



YUNUS GENCER'S LISTENING PACK - V

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1. Hafta

A) Kassia (805?-865?) - **Ortaçağ** - [Hymns](#)¹ - Bizanslı



Bizanslı bir başrahibe, şair, besteci ve ilahi yazardır. Kassia, ortaçağ bestecileri arasında besteleri kaybolmadan ve zarar görmeden günümüze ulaşan nadir bestecilerden biridir. Eserleri halen modern besteciler tarafından yorumlanır. Tam olarak sayısı bilinmese de yaklaşık olarak elli bestesi günümüze ulaşmıştır. Bazı kaynaklarda elli den çok bestesi olduğu belirtilir ama bunlar zaman içinde kaybolmuş ya da farklı besteler haline dönüşmüştür. Kassia, eserleri günümüze kadar ulaşan dünyanın bilinen ilk kadın bestecilerindendir. Tüm bu ilahi tarzı bestelere ek olarak, ayinlerle alakası olmayan 800'e yakın ayet tarzındaki özdeyişleri ve aforizmaları günümüze ulaşmıştır.

Theofilos adına düzenlenmiş bir görücülük gösterisinde imparator Theofilos'un Kassia'yı beğendiği ve ona şunu söylediği "Kötülükler dünyaya kadınla gelmiştir", Kassia'nın da cevap olarak "İyilikler dünyaya kadınla gelmiştir" dediği yazılmıştır. İmparator burada "Kötülükler dünyaya kadınla gelmiştir" diyerek Havva'nın Adem'e verdiği elma nedeniyle Cennet'ten kovulmalarını işaret ederken, Kassia da "İyilikler dünyaya kadınla gelmiştir" cevabıyla Meryem Ana'yı işaret eder. Bu zeki cevap ile imparator sinirlenerek Kassia dan vazgeçer ve gene aynı evlilik gösterisinde yer alan Theodora isimli başka bir kızı seçer.

B) Hildegard von Bingen (1098-1179) - **Ortaçağ** - [Symphonia armonie celestium revelationum](#)¹ - Alman



Hildegard composed many liturgical songs that were collected into a cycle called the Symphonia armoniae celestium revelationum. The songs from the Symphonia are set to Hildegard's own text and range from antiphons, hymns, and sequences, to responsories. Her music is monophonic, that is, consisting of exactly one melodic line. Its style has been said to be characterized by soaring melodies that can push the boundaries of traditional Gregorian chant, and to stand outside the normal practices of monophonic monastic chant. Researchers are also exploring ways in which it may be viewed in comparison with her contemporaries, such as Hermannus Contractus. Another feature of Hildegard's music that both reflects twelfth-century evolution of chant, and pushes that evolution further, is that it is highly melismatic, often with recurrent melodic units. Scholars such as Margot Fassler, Marianne Richert Pfau, and Beverly Lomer also note the intimate relationship

between music and text in Hildegard's compositions, whose rhetorical features are often more distinct than is common in twelfth-century chant. As with all medieval chant notation, Hildegard's music lacks any indication of tempo or rhythm; the surviving manuscripts employ late German style notation, which uses very ornamental neumes.^b The reverence for the Virgin Mary reflected in music shows how deeply influenced and inspired Hildegard of Bingen and her community were by the Virgin Mary and the saints.

BAKINIZ: <http://www.hildegard-society.org/p/music.html#Symphonia>

¹ (Kayıt seçkilerden oluşuyor)

2. Hafta

Francesca Caccini (1587-1646) – **Erken Barok** – [Sacred and Secular Songs](#) - İtalyan



Singer, lutenist, poet and teacher, Caccini was the daughter of the great Renaissance composer, Giulio Caccini. She became one of the most influential female European composers but very little of her music survives. Her stage work, 'La liberazione di Ruggiero', is considered to be the first opera by a woman.

The songs in this collection would more than likely have been performed by La Cecchina herself at the Medici court, where she was employed as a musician, and many are representative of her florid style of composition; Caccini was known to be meticulous in the notation of her works, ensuring that each emphasis, syllable and melisma fell in exactly the right place. Fluid melisma and ornamentation are indeed characteristics of the works *O vive rose*, *Non so se quel sorriso* and *Ch'Amor sia nudo*, with those of the latter offset by lilting dance rhythms in the accompaniment. However, these are a stark contrast to the penitent *Maria, dolce Maria*, and pensive *Dov'io credea*. A highlight of the recording is undoubtedly *Lasciatemi qui solo*, a dramatic jewel, in which a lamenting vocal line and false relation in the accompaniment are joined by a mournful, singing theorbo part. These songs are just a glimpse of the skill and versatility of this special composer.

BAKINIZ: <https://www.amodernreveal.com/francesca-caccini>

3. Hafta

Marianna Martines (1744-1812) – **Klasik** – [Ouverture in C Major](#) - [Il primo amore](#) - Avusturyalı



Marianna Martines (also known as Marianna von Martinez) was an accomplished composer of oratorios, masses, sacred choral works and secular cantatas, as well as works for orchestra and keyboard. By 1761, Martines had composed three large Catholic masses and a motet for performance at Michaelerkirche (St. Michael's Church), the imperial court church, and was gaining a reputation outside Vienna. After 1765, she primarily wrote chamber cantatas, motets and arias for solo voices. She was greatly influenced by Pietro Metastasio and set many of his texts, including *La tempesta*, a cantata, and *Isacco, figura del redentore*, an oratorio.

Martines also established a singing school for young women where she successfully trained many first rate musicians. She died at 68 years of age leaving behind a large body of music with an international reputation as a fine singer, composer and keyboardist.

BAKINIZ: <https://www.amodernreveal.com/marianna-martines>

4. Hafta

Hélène de Montgeroult (1764-1836) – **Gec Klasik/Erken Romantik** – [Sonata No.9](#) – [Etudes](#) - Fransız



Hélène de Montgeroult (b. Lyon, 1764; d. Florence, 1836) was a composer, pianist and teacher, a contemporary of Mozart, Haydn and Beethoven whose life spanned the French Revolution. She experienced life under arrest and her first husband was killed as a consequence of their aristocratic status but it is the denial of this status that allowed her to publish her compositions and pursue a teaching career. Alongside political and social upheavals, Montgeroult experienced the transition of keyboard manufacture from harpsichord to fortepiano. She commissioned an early fortepiano from Erard that, through the application of multiple pedals, allowed for the exploration and expression of a range of timbres. She was the first Professor of Piano at the Paris

Conservatoire when it opened in 1795.

Her published compositions suggest a keen musical intelligence that could assimilate a wide range of styles but which was also uniquely creative and capable of 'avant garde' explorations. Jérôme Dorival, who has done much to bring her music back into circulation, describes her as 'the pre-cursor of Romanticism'. Her output includes canons and fugues in the Baroque style; she reportedly introduced Bach to the Conservatoire syllabus and is known to have visited Leipzig. And she professed a strong admiration for the work of Handel completing an extensive set of variations on themes by Handel. She wrote at least nine Sonatas, a set of 6 Nocturnes for voice and piano, and devised a rich and varied, three volume teaching method: Cours complet pour l'enseignement du Forté Paino conduisant progressivement des premiere éléments aus plus grandes difficultés. This magnum opus contains 972 exercises and 114 Studies. Many of the Studies are beautifully balanced, intensely expressive works which bear the characteristics of what we now recognize as the hallmarks of Romanticism. Montgeroult's oeuvre is a portfolio of musical negotiations between Classical and Romantic aesthetic preferences. Three of the Studies from the third volume of the Cours complet are analysed briefly below to illustrate the historical fluidity and personal characteristics of Montgeroult's compositional approach.

5. Hafta

Louise Farrenc (1804-1875) – **Romantik** – [Trio for flute, cello and piano](#) – [\(Symphonies\)](#) - Fransız



In the 1847 Revue et Gazette Musicale, a weekly French publication dedicated to classical music, a reviewer noted that that composer Louise Farrenc's symphonies embodied "the highest symphonic talent among woman", adding that Farrenc was "not only the first of her sex to approach the genre but one whose symphonies a great many male composers would be proud to have written." In addition to writing three symphonies and an impressive catalogue of chamber music and solo pieces, Farrenc was a virtuoso pianist, pioneering scholar and the only female tenured professor in the 19th century at the Paris Conservatory (although she was only permitted to teach female students).

According to one recent study, the gender pay gap might not disappear until 2070, but even back in the mid 19th century, Farrenc wasn't willing to accept the status quo. After the success of her elegant '[Nonet](#)' for wind and strings, whose premiere in 1850 featured the star violinist Joseph Joachim, she demanded the same salary as her male counterparts. The conservatory's director was so impressed with her work that he immediately agreed to raise her pay.

BAKINIZ: <https://www.exploreclassicalmusic.com/louise-farrenc>

6. Hafta

Clara Schumann (1819-1896) – **Romantik** – [Piano Concerto in A minor](#) – [Piano Trio](#) - Alman



Clara Wieck (Schumann) was an accomplished concert pianist, trained by her father Friedrich Wieck. She was already making international tours at age eleven and composed piano pieces for her recitals. In January 1833, at age 13, she began composing a Piano Concerto in A minor, completing in November a single-movement Konzertsatz that she orchestrated herself. In February 1834, her future husband Robert revised the orchestration, and the 14-year-old prodigy then performed it in several concerts.

She then expanded the work by adding two more movements, using the Konzertsatz as the finale. The new first movement was completed in June 1834, and the slow second movement "Romance" with its extended cello solo was finished the following year. She again orchestrated the work herself, including undoing Robert's revisions of the original Konzertsatz, completing her new three-movement Piano Concerto on 1 September 1835, twelve days before her 16th birthday.

Wieck premiered the full concerto on 9 November 1835 as soloist with the Leipzig Gewandhaus Orchestra, conducted by Mendelssohn.

7. Hafta

Teresa Carreño (1853-1917) – **Geç Romantik** – [Ballade Op. 15](#) - [La falsa nota](#) - Venezuelalı



Teresa Carreño (1853-1917) was a celebrated Venezuelan pianist who was a player of great power and spirit, known to her public as a "Valkyrie of the piano." Born into a musical family, Carreño's talent was recognized at an early age. She was first taught piano by her father, Manuel Antonio Carreño. In 1862, her family emigrated to New York City. The young girl took a handful of lessons from Louis Moreau Gottschalk. That year, she made her debut at Irving Hall at the age of 8. In 1863, Carreño performed for Abraham Lincoln at the White House.

In 1866, Carreño moved to Europe. She took lessons from Georges Mathias (a pupil of Frédéric Chopin) and from Anton Rubinstein. Carreño made her debut while touring as an opera singer in 1876. While on tour, Franz Liszt offered her lessons, but she declined. Carreño did not return to Venezuela until 1885, and only for a short period. In 1889, she returned to Europe for more touring, eventually settling in Berlin. She mounted two world tours in the early years of the twentieth century, until her health gradually deteriorated.

She performed several times at Henry Wood's promenade concerts. He wrote: "It is difficult to express adequately what all musicians felt about this great woman who looked like a queen among pianists - and played like a goddess. The instant she walked onto the platform her steady dignity held her audience who watched with riveted attention while she arranged the long train she habitually wore. Her masculine vigour of tone and touch and her marvellous precision on executing octave passages carried everyone completely away." Teresa Carreño was one of Edward MacDowell's first piano teachers, and became the dedicatee of his Second Concerto.

Carreño died on June 12, 1917 in her apartment in New York City. The Teresa Carreño Cultural Complex in Caracas is named after her, as is a crater on Venus. The Teresa Carreño Cultural Complex would go on to become the Venezuela Symphony Orchestra's main performance hall. On one of its floors there is the Teresa Carreño piano, recovered by Rosario Marciano, an outstanding Venezuelan pianist who greatly admired Carreño's works, while she was assigned to the Venezuelan Embassy in Austria as Secretary of Culture.

8. Hafta

Lili Boulanger (1893-1918) – **Geç Romantik** – [Psalm 129](#) – [Faust et Hélène](#) – Rus/Fransız



Lili Boulanger was a French composer and the younger sister of the noted composer and composition teacher Nadia Boulanger. A Parisian-born child prodigy, Boulanger's talent was apparent at the age of two, when Gabriel Fauré, a friend of the family and later one of Boulanger's teachers, discovered she had perfect pitch. Her parents, both of whom were musicians, encouraged their daughter's musical education. Her father was 77 years old when Lili was born and she became very attached to him. Her mother, Raissa Myshetskaya (Mischetzky), was a Russian princess who married her Paris Conservatoire teacher, Ernest Boulanger. Her grandfather Frédéric Boulanger had been a noted cellist and her grandmother Juliette a singer. Boulanger accompanied her ten-year-old sister Nadia to classes at the Paris Conservatoire before she was five, shortly thereafter sitting in on classes on music theory and studying organ with Louis Vierne. She also sang and played piano, violin, cello and harp.

In 1912 Boulanger competed in the Prix de Rome but during her performance she collapsed from illness. She returned in 1913 at the age of 19 to win the composition prize for her *Faust et Hélène*, becoming the first woman composer to win the prize. Nadia had given up entering after four unsuccessful attempts and had focused her efforts upon her sister Lili, first a student of Nadia and then of Paul Vidal, Georges Caussade and Gabriel Fauré—the last of whom was greatly impressed by the young woman's talents and frequently brought songs for her to read. Lili was greatly affected by the 1900 death of her father; many of her works touch on themes of grief and loss. Her work was noted for its colorful harmony and instrumentation and skillful text setting. Aspects of Fauré and Claude Debussy can be seen in her compositions, and Arthur Honegger was influenced by her innovative work.

9. Hafta

Rebecca Clarke (1886-1979) – **Modernist** – [Viola Sonata](#) – [Shy One](#) - İngiliz/ Amerikan



Rebecca Clarke's Sonata for Viola and Piano is first known of in 1919, when the composer was 33 years old. Clarke had moved to the United States in 1916, after being disowned by her father. She had been supporting herself with some success as a soloist.

The first reference to the Viola Sonata was upon its submission to a composition competition sponsored by Clarke's neighbor, Elizabeth Sprague Coolidge. Out of 72 entries, Clarke's Sonata tied for first with a piece by the Swiss composer, Ernest Bloch. In the end Bloch was declared the winner, despite all the judges favoring Clarke—it was decided that declaring Clarke the winner would smack of favoritism on Coolidge's part. It was also suspected by some that the name "Rebecca Clarke" was a

pen-name of a male composer, as few imagined the possibility of a competent female writing such music. The piece had its première at the Berkshire Music Festival in 1919, and was well received. It, along with the Piano Trio of 1921 and the Rhapsody for cello and piano of 1923, represent the zenith of her compositional career, though afterwards Clarke wrote hardly any more music. The sonata was first published in 1921 by Chester Music. Clarke gives us an incipit on the first page of the sonata, a quote from *La Nuit de mai* (1835) by the French poet Alfred de Musset:

Poète, prends ton luth; le vin de la jeunesse
Fermente cette nuit dans les veines de Dieu.

Poet, take up your lute; the wine of youth
this night is fermenting in the veins of God.

The sonata is cast in three movements. The first movement, marked *Impetuoso*, begins with a vibrant fanfare from the viola, before moving on into a melodic and harmonic language reminiscent of Achille-Claude Debussy and Ralph Vaughan Williams, two important influences on Clarke's music. Her language is at times very chromatic and shows the invention of Debussy in the use of modes and the whole-tone scale. The second movement, marked *Vivace*, makes use of many interesting 'special effects' like harmonics and pizzicato. The final movement, *Adagio*, is both pensive and sensual in its language. However, Clarke works in a special surprise: a segue into a restatement of themes from the first movement. The sonata ends in a lush and brilliant pyrotechnical display, showing off the full range of the viola, as well as the piano (whose part is of equal difficulty.) Because of the many different obstacles the piece presents, as well as its highly idiomatic writing, it is becoming more and more a staple of the violist's repertoire.

10. Hafta

Germaine Tailleferre (1892-1983) – **Modernist** – [Concertino pour harpe et piano](#) – [Ballade](#) - Fransız



Tailleferre was a French composer and the only female member of the group of composers known as Les Six. Born in Paris on April 19th 1892, French composer Germaine Tailleferre began her studies at the Paris Conservatory in 1904, despite her father's opposition and her equal ability in art. She studied primarily with Eva Sautereau-Meyer. She was a pianistic prodigy with a phenomenal memory for music which led to her winning many prizes. In 1913, she met Auris, Honegger and Milhaud whilst studying in Georges Caussade's counterpoint class. Eric Satie was so impressed by her 1917 work *Jeux de plein air* for two pianos that he described her as his 'musical daughter', and through this relationship, Tailleferre's reputation was substantially advanced. When Les Six was formed in 1919-20, she became its only female member. Her abilities at the

harpichord and affinity for the styles of music originally composed for the instrument stood her in excellent stead as the neo-classicism of Stravinsky began to grow in popularity, though her works retained an influence of Fauré and Ravel.

Unfortunately, Tailleferre's circumstances in through much of the rest of her life meant that she never gained much of the same acclaim as the other members of Les Six. After two very unhappy marriages, she found her creative energies drained and due to financial issues was almost unable to compose if not for commission, leading to many uneven and quickly composed works. Moreover, her lack of self-esteem and sense of modesty held her back from publicising herself to a fuller extent. In spite of this, some of concerti of the 1930s saw some success and she was often approached to compose for film. Throughout her career she continued to compose music for children which some writers have suggested helped to retain the spontaneity, freshness and charm that characterises her finest works.

11. Hafta

Sofia Gubaidulina (1931→) – **Postmodern** – [Offertorium](#) – [Musical Toys](#) – Tatar/Rus



Sofia Asgatovna Gubaidulina was born 24th October 1931 in Tschistopol, a small town on the Volga in the Tartar Republic of the USSR. Her father was Tartar, but her mother was Russian and Russian is her native language. When she was small, the family moved to Kazan. She graduated from the Kazan Conservatory in 1954, before transferring to the Moscow Conservatory, where she finished in 1961 as a post-graduate student of Vissarion Shebalin.

From the late 1970s onwards Gubaidulina's essentially religious temperament became more and more obvious in her work.

Already in Soviet times, when the public expression of religious themes was severely repressed, she was writing pieces like the piano concerto, *Introitus* (1978), the violin concerto for Gidon Kremer, *Offertorium* (1980, rev.1986), and *Seven Words* for cello, accordion and string orchestra (1982, published in the USSR under the non-religious title 'Partita'). Since the arrival of greater freedom under Gorbachev, religious themes have become her overwhelming preoccupation. Many of her religious works are on a large scale. Much of Gubaidulina's more recent work also reflects her fascination with ancient principles of proportion such as the Golden Section. This is particularly clear in her chamber cantatas, *Perception* (1983) and *Now always snow* (1993) as well as in orchestral pieces like *Stimmen... verstummen...* (1986), *Pro et Contra* (1989) and *Zeitgestalten* (1994), this last being written for Simon Rattle and the City of Birmingham Symphony Orchestra.

Since the collapse of the Soviet Union, Gubaidulina has lived in a small village outside Hamburg, Germany, where she delights in the peace and quiet she needs to fulfil the huge number of commissions she has received from all round the world.

12. Hafta

Ana-Maria Avram (1961-2017) – **Postmodern/Spektralist** – [Nouvel Archae](#) – [Quinconce](#) – Romanyalı



Avram was born in 1961 in Bucharest, Romania. She attended the National University of Music in Bucharest from 1980 to 1985 then she studied aesthetics at Sorbonne Paris. She was also the co-director of Hyperion ensemble with her husband Iancu Dumitrescu, who founded the ensemble in 1976. Avram also took on an administrative role by creating Spectrum XXI festival and was an early member of the Romanian Community of electronic and computer music. She continues to have performances of her works after her death, like Issue Projects Room's "Tombeau for Ana-Maria Avram" concert.

Avram's music synthesized contemporary classical, improvisation, electro-acoustic- and electronic music. Her music tended to move between improvisation and notation. She tended to use electronics to augment her sonic palette. Avram wrote over 100 compositions, ranging from fixed media works and solo instrumental pieces to works for full orchestra. She also co-organized music festivals in Romania and volunteered for several new music advocacy organizations. As if that weren't enough, she was also a capable pianist, as evinced in her performance of some arrangements of Romanian folksongs collected by Bartók.

13. Hafta

Zeynep Gedizlioğlu (1977→) – **Çağdaş** – [Susma](#)– [Kelimeler](#) – Türk



Yaşamını İstanbul'da ve Berlin'de sürdüren besteci, 2012 yılında "Müziğin Nobel"i kabul edilen Ernst von Siemens Yılın Genç Bestecisi Ödülü'ne layık görülmüştür. Annesi oyuncu Şahika Tekand, babası mimar Levent Gedizlioğlu'dur. Müziğe 11 yaşında konservatuvarın obua bölümünde başladı. Mimar Sinan Üniversitesi İstanbul Devlet Konservatuvarı Lise döneminde okulun Kompozisyon Bölümü'ne geçerek Cengiz Tanç ile bestecilik çalışmalarına başladı. İlhan Usmanbaş, Erçivan Saydam, Babür Tongur, Meliha Doğuduyal ve Hasan Uçarsu'dan da dersler aldı.

Eserleri Avusturya'nın tanınmış plak şirketi col legno'dan 2012 yılında çıkan ilk portre CD'sinde bir araya getirildi.

Borusan Kültür Sanat tarafından ısmarlanan "Kayıp Sessizliğin Anısına Rağmen" başlıklı orkestra eseri ilk kez 2013'te Gürer Aykal yönetimindeki Borusan İstanbul Filarmoni Orkestrası tarafından seslendirildi. 2016 yılında GEMA Vakfı Alman Müzik Yazarları Ödülü'ne aday gösterilen ilk Türk besteci oldu. 14 solist ve senfoni orkestrası için bestediği "Verbinden und Abwenden" adlı eseri ilk defa 2016 yılı Ekim'inde Avusturya'nın Graz kentinde Johannes Kalitzke yönetimindeki Viyana Radyo Senfoni Orkestrası ve Viyanalı topluluk Klangforum Wien tarafından seslendirildi. Besteci, Almanya'nın önemli kültürel ödülllerinden biri olan sadece kadın bestecilere verilen Heidelberg Kadın Sanatçı Ödülü'ne layık görüldü (2018). Ödül töreninde Durak adlı orkestra eseri, şef Anthony Hermus yönetimindeki Heidelberg Filarmoni Orkestrası tarafından seslendirildi.

Yaşamını ve bestecilik çalışmalarını halen Berlin ve İstanbul'da sürdürmektedir.

14. Hafta

Caroline Shaw (1982→) – **Çağdaş** – [Partita for 8 Voices](#) – [Entr'acte](#) – Amerikan



After graduating from Rice and then Yale, where she studied performance, Shaw began composing in earnest. “I wanted to take the music I was playing, that I didn’t really like very much,” she told me, “and ask, ‘What would I do differently?’” In the summer of 2008, during the financial crisis, she moved to New York. “It was really scary, because I didn’t know how to make enough money to pay all of my bills,” Shaw said. She worked with the choir at Trinity Church Wall Street, and picked up jobs as an accompanist for ballet classes at various dance academies in New York.

Around this time, a new indie spirit had started to emerge among classical musicians. Early in 2009, Shaw’s friend Caleb Burhans, a composer, recommended her for a new a cappella ensemble named Roomful of Teeth. The band’s commitment to exploring vocal techniques from around the world, incorporating different folk and classical traditions, intrigued her. After being accepted, she decided to join. She hadn’t told her friends that she composed her own music, but she wrote “Passacaglia,” now the last movement of Partita, for her new group in order to experiment with yodeling. “They loved it,” she said, “and the audience really loved it.”

Still, her worries about the future persisted. She considered applying to journalism programs or to law school, wrapping her LSAT study guide (which she still has) in packing tape, out of a fear of broadcasting her intentions at a time when she was still performing around the city.

Instead, she began a doctoral program in composition at Princeton. While studying there, she finished the remaining movements of Partita, which she submitted for the 2013 Pulitzer – in what she describes as a “bold-ass move” designed to draw the attention of the prize committee to Roomful of Teeth, which was then struggling to book shows. One bright April afternoon, having time to kill before a rehearsal in Brooklyn, Shaw wandered a Lower Manhattan park overlooking the Hudson. She took a call from Jeremy Faust, the board president of Roomful of Teeth, who told her the news.

It was almost too much to process. “I remember thinking that day when it happened, This is not something I can celebrate or cherish; I have to go to rehearsal.” Her friends “were proud of me but also shocked and didn’t really know what to make of the news,” she said, describing “a fear of resentment” that haunted her for months.

BAKINIZ: <https://www.theatlantic.com/magazine/archive/2021/03/caroline-shaw-is-making-classical-cool/617787/>