, sixteenth notes C, B. An E minor piece named for this animal is marked *vif* and appears in a third suite of keyboard pieces along with one named for Charlegmane’s sword. A piano piece sometimes nicknamed for this animal opens with the right hand playing staccatissimo octaves G, B, G, up to long D; that sonata is (*) Beethoven’s 25th, and its association with this animal arises from that opening third. For 10 points, name this songbird evoked by the most famous piece of Louis-Claude Daquin as well as a Delius piece about “hearing the first” of them “in Spring.”**
ANSWER: **cuckoo** [accept *Il Cucu* or *Le Coucou*; prompt on bird; prompt on nightingale or *Il Rosignuolo* with “I need the animal that names the authoritative version of that piece”]
19. **Bernard Van der Linde was inspired by Hindemith’s *Ludis Tonalis* to write a two volume treatise on this cadence. The third movement of Handel’s opus 1 violin sonata in A major ends with this cadence. The finale of Shostakovich’s (+) fifteenth symphony opens by quoting an example of this type of cadence in Wagner’s “fate motif.” When the upper voice moves to the submediant before resolving, this cadence is known as a Landini cadence. The second movement of (*) Brandenburg concerto No. 3 consists only of this archaic-sounding cadence, which generally involves a minor four-six chord followed by a major five chord. For 10 points, what type of imperfect cadence is named for the reminiscence of its semitone descent in the bass to a mode whose tonic is the third major scale degree?**
ANSWER: **Phrygian** half cadence [accept **Landini** sixth cadence before read; prompt on half cadence, or imperfect cadence before read]
20. **A sonata by a composer with this surname contrasts louder melodic calls with a quick soft motif of falling dyads F-sharp–A, E–G, D–F-sharp repeated three times, the last with a grace note. Another composer with this surname whose middling piano work primarily consists of *Variations Brillante* and *Fantasias on the Motives* of Bellini and Verdi operas is nevertheless remembered for a piano method book used long after they stopped teaching at their conservatory. The (+) second and sixth of seven piano sonatas by a composer with this surname are now lost. In the first section of a collection by a composer with this surname, a three-octave arpeggio on a diminished seventh chord ends with a quadruple-piano high D-flat, while in a later section three staves climax on a (*) quintuple-forte chord marked “even louder if possible;” those pieces by a composer with this surname are titled “Evocation” and “Corpus Christi.” For 10 points, give this surname of the composer of the piano suites *Española* and *Iberia*.**
ANSWER: **Albéniz** [/'al'βeniθ/] [accept Mateo (Antonio Pérez de) **Albéniz** or Pedro **Albéniz** (y Basanta) or Isaac (Manuel Francisco) **Albéniz** (y Pascual); prompt on any of the non-surnames just listed with “I need the commonly rendered patrilineal surname”]

21. *Note to players: composer and type of piece required.* **The E-flat minor third movement of one of these pieces features an English horn solo repeating the two-note figure C, B natural three times followed by an A natural, G-sharp, long A natural.** A lyrical theme centered on the motif **D, E, F, D,** and its transposition up to **G** features in the second movement climax of the first of these pieces, whose first movement style marking was **anecdotaly (+)** misunderstood to refer to an organ. A long bassoon solo introduces the subject of a set of eight variations and a fanfare in the last movement of one of these pieces. The third movement of that last of these pieces bears the title (*) “serious proposal” and opens with **three B’s** in the cello that echo that piece’s opening **high D’s** in the glockenspiel. These pieces include ones nicknamed “Espansiva” and “The Four Temperaments.” For 10 points, the fourth of what set of six orchestral works by a Danish composer contains a famous “timpani duel?”
ANSWER: **symphonies** by Carl August **Nielsen**

22. **A theme depicting a character in this work begins low E, B, dotted B, short C-sharp, D-sharp, low G-sharp.** **One movement of a piece inspired by this work opens with a solo clarinet depicting the call of an “exotic bird” that is joined by another clarinet a fourth lower. A lament for a character in this work asks for the (*) “hand on the harpstring.”** An ascending fanfare on the rhythm **sixteenth pickup, dotted quarter note, two sixteenths, eighth note, sixteenth note triplets, dotted half note** opens that piece inspired by this work, whose fourth movement “Journey in the Dark” is split into two sections. The score to a (*) film based on this work features a theme beginning **short D, short E, F-sharp, A, F-sharp, E, D,** followed by a similar phrase starting on F-sharp. For 10 points, a Johan de Meij symphony depicts the characters of what literary work in movements like “Lothlórien” and “Gandalf”?
ANSWER: *The **Lord of the Rings*** [accept *The **Fellowship of the Ring*** or *The **Two Towers*** or *The **Return of the King*** or *The **Hobbit***, or *There and Back Again* or **Middle Earth** or the J.R.R. **Tolkien** universe]