

## DECAF: Packet 5

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

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

- The finale of this composer's first violin sonata opens with a repeated rhythm of three sixteenth notes, eighth note, sixteenth note, in 6/16 time. In the beginning of a piece by this composer, the right hand plays staccato eighth notes F-sharp, high C-sharp, G-sharp, high D-sharp, C-sharp, high F-sharp, and symmetrically back down. This composer wrote (+) Pastorales for piano in C, A-flat, and D, the last of which is known by the term *Enjoué*. A toccata is amongst this composer's numerous works for two pianos, many of which were dedicated to Gold and Fildale. This composer changed their (\*) name upon reaching adulthood to spite their father. Winnaretta Singer commissioned this composer's neoclassical first piano concerto. For 10 points, Milhaud was the dedicatee of several piano works by what alphabetically last member of *Les Six*?**  
ANSWER: Germaine **Tailleferre** [or Marcelle Germaine **Taillefesse**] (The alphabetical clue is significant because *Les Six* are often ordered alphabetically, such as in *L'album des Six*.)
- In the B-section of one piece by a composer from this country, the left hand repeats the ascending staccato quarter notes D, A, D below the bass staff for 52 measures. In another piece in that collection from this country, the left hand repeats the rhythmic pattern quarter note, sixteenth-note quintuplets, quarter note. A composer from this country wrote a set of dances named for it that includes (+) "The Whisper," or "Pst!". The 2021 Pulitzer Prize for music was awarded to a composer born in this country for her piece *Stride*. A genre of music from this country was the original title of a piece whose composer's note specifies that percussion instruments should be placed "right in front of the (\*) conductor's stand." A composer from this non-Iberian country wrote a *Suite Andaluca* that contains a famous "Malagueña." For 10 points, name this home country of Ernesto Lecuona, which titles an overture by Gershwin.**  
ANSWER: the Republic of **Cuba**
- Note to players: composer and type of piece required.* **A *moderato* section in the first movement of one of these pieces consists of sixteenth note arpeggios whose marcato first notes play out a melody of six D-flats, C, D-flat, followed by D-flat, E-flat, D-flat. One of these pieces opens with a descending B-flat minor pentatonic scale marked (+) *veloce*, while another begins with a long D, high short A, long D call answered by an authentic cadence. The first of these pieces was one of three its composer wrote while in Dresden. Several passages in the last of these pieces use variations on a descending pattern of alternating sevenths and thirds to imitate bells. The slow movement of the second of these pieces switches mid-measure to 12/8 time after an *espressivo* (\*) interlude that reappears in 3/4 time at the beginning of the third movement. A theme heard throughout that one of these pieces consists of the descending notes F, E, E-flat, long D-flat, short B-flat, F. For 10 points, name these two pieces for a solo instrument by the composer of the *Études-Tableaux*.**  
ANSWER: **piano sonatas** by Sergei (Vasilyevich) **Rachmaninoff** [prompt on partial answer]
- Note to moderator (DO NOT read aloud): the syllables "i" and "rae" should be pronounced "ee" and "ray."* **Gundula Kreuzer analyzed early criticisms of this piece in an article titled for the "Anxieties" of a young empire. At one point in this piece following three hits of two loud G's, basses play a descending chromatic scale from D-flat to D skipping A and E. Another section of this piece opens with trumpets playing the monotone rhythm (+) two sixteenth notes, eighth note, two sixteenth notes, eighth note, six sixteenth notes, whole note, three times, while the first section of this piece opens with muted cellos very softly playing the descending long E, C, long A, then long A, G, F, long E, before being echoed by the violins. This work's second and most famous section begins with four spaced fortissimo chords and another two measures of build-up before a long chromatic-into-triplet (\*) melisma on the syllable "i," ending with an abrupt "rae." For 10 points, identify this Alessandro Manzoni-dedicated choral work by the composer of *Nabucco*.**  
ANSWER: *Messa da Requiem* by Giuseppe (Fortunino Francesco) **Verdi** [or the **Requiem** Mass or **Totenmesse** or **mass for the dead** or **funeral mass** by Giuseppe **Verdi**; accept the **Manzoni Requiem** before mentioned and prompt thereafter; prompt on partial answer]

5. *Note to players: this question is looking for a historical entity, not a musical form or school.* **A late composer in this tradition who may have been ascribed credit for a piece composed by their daughter wrote the theory text “The Grammar of Music.” The stick around which a scroll is wrapped lends its name to a flowing form in this tradition consisting of 18 to 24 “oikoi” preceded by a rhythmically distinct prelude. Another composer from this tradition wrote a canon (+) “for the departed.” In one anecdote, the witty reply of a composer in this tradition led a ruler to reject them, only to regret the choice later in life and seek out that composer at a monastery where they were writing an eponymous work. That most famous composer in this tradition wrote “When Augustus Reigned” and the (\*) penitential *Kyrie i èn pollais amartiais*. Forms popular in this tradition include the *kontakia* and *stichèra*. For 10 points, name this millennium-long imperial tradition that included the hymnographers Romanos and Kassia.**

ANSWER: **Byzantine** music [accept answers mentioning the **Byzantine** Empire or **Eastern Roman** Empire; prompt on Eastern **Orthodox** with “from where does that tradition originate?”; prompt on **hymns** or **religious** music or similar with “I need a particular tradition”] (The lead-in refers to John Kladas.)

6. **The scherzo of a Coleridge-Taylor piece in F-sharp minor for this ensemble is in the double time-signature of 3/4 9/8. Hemiolic cross rhythms pervade the second movement of a piece for this ensemble with *moderato ed amabile* first movement and theme-and-variations finale, the last completed composition of (+) Max Reger. The finale of a piece for this ensemble opens with D, short C-sharp, short B, A-sharp, C-sharp, B, down to long F-sharp, while that piece’s first movement opens by deceptively suggesting the key of D major before sliding into B minor, and later quotes a Weber concerto. It doesn’t involve piano, but one composer emerged from retirement to write a piece for this ensemble for (\*) Richard Mühlfeld; that piece for this ensemble was the last chamber work by Brahms. For 10 points, Mozart dedicated the earliest well-known piece for what five-person ensemble to Anton Stadler?**

ANSWER: **clarinet quintet** [or **quintet** for **clarinet** and strings; accept descriptions such as **clarinet** and **string quartet**, or **clarinet**, **two violins**, **viola**, and **cello**, in any order; accept **basset clarinet** in place of **clarinet**; prompt on **quintet**; reject descriptions of all-wind clarinet quintets]

7. *Note to players: section of a larger work required.* **Paul Murtha arranged part of this movement for Grade 1 wind band. A tambourine excerpt in this movement opens with a trilled dotted half note, eighth note, eighth rest, accented quarter note, played twice, then several repetitions of the same rhythm without the quarter note. The composer’s (+) daughter commented that during the premiere of this movement, the concert hall’s maid began to dance. This movement features the repeated ascending horn call G, C, F, followed the third time by the notes high G, D. An “abundance of life and vitality” gives way to an *andante maestoso* theme in this movement that opens with pickups (\*) G and B-flat into long C, which the composer later excerpted into the hymn “Thaxted” but is best known from a setting of Cecil Spring Rice’s poem “I Vow to Thee, My Country.” For 10 points, name this fourth movement of an orchestral suite, subtitled “the Bringer of Jollity.”**

ANSWER: **Jupiter**, the Bringer of Jollity [or movement **4** of Holst’s *The Planets*; prompt on “Thaxted” or “I Vow to Thee My Country” before mentioned with “what is the original source of that theme?”]

8. **A string quartet by this composer opens with a low F drone in the cello and viola over which the second violin plays the slowly ascending notes A-flat, C, D-flat, G, A-flat, joined the last time by a C in the first violin. This composer never published their *Prelude, Cantilena, and Gigue* for clarinet and bassoon duet. “Whimsical Nonsense” and “Elizabethan Gaiety” are entries in a suite by this composer intended as incidental music to (+) *Twelfth Night*. The theme of another piece by this composer opens with two half note C’s, up to four quarter note G’s, followed by the eighth notes E-flat, D, then long E-flat; the listener is urged to “never be (\*) clever for the sake of being clever” in that humorous piece by this composer. For 10 points, “So You Want To Write a Fugue” is by what Canadian composer, whose career as a pianist was launched by a Bach recording?**

ANSWER: Glenn Herbert **Gould** [accept Glenn **Gold**]

9. **“The Masquerade” and “La Promenade Royale” are early examples of programmatic symphonies by a composer with this last name. The soloist plays pickup low B-flat into three E-flats, G, three E-flats, low B-flat in straight eighth notes at the start of a concerto by a composer with this surname. It’s not Devienne, but a sinfonia concertante for two flutes and four concertos for viola d’amore are among the most famous works by a composer with this last name who taught violin to Rudolphe (+) Kreutzer. Joseph Beer was the dedicatee of most of the 11 clarinet concertos written by a composer with this surname. The eldest composer with this surname is known for nearly a dozen orchestral trios and for establishing the four-movement symphonic structure in their (\*) 58 symphonies. For 10 points, give this surname of the founder of the Mannheim school Johann and its second generation composers Anton and Carl.**

ANSWER: **Stamitz** [or **Stamic**; accept Johann **Stamitz**, Carl **Stamitz**, or Anton(in) **Stamitz**]

10. **Swedish archivist Sverker Hyltén-Cavallius analyzed how this event led to the production of musical folklore. Cliff Eidelman’s *Bridges* and Miya Masaoka’s *Intuit* were written as part of a project memorializing this event, for which Zakiya Leeming wrote (+) *Dawn, on the Morning after the Storm*, which incorporated both solos and interviews from such musicians as bagpiper Calum Semple. New York performance space Chelsea Factory opened with the goal of helping minority artists recover from this event. It’s not the Olympics, but Thomas Hewitt Jones wrote (\*) *Solidarity* for this event. Previous concerts like *Deep Field* and *Water Night* eased the production of a concert series’s sixth iteration, *Sing Gently*, written for this event. The Library of Congress’s Boccaccio Project commissioned ten pieces about this event in analogy to the Decameron. For 10 points, name this contemporary event that caused concerts around the world to become virtual.**

ANSWER: **COVID-19** [or the **coronavirus** pandemic or The **Pandemic** or **quarantine** or other equivalents]

11. **Horns and trumpets alternate short phrases with strings to open an A major symphony by this composer. The imposing four-note figure C-sharp, D, F-sharp, C-sharp opens the first of two intermezzi by this composer. In the scherzo of another symphony by this composer, the trio develops from an oboe motif consisting of the notes E, D, B, D, C. This composer wrote symphonic pictures of (+) Heinrich Heine and Ivan Turganov. The *andante comodo* second movement of a symphony by this composer opens and closes with a section in which harp and first violins oscillate in eighth notes between G and E-flat. That symphony’s lyricism and use of (\*) folk songs emulated Tchaikovsky, who recommended this composer for their two conducting positions. For 10 points, tuberculosis cut short the career of what Russian composer, best known for their first symphony in G minor?**

ANSWER: Vasily (Sergeyevich) **Kalinnikov** [reject “Viktor Kalinnikov”]

12. **One composer with this surname wrote overtures to *Henry IV* and *Demetrius*. A Canadian composer with this surname wrote the orchestral pieces *Asia* and *Contrastes*, while a third composer with this surname wrote a work for voice, flute, string quartet, and recordings titled for the “Women of Haiti,” or (+) *Fanm d’Ayiti*. This alphabetically former of the surnames in the duo “Flutronix” names an ensemble thoroughly documented by musicologist Sanna Penderson. A composer with this surname wrote a G minor concerto that opens with violas thrice repeating C-sharp, D, high D, long B-flat, long G, long E-flat. Emmanuel Wirth served as an assistant to a musician with this surname and was a founding member of an ensemble with this name along with (\*) Heinrich de Ahna and Robert Hausmann. The most famous musician with this surname wrote a D minor concerto “in the Hungarian Manner.” For 10 points, give this surname of a 19th-century virtuoso who declared that “the Germans have four violin concertos.”**

ANSWER: **Joachim** [accept **Nathalie Joachim** or **Otto Joachim** or **Joseph Joachim**; prompt on **József** with “I need the anglicized surname”]

13. **The last movement of an Elizabeth Maconchy /mə'kɒŋki/ work for this instrumentation is, like the first movement of her sixth string quartet, a slow passacaglia. A piece for this instrumentation leaves players one measure to put on mutes before starting the second movement scherzo ostinato without pause. That piece, whose third movement is an homage to the bandleader Henry Hall, is a partita by (+) Vaughan Williams. Another composer's cheerful early piece for this instrumentation explores their trademark additive rhythms and rhythmic counterpoint by using the distinct components of this ensemble in the form of a concerto; that piece is by (\*) Michael Tippett.** For 10 points, what ensemble consists of [emphasize] *twice* the parts needed to play Tchaikovsky's C major Serenade?

ANSWER: **double string orchestra** [accept any answer indicating that there are **two string orchestras**; also accept answers about dividing the orchestra in **half** in place of **doubling**; prompt on **string** orchestra or **strings**]

14. **In 2015, this orchestra produced a Deutsche Grammophon recording of Bernstein's Mass. Another recording by this orchestra pairs The Rite of Spring with its former music director's orchestration of Toccata and Fugue in D minor. This orchestra's primary concert hall contains the Dobson Opus 76 (+) organ named for Fred Cooper. In 1925, this orchestra recorded Danse Macabre for the Victor label in the first electrical recording of an orchestra. Founded by Fritz Scheel, who replaced half the musicians in its first season, this orchestra was controversially directed from 2003 to 2008 by a conductor who went on to direct the National Symphony Orchestra. This orchestra premiered (\*) Rhapsody on a Theme of Paganini under the baton of a director who offered his services for free to Walt Disney.** For 10 points, Yannick Nézet-Séguin is currently the music director of what Big Five orchestra conducted for 44 years by Eugene Ormandy?

ANSWER: **Philadelphia** Orchestra

15. **The closing bars of a piece dedicated to this person trade off a motif of walking up from F to C, then B natural, D, and a walk back down to F. In another piece dedicated to this composer, an espressivo theme beginning B, D, E, and continuing into several dotted pairs plays over accompaniment on repeating the rhythm "1-ah."** That piece's second movement is given the long marking (+) *si tratta questo pezzo con molto di sentimento*. Joseph Linke was a member of an ensemble commissioned by this patron and led by Ignaz Schuppanzigh; that ensemble is considered to be the first professional string quartet. This patron was an amateur violinist and an accomplished (\*) torban player. The finale of a piece commissioned by this patron is a fugue starting with solo viola and adding first violin last. The first two of those pieces commissioned by this patron incorporate a "Thème Russe." For 10 points, identify this Russian diplomat who names a set of three middle-period string quartets by Beethoven.

ANSWER: Andrey (Kirillovich) **Razumovsky**

16. **The other three instruments sustain a C minor chord over an extended first violin theme that devolves into long G's repeatedly interrupted with high C's in the finale to this composer's fifth string quartet, which opens with first violin twice playing a triplet motif of four B-flats. The marking "recapitulante" appears in the finale of a late symphony by this composer to indicate its reuse of the previous movements' themes. In the most common transposition of a concerto by this composer, the soloist enters on an ascending (+) D major arpeggio ending on three D's to the rhythm eighth note, two sixteenths, two eighths, two quarters, whole note.** This composer succeeded Michael Haydn as Kapellmeister at Grosswardein. "The Fall of Phaeton" and "The Four Ages of the World" are among this non-British composer's twelve symphonies after (\*) Ovid's *Metamorphoses*. For 10 points, name this Austrian Classical composer of two double bass concertos.

ANSWER: Carl Ditters von **Dittersdorf** [accept Johann Carl **Ditters**]

17. **A scholar with this surname discovered that the interval ratio of a monochord is proportional to the square root of its tension. That music theorist with this surname distinguished dissonances produced by rapid motion of parts from “essential dissonances” like suspensions, breaking with their teacher Gioseffo (+) Zarlino. Toccatas by a composer with this surname appear in *Il primo libro d'intavolatura di liuto*. A Philip Glass opera named for the most famous individual with this surname ends with that character viewing their father's opera with the Duchess. That historical character's real father with this surname pioneered the tradition of monody while with the (\*) Florentine Camerata, for which they are often claimed to have invented recitative. For 10 points, give this surname shared by early lutenists Vincenzo and Michelagnolo as well as a noted astronomer from Pisa.**

ANSWER: **Galilei** [accept Vincenzo **Galilei** or Galileo **Galilei** or Michelagnolo **Galilei** or Michelangelo **Galilei**; prompt on any of those first names with “what did he use as a family name?”]

18. **The seventh symphony of amateur composer William Blows has this nickname. A prominent motif in the second movement of a symphony with this nickname is a major seventh leap down and back up. The *lento* B-section from the first movement of a symphony with this nickname features the theme **sustained G, (+) triplets G, A-flat, B-flat, back to G**. The later *Andante con tenerezza* movement sees the return of that theme named for the school where its composer wrote that piece with this nickname. That same theme replaced Jerry Goldsmith's score to the end credits of a 1979 movie, and the symphony's finale later inspired a (\*) John Williams theme a few years later. The Louisville Orchestra commissioned Carlos Chavez's symphony with this nickname, his fourth. For 10 points, what nickname is given to Howard Hanson's Symphony No. 2 and Anton Bruckner's Symphony No. 4?**

ANSWER: **romantic** [accept *Sinfonía romántica*]

19. **Guy Wuellner referred to an Alexander Tcherepnin collection as a “Chinese” version of this collection. In its first two bars, one entry in this collection trades off alternating **G-flat and A-flat** with alternating **A and G**. A call-and-response entry in this collection features lyrics in which someone asks to borrow a (+) rake but is rejected. This collection's “From the Diary of a Fly” opens with the hands playing right on top of each other, while an early entry that opens with staccato **G's** over a **held F** is titled “Buzzing.” One entry in this collection opens with **pedal G's** against the alternating dyads **A-F** and **octave C-sharps**, and its first entry opens with both hands playing **C, D, long E, F, E, D** in the first of (\*) “Six Unison Melodies.” This collection includes several pieces in a “Bulgarian rhythm” as well as a “Dragons' Dance” and a piece “From the Island of Bali.” For 10 points, name this six-volume collection of 153 piano études by Béla Bartók.**

ANSWER: **Mikrokosmos** [or **Mikrokozmosz**; accept **Sz. 107** or **BB 105** reject “Makrokosmos”]

20. **After a *molto legato* introduction and several intertwined solos, a piece by this composer builds to a main theme based on the motif **D-flat, dotted C, short low F, long A-flat**. This composer honored music director W.J. Julian in a piece titled for a single letter. “The Lion and the Mouse” and “The Ugly Duckling” are among the fables that serve as the basis for the second symphony of this composer, whose fifth symphony contains the movements “Sun,” “Rain,” and “Wind.” The album *A Few Notes Between Friends* features the music of this composer, including *Riften Wed* and *Overture in Five Flat*. This composer became the first (+) female composer to have their music played at a Presidential inauguration when Kamala Harris was introduced by “Integrity Fanfare and March,” the first movement of her third symphony, *No Finer Calling*. For 15 points, name this contemporary wind band composer of *Bookmarks from Japan* and *One Life Beautiful*.**

ANSWER: Julie **Giroux**

21. **This critic quoted the ritornello to Fromental Halévy’s opera *La Juive* for its use of an English horn duet. This critic referred to the German city “X” as “civilized” in a work dedicated to the musicians of a “barbarian” city. This writer criticized the prelude to (+) *Tristan und Isolde* for being “full of dissonant chords” and having no theme except a “chromatic sigh.” As well as serving on the editorial board of the Musical Gazette, this critic wrote for the Journal of Debates and *Rénovateur*. This author discussed the fictional city of Euphonia in the final short story of their collection (\*) *Evenings with the Orchestra*. Richard Strauss added chapters on the Wagner tuba and saxophone to this writer’s *Treatise on Instrumentation*. For 10 points, name this 19th-century French music critic, better known as the composer of *Harold in Italy*.**

ANSWER: Louis-Hector **Berlioz**

22. *Note to players: composer and type of piece required.* **A Largo movement of one of these pieces by this composer opens with the ascending notes A, short C, short E, E, followed by a heavy A, G-sharp. Albert Schweitzer claimed that anyone who has thoroughly practiced these pieces has achieved “the ultimate condition” and will not “encounter any more problems.” The first of these pieces opens with the ascending triads E-flat major, second inversion A-flat major. A (+) biographer described these pieces as being for the composer’s son, to “prepare himself” to be as great as “he later became.” The most famous melody from these pieces repeats transpositions of the motif B, short B, short C-sharp, D, B, low E, B, long high G. Stradal’s transcription of the slow movement from the fourth of these pieces is a common encore piece for Icelandic pianist (\*) Víkingur Ólafsson. For 10 points, name these challenging solo pieces that comprise the BWV 525 through 530, featuring three independent parts for the manuals and pedal.**

ANSWER: **organ sonatas** by Johann Sebastian **Bach** [in place of **organ sonata** accept **trio sonata** or translations like **sonates en trio** or **triosonaten**; prompt on partial answers with any combination of the following: “what genre of piece?” or “for what instrument?” or “which Bach?”]