

## DECAF: Packet 8

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

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

1. **Terry Riley is the dedicatee of this composer's lockdown-inspired *In C-Dorian*. In one piece by this composer, the eighth notes C, C, C, E-flat, E-flat, C, D, D form the first part of a theme representing darkness. This composer's concerto *Playing with Fire* for jazz band and orchestra presaged a later piece featuring an extended (+) clarinet solo in tribute to Benny Goodman, which the Santa Clara Vanguard used as the closer of their 1999 show. The halo-like ornamentation in the Sydney Opera House inspired the title for a piece by this composer which uses the (\*) Hebrew folk song *Hevenu Shalom Alechem* along with a vocalist and whirly tubes to represent light. For 10 points, name this contemporary wind band composer of *Angels in the Architecture*, *Vesuvius*, and *Blue Shades*.**

ANSWER: Frank Ticheli

2. **The marches “Horse-music” and “The Tattoo” appear as 19 and 20 in this catalog alongside the more famous “Yorckscher March.” A vocal arrangement of this catalog's number 30, a set of aequale for four trombones, was played at the composer's funeral. A one-movement piece in this catalog is built on the 3/8-time rhythm dotted sixteenth note, thirty-second note, two eighth notes. Listed forty-seventh in this catalog is the (+) *Kurfürstensonaten*, a set of three piano sonatas the twelve year-old composer wrote for Maximilian Frederick of Cologne. A later piano work given number 57 in this catalog was originally intended to be the middle movement of its composer's (\*) 21st Piano Sonata and is known as the *Andante favori*. For 10 points, name this 1955 catalog of Beethoven's works whose name indicates that it includes compositions not originally published with an opus number.**

ANSWER: *Werke ohne Opuszahl* [or works without opus number or the Kinsky-Halm catalog; (generously) prompt on descriptions of Beethoven's opus catalog before mentioned and reject thereafter; also reject specific mentions of “opus numbers” or Beethoven's “Op” catalog]

3. **In their review of a premiere at the Royal Opera, this critic recalled how the “music of a young master” earned the composer a “hero's ovation.” This critic traveled to St. Louis for the premiere of the “wrenching” opera adaptation of *Fire Shut Up in my Bones*, a memoir by fellow journalist Charles Blows. *Washed in the Sounds of Souls in Transit* is the title of a review by this critic of the world premiere of a John Adams work. As a pianist, they recorded the albums *Mostly About Love* and *Portrait and Self-Portraits* featuring the music of (±) Virgil Thomson, who also serves as the subject of two of this author's books, alongside a “personal guide” to *The Indispensable Composers*. In one of their last articles, this critic examined *What Shouldn't Change About Classical Music*. For 15 points, identify this American reviewer who retired as chief classical music critic for *The New York Times* in 2021.**

ANSWER: Anthony (Carl) Tomassini

4. **A modulation to the parallel major in this piece is marked by the chordal melody pickup A, up to D, F-sharp, D, F-sharp, steps down from G to D-sharp, resolving to E minor, followed by a similar phrase that resolves on D major. Gary Hoffman recorded this piece for the 75th birthday of Janos (+) Starker, and Mischa Maisky has recorded this piece with the St. Petersburg Philharmonic and the Verbier Festival chamber orchestra. The soloist first enters in this piece with a slow theme consisting of three-note fragments moving through D, C-sharp, A, C-sharp, and D, between which the strings play unison chords. That melody in this piece, like its composer's (\*) *Hebrew Songs*, came from Jewish members of a choir in Liverpool, where they wrote this piece for Robert Hausmann. For 10 points, give the liturgical Aramaic title of this Adagio for cello and orchestra by Max Bruch.**

ANSWER: Kol Nidrei [or All Vows or Max Bruch's Op. 47; prompt on descriptions like Bruch's cello concerto or Adagio on Hebrew melodies]

5. **A group in this region named “sun propellor” after the local term for crepuscular rays was the partial subject of a musical ethnography by a Dartmouth musicologist. A two-stringed lute from this region usually has a trapezoidal soundbox and is quieter than its three-stringed banjo-like cousin. (+) Dungur drumming would accompany shaman songs in this region known as *algysh*. An instrument native to this region is a rattle consisting of sheep bones in a dried bull scrotum. Ethnomusicologists Valentina Suzukei and Theodore (\*) Levin are known for their studies of the music of this region, which produced the ensemble Alash and renowned chanzy player Kongar-ol Ondar. *Kargyraa*, *Sygyt*, and *Khoomei* are styles of vocal music in this region that differ in the placement of the fundamental drone. For 10 points, name this Russian republic best known musically for its overtone singing.**

ANSWER: **Tuva** [or **Tyva** Republic or **Tyva** Respublika; prompt on Central Asia or Mongolia or Russia or the Soviet Union]

6. **Rippling first-inversion D minor arpeggios, played ascending in the left hand and descending in the right hand, open a quintet by this composer. A *dolcissimo* theme in the 6/8 time finale of a sonata by this composer initially consists of notes alternating between five and one beats. The violin enters the slow movement of that (+) sonata by this composer with a quiet long E, F, C-sharp, long E, long D in 9/8 time. The opening of the finale of another chamber piece by this composer consists of minor arpeggios in the piano under ascending dotted rhythms in the strings. That C minor first piano quartet and first of two violin sonatas form a set of three early masterpieces by this composer together with an F-sharp major (\*) *Ballade*. The orchestrated version of this composer’s most famous melody begins with pizzicato strings and solo flute. For 10 points, name this composer whose *Berceuse* for violin and piano is not to be confused with the first movement of their *Dolly Suite*.**

ANSWER: Gabriel Urbain **Fauré**

7. *Note to player: composer and type of piece required.* **Gramophone described a “place of honor” in a “pantheon of essential...recordings” occupied by a Testament Records recording of John Barbirolli conducting two of these pieces. After a soft timpani downbeat, the slow movement of one of these pieces begins with flutes and bassoons sustaining offbeat fifths and sixths. Four repeated sixteenth notes, followed by (+) three moving eighth notes, form a motif developed in the beginning of the third of these pieces. James M. Keller referred to one of these pieces as among the few “creations of our time that point in the direction of Beethoven,” perhaps referring to that piece’s long build in 12/4 time culminating with the fourth movement starting (\*) *attacca* with the grand theme D, E, F-sharp, C-sharp, D, E, D in the strings. That second of these pieces was called a “confession of the soul” by their composer. For 10 points, name this set of seven orchestral works, the last of which in C major consists of a single movement.**

ANSWER: **symphonies** by Jean **Sibelius** [or **symphonies** by Johan (Julius Christian) **Sibelius**]

8. **The *Stürmisch* third movement of a piece in this genre opens with two loud E minor chords, two fast sets of triplets, then the same measure transposed higher. Unaccompanied straight sixteenth notes open the *Allegro Polacca* section of an F major piece in this genre. One piece in this genre opens with a trill on C over which the right hand plays C, short D-flat, A-flat, at which point the (+) violin enters with a C, short B, E; that Stockhausen piece in this genre is given catalog number 1/8. The 3/4-time slow movement of one piece in this genre features the melody long C, F, long low A, C, long low F, followed by a trill on G. Sets of three to ten of these pieces are the most-performed works of (\*) Friedrich Kuhlau and Fritz Spindler, while another composer’s piece in this genre opens with the right hand playing C, short E, short C, two low G’s. For 10 points, name this genre of that C major first of a set of six pieces in this genre by Muzio Clementi.**

ANSWER: **sonatina** [or **sonatine**, reject “sonata”]

9. **Petrichor inspired a “spatialized” piece by a composer with this first name. Continuous variation of the first 15 bars is the source of nearly all musical material in a symphony by a composer with this first name. 24 cars travel by three color-coded routes in *Hopscotch*, a “mobile opera” by a composer with this name, whose most famous opera is bookended by the arias “Lost in the Blue” and “RUN” and centers on the characters (+) Bibi and Lumee. Rosined fingers are used to play a 90-foot long, 100-string instrument invented by a composer with this first name, another of whom explored themes of PTSD after sexual assault in the opera *prism*. A composer with this first name gained prominence with their first symphony originally titled (\*) “Three Movements for Orchestra.” For 10 points, give this first name of the winners of the Pulitzer Prizes for music in 1983 and 2019, surnamed Reid and Taaffe Zwillich.**

ANSWER: **Ellen** [accept **Ellen Reid** or **Ellen Fullman** or **Ellen Taaffe Zwillich**]

10. **The now-unknown John S. Bridge of the Hallé orchestra gave an early recording of this piece with Arthur Catterall. In a biography of its composer, Philipp Spitta argued that this piece’s common title is inaccurate and called its second movement “a very pearl of noble and expressive melody.” A fugal passage on a theme beginning with a descending (+) F major scale with lengthened first and fourth note opens this piece’s *Largo ma non tanto* movement. This piece opens with an ascending diatonic run of five notes, a jump up to the tonic, then a descending sequence of thirds back down, followed by a long high natural (\*) seventh, and shortly thereafter features a solo passage opening with three large intervals, two descending elevenths and a twelfth, followed by a descending scale. Zubin Mehta conducted a celebrated recording of this piece with Isaac Stern and Itzhak Perlman. For 10 points, name this D minor piece for strings, continuo, and two soloists numbered 1043 in the BWV.**

ANSWER: **J.S. Bach’s Concerto for Two Violins** [or **Johann Sebastian Bach’s Double Violin Concerto** in D minor or **BWV 1043** before mentioned; accept close approximations of the piece name indicating a **concerto** for **two** instruments (and not contradicting that both are violins); prompt on answers not indicating a composer with “by whom?”; prompt on names without the initials with an exaggeratedly world-weary “prompt on Bach...”] (the initials are technically necessary to distinguish from entries in the same genre by J.C. and, of course, P.D.Q.)

11. **Note to players: composer and type of piece required. A high F-sharp inverted pedal is heard in the B-section of the first of these pieces by this composer, which quotes the Christmas carol “Lulajże Jezuniu” [/'lulajʐe jɛ'zunju/]. Earlier, that piece features the motif of a sustained E followed by the soft notes D, C-sharp, B, C-sharp. The dotted half notes (+) B, C-sharp, low G-sharp, C-sharp open the last of these pieces by this composer. In the second of these pieces by this composer, the rapid ascending notes A, B-flat, D-flat, F played twice constitute a recurring motif of isolated triplet arpeggios. Though they are all in (\*) 3/4 time, these four single-movement pieces are often compared to their composer’s ballades. For 10 points, what ironically-named piano works by a Polish composer led Robert Schumann to comment “How is ‘gravity’ to clothe itself, if ‘jest’ is cloaked so darkly?”**

ANSWER: **scherzi** by Frédéric François **Chopin** [accept equivalents such as **scherzos** in place of **scherzi**]

12. **The first symphony of a composer known for his symphony number “five and a half” bears this nickname. The opening theme of an orchestral piece with this nickname repeats the descending quarter notes F-sharp, E, C-sharp, B. The *Andante con moto* first movement of a piece with this nickname appears in the soundtrack to (+) *Civilization IV*, and the third movement of another piece with this nickname is a set of variations on a theme intended to become a national anthem. A different piece with this nickname features call and response patterns on the motif C, D, A in a movement that imitates the call of a scarlet tanager. The most famous piece with this nickname is in (\*) F major and opens with violin tremolos under a pentatonic viola melody. For 10 points, what nickname did Dvořák give his String *Quintet* No. 3 and String *Quartet* No. 12, both of which he composed while residing in Iowa?**

ANSWER: **American**

13. In this symphony's *Andante*, first violins play the melodic fragment long A, F-sharp, A, long C, followed by a descending arpeggio, over thirty-second note oscillations in the second violins. That second movement of this symphony uses a woodwind chorale with syncopated string accompaniment in place of a development section. The *Presto* finale of this symphony opens with unison strings playing half note D, down to quarter notes A, A, A, F-sharp. After receiving the request to work on this symphony from their (+) father, its composer wrote that they would "have to stay up all night" since they were "up to [their] ears in work." This symphony's fourth bar features the monotone rhythm quarter note, dotted eighth note, sixteenth note, long trill, which is preceded by the unison opening statement of a whole note followed by a near-whole note two octaves (\*) above. For 10 points, name this D major symphony commissioned by the same family as the K. 250 Serenade No. 7.  
ANSWER: Mozart's Symphony No. 35 in D major [or Haffner *Symphony* or K. 385; accept Haffner *Serenade*]
14. The music of John Harbison, Richard Wernick, and Gunther Schuller is featured on this ensemble's album *American Contemporaries*. Disney's *The Little Matchgirl* is set to the music of this ensemble, who featured Dvořák on an album titled *Old World - New World*. Columbia re-released a recording of another ensemble playing Brahms' opus 34 with Leon Fleisher after he recorded the same piece with this ensemble on Deutsche Grammophon. This ensemble names an "institute" at Stony Brook University, where they are currently in residence. A 1990 Deutsche Grammophon recording of the (\*) Bartók string quartets won this ensemble their first of nine Grammys, more than any other classical ensemble. Violinists Philip Setzer and Eugene Drucker are founding members of this quartet, which has announced its intention to disband in 2023, nearly half a century after it was formed by (\*) Juilliard students. For 10 points, identify this string quartet named in honor of a transcendentalist writer.  
ANSWER: Emerson String Quartet [accept Ralph Waldo Emerson]
15. Late piano works by a composer from this country include *Chiaroscuro I and II*. A composer from this country wrote the orchestral song *Letters from Morocco* about their epistolary relationship with Paul Bowles. The first piano sonata of a composer from this country opens in 4/2 time with a (+) double whole note on the lowest A and E, followed by the right hand playing the chord F-sharp, B, E-natural and then D-sharp, G-sharp, C-sharp, with the left hand a semitone off. The pieces *Mountains for Piano* and *Prelude for a Pensive Pupil* were written by composers Peter Sculthorpe and Peggy Glanville-Hicks of this country. The piano works of another composer born in this country such as (\*) "Mock Morris" are eclipsed by their arrangements of folk songs like "My Robin is to the Greenwood Gone," "Country Gardens," and "Molly on the Shore." For 10 points, name this home country of Carl Vine and Percy Grainger.  
ANSWER: the Commonwealth of Australia
16. One of these pieces opens with an octave ascent on A before an unaccompanied series of descending thirds. Another of these pieces contains a fugue that opens with an ascending D up to five A's, with subsequent measures starting with five B's and then five C's. The second movement of one of these works opens with oboe, clarinets, horns, and (+) pistons holding the notes E, F, and A while strings and bassoons play a two-octave descending D minor scale ending on E. The score to another of these pieces bears five translations of its first movement's subtitle. The most famous of these pieces opens with the bowed notes A, G, F, E, short F, short E, played twice with pizzicato sixteenth note accompaniment before the entrance of a long (\*) melisma on the syllable "Ah." That fifth of these pieces is scored for soprano and eight cellos. For 10 points, name this collection of nine suites of Baroque-folk fusion music by Heitor Villa-Lobos.  
ANSWER: Bachianas Brasileiras

17. A Swedish composer's third symphony was written during a trip to Italy in this year. Another composer wrote an open letter demanding the resignation of the head of their conservatory in this year. A work composed in this year and premiered in January of the next year opens with an E-flat minor chord over which are played the notes (+) G-flat, F, A-flat, F, G-flat, F. A soft roll on timpani and snare drum underlie a muted trumpet solo opening with the call F, B-flat, F, B-flat, long high F in the early minutes of a piece with this year in its nickname. "Presentiment" and "Death" are the two movements of a work titled for the date of a bayoneting on October first of this year; that piece is the only (\*) piano sonata by Leoš Janáček. For 10 points, give this year in the subtitle of a work that ends with alarm bells, the first of two Shostakovich symphonies inspired by Russian revolutions.  
ANSWER: 1905 C.E.

18. Note to players: composer and type of piece required. At the start of one of these pieces, the falling parallel sixths A-F to F-D are echoed above by a B-flat to G. The second of these pieces opens with the unison ascending notes B, F-sharp, D-sharp. The third of these pieces includes a part for solo voice and is nicknamed for the poet whose works it sets. The composer's goal was to write exactly one more of these pieces than Beethoven did, which they fulfilled with a quarter century to spare, after which the only ones of these pieces they wrote were the three unnumbered (+) Études sur des thèmes du Comtat Venaissin and an Homage to Igor Stravinsky. Since it was composed as a birthday present for Elizabeth Sprague Coolidge, the 10th of these pieces is nicknamed Anniversaire. The 14th and 15th of these pieces were written together and can be performed (\*) separately or simultaneously. For 10 points, identify this set of 18 chamber works by the composer of *The Ox on the Roof*.  
ANSWER: string quartets by Darius Milhaud

19. The pickups B, up to E, into D-sharp open the second phrase of a Romanza by a composer of this ethnicity. An organist of this ethnicity had a son of the same name who wrote the first opera by one of these people. Traditional instruments of these people include a double clarinet made from animal horn known as the (+) alboka. A Schubert-esque *Symphony in D* by a composer of this ethnicity uses major and minor tonality in such equal measure as to not clearly be in either. Due in part to sharing a birthday and two baptismal names, that non-Black composer is known as this ethnicity's (\*) Mozart. Another composer of this ethnicity wrote four books of two dances each for violin and piano, and that composer was the dedicatee of the *Scottish Fantasy*. For 10 points, name this ethnicity shared by composer Juan Crisóstomo Arriaga, violinist Pablo de Sarasate, and on his mother's side, Maurice Ravel.  
ANSWER: Basque [or Euskaldunak; or Vascos; prompt on Spanish or Spaniard] (The lead-in refers to Arriaga, who has been called both the Spanish Mozart and the Basque Mozart; the opera is *Pudente*.)

20. The melody of the slow movement of a piece named for this day begins B up to G, F-sharp, short A, short B, C, short B, short A, A, G. The Allegro assai moderato first movement of that piece named for this day is in 9/8 time and opens with the right hand arpeggiating a C-sharp octave. While a graduate student at Duke, Angela Mace Christian demonstrated the correct (+) attribution of that piece named for this day. The marking "dolce a piacere," meaning "sweet to taste," appears in a violin cadenza in the 5/2-time introduction of an orchestral piece named for this day that later uses 3/1 and 2/1 time. An A major piano sonata named for this day was shown in 2011 to be by (\*) Fanny Mendelssohn, and a concert work named for this day is dedicated to Mussorgsky and Borodin and subtitled "on Liturgical Themes." For 10 points, Nikolai Rimsky-Korsakov wrote a Russian Festival Overture for what holiday?  
ANSWER: Easter [accept Easter Sonata or Ostersonate or Russian Easter Festival Overture or similar]

21. **Near the end of this piece, horns move from a quadruple-forte trill on E to a glissando going “as high as possible.” A trumpet solo starting with the half notes G-sharp, B, F-sharp begin a brass chorale in this piece’s dolce molto second movement, which follows attacca from an introduction that ends with three groupings of the descending notes E, C, E on timpani. This piece opens with a (+) harp tremolo notated as between E and F-flat, over which are played triple-f pairs of notes by strings and percussion. A rhythm that one program note identifies as from the eponymous lyric of “What Shall We Do with a Drunken Sailor?” is used to quote a melody from the piece that gives this work its nickname. The composer of this piece referred to its title as an (\*) “invisible Silk Road.” This piece calls for four “break gongs,” which are in fact variously sized hubcaps. For 10 points, name this Tan Dun piece whose commission led to the creation of the YouTube Symphony Orchestra.**  
ANSWER: **Internet** Symphony No. 1 - “Eroica” [accept A **Symphony for YouTube** before the last line; prompt on **Eroica**; prompt on descriptions like Tan **Dun**’s **Symphony No. 1** with “for what feature is the piece named?”]
22. **This figure names a movement whose first theme ends with three separated unison chords followed by a flute solo on the notes long A, B-flat, D-flat, F, E, B, low F-sharp. Earlier in that movement named for this figure, a driving wind beat accompanies the strings playing a theme beginning long C-sharp, short E, G, long F-sharp, short high B, long A-sharp. The directions (+) “as if in parody” and “sedately, with humor” appear in a Mahler Lied about this figure. A set of variations sometimes named for this non-composer figure opens with oboes and bassoons stating a theme beginning dotted-eighth note D, sixteenth note E-flat, two eighth note D’s, quarter notes walking down from (\*) E-flat to B-flat. That theme, which despite its common attribution is likely either a pilgrim folk tune or by Ignaz Pleyel, was taken from a second movement named for this figure in a B-flat major divertimento. For 10 points, name this religious figure whose “chorale” inspired Brahms’s *Variations on a Theme by Haydn* and who names a movement of *Mathis der Maler* depicting their “temptation.”**  
ANSWER: Saint **Anthony** of Padua [or Saint **Anthony** of Lisbon; accept **Antony** or **Antonius**; accept Fernando **Martins** de Bulhões or **Fernando**]