

21st Century Music

In a piece by this composer, a section in which musicians trade off playing normally with percussive hits on their instruments is introduced by two stomps from the entire ensemble. A chamber piece by this composer opens with pizzicato viola playing in 7/8 plus 6/8 time. This composer wrote a piece for solo string quartet and string orchestra as a response to an earlier tribute to the election of Barack Obama. This composer of *Hymn for Everyone* and *Coincident Dances* also wrote a work inspired by the “imagery of rapidly changing musical colors” for the Catalyst Quartet, part of their involvement with the Sphinx Virtuosi. This current composer-in-residence of the Chicago Symphony Orchestra built on their piece *Anthem* in a rhapsody on *The Star Spangled Banner*. For 10 points, name this composer of *Strum* and *Starburst*.

ANSWER: Jessie **Montgomery**

Michael Riesman arranged the suite from an adaptation of this novel for piano, strings, harp, and celeste. The soundtrack to an adaptation of this novel borrows the composer’s “Protest” theme from an earlier opera. The arias “How is it possible?” and “She may pick up her pen” appear in an opera based on this novel, which includes the line “Here is the world, and you live in it” in its final trio. During a collaboration on *The Brightness of Light*, an associate of Renée Fleming suggested this novel as the source material for a 2022 opera by Kevin Puts. The score of a film based on this novel includes the tracks *An Unwelcome Friend*, *Vanessa and the Changelings*, and *The Poet Acts*. For 10 points, name this Michael Cunningham novel about Laura Brown, Clarissa Vaughan, and Virginia Woolf that was adapted into a film with music by Philip Glass.

ANSWER: *The **Hours***

Note to players: Composer and type of piece required. After claiming as a youth that they would never write any of these pieces because it could only “satisfy my ego,” this composer only wrote the first two after “inadvertent loss.” The eight movements of the last of these pieces include “Prayer,” “Channel Surfing,” and two titled “Night Music.” After one of these pieces won a Pulitzer, its composer criticized the award as being “by composers for composers.” A string quartet served as the basis for one of these pieces whose fifth movement “Postlude” follows a Nocturne and Fugue. For the hundredth anniversary of Symphony Hall, the BSO commissioned that second of these pieces, which won the Pulitzer Prize in 2001. The third of these pieces, titled *Circus Maximus*, is for wind band, while the first was inspired by the AIDS crisis. For 10 points, name these three orchestral works by the Italian-American composer of *The Red Violin*.

ANSWER: **symphonies** by John (Paul) **Corigliano, Jr.**

This composer described the inspiration of one symphony as what carries you “on the wings of angels to a timeless higher ground.” The soloist plays a **soft A** crescendoing “from nothing,” followed by an **E, F-sharp**, and the entrance of the strings to open this composer’s violin concerto in a “lullabye” movement. That concerto by this composer was recorded by the Philadelphia Orchestra and Cristian Măcelaru, as was this composer’s second symphony, whose seven movements include “Born in Hope” and “Dialog in Democracy.” This composer of the Abyssinian Mass collaborated with the St. Louis Symphony Orchestra to record a work that opens with the movement “St. Louis to New Orleans,” their *Swing Symphony*. The ensemble alternates stomps and claps during the fourth movement “Hootenanny” of this composer’s violin concerto, written for Nicola Benedetti. For 10 points, name this jazz trumpeter and composer of the oratorio *Blood on the Fields*.

ANSWER: Wynton (Learson) **Marsalis**

Kaitlin Bove admitted that “it’s somewhat difficult to find” pitched jaw harps in the quantity called for in her transcription of this piece for wind ensemble. This piece’s composer described it as “simple” and “born of a love of surface and structure” in its program notes. The first movement of this piece centers on the motif **B, A, up to long D, B**. The hymn “The Shining Shore” is quoted in this piece’s third movement Courante, which also appears in the soundtrack to *Dark*. Like the earlier piece *Taxidermy*, this piece extensively quotes the T.S. Eliot line “The detail of the pattern is movement.” Other quotations in this piece include instructions from Sol LeWitt’s *Wall Drawing 305* such as “to the side” and “through the midpoint.” For 10 points, name this Pulitzer-winning a capella piece written for Roomful of Teeth by Caroline Shaw.

ANSWER: ***Partita for 8 Voices*** [accept Caroline **Shaw**’s ***Partita for 8 Voices*** before the end; prompt on ***Partita***]

A composer from this country described their music as an “ecosystem of materials” before listing all of the extended techniques used in a piece whose seven movements include “Origin,” “Evaporation,” and “Potentia.” A backronym for a food from this country names an experimental composer collective based in its capital. Esa-Pekka Salonen premiered *METACOSMOS*, a piece by a composer from this country who stylizes the titles of most of her orchestral works in all caps. Two composers from this country collaborated on the film *Mary Magdalene*. A designer from this country invented the halldorphone, which was popularized by a cellist from this country on tracks such as “Bathroom Dance” that won this country its first Oscar in 2019. HBO’s *Chernobyl* was scored by a composer from this country who also scored the films *Joker* and *Tár*. For 10 points, name this home country of Hildur Guðnadóttir and Jóhann Jóhannsson.

ANSWER: **Iceland** (the second line refers to S.L.Á.T.U.R.)

Movements of a concerto by this composer premiered by Kari Kriikku include “Hymnos” and “Improvisation on a Groove.” Despite moving away from electronic music in recent decades, this composer included live electronic parts in their pieces *Fanfare chimérique* and *Double Bind?*. They’re not Simon Holt, but this composer’s first violin concerto was premiered by Viviane Hagner, and their second violin concerto is titled *Shards of Silence*. A nickname for a logarithmic spiral coined by Jacob Bernoulli titles a concerto for orchestra this composer wrote for the L.A. Philharmonic. Pierre Boulez is the dedicatee of *Grains*, the last of this composer’s challenging Six Piano Etudes. This Berlin-based composer used an ancient Egyptian term for air to title a piece written for Wu Wei, their concerto *Šu* for sheng and orchestra. For 10 points, name this South Korean composer of the opera *Alice in Wonderland*.

ANSWER: Unsuk **Chin** [or **Chin** Unsuk]

In one piece in this genre, Rabindranath Tagore’s “Peace My Heart” serves as a throughline for all but the final movement, which is titled “The Accommodation.” The opening section of a piece in this genre notably recorded by the West Kazakhstan Philharmonic Orchestra is built around responses to the horn call **A, up to descending C, B, G, E**. Russell Pascoe gave a paradoxical name to a piece in this genre, another of which is the most prominent composition by Mack Wilberg. Japanese poetry is quoted in sections like “The Snow of Yesterday” and “From Deep in my Heart” by a piece in this genre paired with *In These Stones, Horizons Sing* on one album; that piece is by Welsh composer Karl Jenkins. For 10 points, composers such as Pánczél Tamás and Robert Levin have written completions of an unfinished work in what genre by Mozart?

ANSWER: **requiem** mass[prompt on **mass**]

An Octavio Paz quote serves as the epigraph of a piece titled for this verb in which the orchestra is broken into five ensembles that surround the audience and a choir sings only the Spanish word “Luz.” A composer put down work on one piece titled for this verb after being asked to “back upstream a bit” and write a different piece titled for this verb for the St. Paul Chamber Orchestra. After listening to a recording of a piece titled for this verb, Taylor Swift donated \$50,000 to an orchestra led by Ludovic Morlot. A composer explained writing a piece for three orchestras titled for this verb by having “slept with the windows open.” That piece takes its title from a mesostic poem written for Lou Harrison’s birthday by John Cage, and won a Pulitzer prize in 2014 after its commission by the Seattle Symphony Orchestra. For 10 points, name this verb that precedes “River,” “Desert,” and “Ocean” in a trilogy by John Luther Adams.

ANSWER: **become** [accept word forms]

This composer included the tenor aria “I Didn’t See You Coming” in a work premiered by the Washington National Opera. One piece by this composer opens with a loudspeaker announcement over a ukulele before a chorus contrasts a mall to the title ice rink. Jess sings about her “second skin” and “passport to the sky” in the aria “All for the Blue” from an opera by this composer about a fighter pilot who becomes a drone operator after getting pregnant. In another work, this composer of *Grounded* set a tune from Gilbert and Sullivan’s *Ruddigore* as a “speed test” and parodied Tchaikovsky in “The Nutty Cracker Suite.” The oboe, then violin, then piano introduce a motif of three arpeggiated triads to open another work by this composer before the protagonist declares that she “wants to play airplane.” That musical by this composer includes the numbers “Telephone Wire” and “Ring of Keys.” For 10 points, name this composer of *Thoroughly Modern Millie* and *Fun Home*.

ANSWER: Jeanine **Tesori** [the musical in the second sentence is *Kimberly Akimbo*]

The movements “Vision” and “The Land” appear in a piece in this genre commissioned by three groups in Lincoln, Nebraska. Arvo Pärt is the dedicatee of the third movement of a 2017 piece in this genre. The tempo indications “Twitchy, Bot-like” and “Gritty, funky, but in Strict Tempo” appear in the first movement of a piece in this genre that takes its title from Martin Luther. A piece in this genre prominently features a Native American flute and depicts the journey of Lewis and Clark. The third and most recent piece in this genre by Philip Glass was written for Simone Dinnerstein, while his first is titled “Tirol.” For 10 points, name this genre of John Adams’s piece *Must the Devil Have All the Good Tunes?*, which was premiered by the L.A. Philharmonic and Yuja Wang.

ANSWER: **piano concerto** [prompt on partial answer]

In high school, this composer was impeached as president of the drama club. A piece by this composer opens with a low clarinet choir before building to a perpetuum mobile second half built on the theme of **A-flat, G, A-flat, B-flat, high E-flat, low E-flat**, with each note doubled. This composer’s pieces are titled by their wife, who is referred to as “AEJ” on this composer’s blog. An accordion and out-of-tune piano give a western saloon sound to this composer’s *Sasparilla*. This composer explored the idea of “found percussion” in a piece that calls for four piles of metal imitating a steel factory. They’re not John Luther Adams, but Mount Denali is compared to a church in a piece inspired by the Alaskan landscape by this composer of *Kingfishers Catch Fire* and *The Redline Tango*. For 10 points, name this composer of the wind band pieces *Frozen Cathedral*, *Wine-Dark Sea*, and *Aurora Awakes*.

ANSWER: John **Mackey**

King Charles commissioned a concerto for this instrument inspired by the gardens at his family residence. The three movements of another concerto for this instrument are titled “Messenger,” “Vanité,” and “Fugitif.” Patrick Hawes wrote the *Highgrove Suite* for a player of this instrument, Claire Jones. Karl Jenkins’ *Over The Stone* features two of these instruments. The album *American Rapture* features a world premiere recording of a concerto for this instrument with movements including “Rap Knock” and “Joy Ride.” A player of this instrument opted not to use it for their final studio album after a 26-year hiatus, titled *Translinear Light*. The last of Jennifer Higdon’s three Grammys is for a concerto for this instrument, as is the last non-posthumous concerto by Kaija Saariaho, entitled *Trans*. For 10 points, name this instrument played by Yolanda Kondonassis and Alice Coltrane.

ANSWER: **harp**

A non-title character of this play names an opera premiered by the Nuremberg Opera House by Luca Lombardi. The “Court Studies” is a series of excerpts based on this play for clarinet and piano trio, an ensemble also used for a 2003 piece whose first three movements are named for characters from this play. Arias such as “Quietness” and “Murder this Man” appear in Act III of an opera based on this play that had its American premiere with the Sante Fe Opera. Characters from this play title three of the five movements of a Fantasy based on it by Paul Moravec. Meredith Oakes is the librettist for an opera based on this play written between *Powder Her Face* and *Exterminating Angel*. For 10 points, name this Shakespeare play whose operatic adaptation by Thomas Adès includes the aria “Five Fathoms Deep.”

ANSWER: *The* **Tempest**

This composer describes their compositional process in terms of discovering the “golden brick.” This composer set poems by Dylan Thomas and Emily Dickinson in their *Songs of Immortality*. The Hubble Space Telescope inspired a piece by this composer incorporated into a film that premiered at Kennedy Space Center. A Charles Anthony Silvestri translation of a poem by Edward Esch, who may be a pseudonym for this composer, provides the title of one of their pieces that consists largely of swelling pairs of whole notes. This composer also worked with Silvestri on a piece after being blocked by copyright from using “Stopping by Woods on a Snowy Evening” for lyrics. In response to the pandemic, this composer performed their piece *Sing Gently* for the fourth iteration of a global project they first organized in 2010. For 10 points, name this composer whose pieces *Lux Aurumque* and *Sleep* were made popular by their Virtual Choir.

ANSWER: Eric (Edward) **Whitacre** [accept Edward **Esch** before mention]

As a sequel to their piece *Year 2020*, one composer used a term from this religion to title their next and most recent piece. One composer spent two years studying a temple site of this religion to write a six-act operatic work that incorporates instruments recreated from depictions in this religion’s art. More common instruments associated with this religion were used in Robert Paterson’s *Eating Variations* and Jem Finer’s *Longplayer*. After graduating music school at Columbia, composer Peter Lieberon studied under a practitioner of this religion. The album *Selwa* was a collaboration between guitarist Steve Tibbetts and a practitioner of this religion whose career was launched by their first collaboration, Chö. In 2018, a composer followed up their earlier *Water Passion* with a “passion” from this religion, whose singers include Yungchen Lhamo and Choying Drolma. For 10 points, name this religion whose meditative chanting makes use of Tibetan singing bowls.

ANSWER: **Buddhism** [accept specific sects of Buddhism]

An orchestra in this city recorded a piece commissioned by the Boston Symphony Orchestra that was inspired by the Scottish sculpture garden of landscape architect Charles Jencks. That orchestra in this city commissioned the choral works *Creation/Creator* and *The Here and Now* by the composer of *Rainbow Body*. An orchestra in this city paired the premieres of a piece inspired by Richard Feynmann with a “balancing act” concerto for six musicians written for the members of Eighth Blackbird, titled *On a Wire*. Michael Gandolfi and Christopher Theofanidis are among a handful of composers whose extensive relationship with an orchestra in this city was formalized in 2007 by a large Mellon grant. For 10 points, name this home city of an orchestra whose performances and commissions under music director Robert Spano formed a namesake “school” of composers including Adam Schoenberg, Osvaldo Golijov, and Jennifer Higdon.

ANSWER: **Atlanta**, Georgia

After the pandemic canceled its Paris premier, this composer's second symphony premiered in 2021 with their own "World Dream Orchestra" project. The soprano soloist is absent from the "Rhapsody of Trinity" in this composer's *The East Land Symphony*. This composer's recently released debut album with Deutsche Grammophon is titled "A Symphonic Celebration" and features an arrangement of a "Requiem" by this composer that opens with a *dies irae* theme set to a version of *La Folia*. A piano plays four **high G's**, followed by a **quick A, F-sharp** to open the track "Memories" from a film scored by this composer for which they were recently nominated for their first Golden Globe Award. A theme opening with the call **A, B, C, C, D, C, long B** features in the image song "The Name of Life" by this composer. For 10 points, "The Merry-Go-Round of Life" and "One Summer's Day" are by what Japanese composer for the films *The Boy and the Heron* and *Spirited Away*?

ANSWER: Joe **Hisaishi** [or **Fujisawa** Mamoru or Mamoru **Fujisawa**]

One piece in this genre takes its title from the Catholic Tenebrae and is performed with the musicians as separated as possible and in complete darkness. That largely improvisatory third of eleven pieces in this genre by an Austrian composer is titled *In iij. Noct.* The first movement of one piece in this genre is bookended by imitations of the sound of a landline phone left off the hook, while live electronics are used in the fourth piece in this genre by Jonathan Harvey. One composer originally wrote a piece in this genre in memory of their friend Margaret Shafer, but expanded the dedication after the September 11th attacks a month later. *White Water, Incandescent,* and *Night Fields* are among the five pieces in this genre by Joan Tower. For 10 points, name this genre of Steve Reich's *WTC 9/11*, written for the Kronos ensemble.

ANSWER: **string quartet**