

Joan La Barbara

1523 Washington Street Cortlandt Manor, NY 10567
Cell: 646-220-6033 Email: Joan.labarbara@gmail.com
www.joanlabarbara.com

Compositions Concert and Music Theatre Productions: (a selected list):

A waterwindow for voice and *sonic atmosphere* (voices, piano, bells, percussion, natural sounds, and electronics) premiere David Rubenstein Atrium at Lincoln Center, Feb. 5, 2015.

The Dream of Ariadne, (or Joseph Cornell Observes a Constellation of Regrets) for voice, piano and laptop, with text by Monique Truong, premiere Spectrum, NYC, Oct. 3, 2014.

C.D. – (a script for synthesis) for mixed chorus, with libretto by Reza Negarastani and electronic interludes by Florian Hecker, commissioned by Performa 13 festival, premiere: Solomon R. Guggenheim Museum, NYC, Nov. 9 & 10, 2013.

Parallel Dreams a *sonic atmosphere* premiere: multiple performances June 7 & 8, 2014, Nolan Park #15, Governors Island, Figment festival, [with support from LMCC/MCAF].

Storefront Diva, a dreamscape for solo pianist in a theatrical environment premiered by Kathleen Supové at The Flea Theatre, April 2013. <http://www.youtube.com/watch?v=Uvc1y5GeJsY>
(Note: video is from 2011 w-i-p storefront production)

Persistence of Memory for chamber ensemble (vn, vc, harp, glass, trb, pno, voice, sampler and two laptop computers) and *sonic atmosphere*. Premiere: March 17, 2012 by Ne(x)tworks for opening concert of MaerzMusik 2012/Berlin Festival at Haus der Berliner Festspiele, Berlin, Germany, with simultaneous film by Aleksandar Kostic. <http://youtu.be/gM3QJW9Dy6A>

In solitude this fear is lived for amplified voice, chamber orchestra and *sonic atmosphere*, premiered by Joan La Barbara and American Composers Orchestra, March 4, 2011, Carnegie/Zankel Hall.

Journeys and Observable Events an immersive music/theater work premiered by Ne(x)tworks, Greenwich House Music School, May 2011.

Lizzie in the stars and snowfall for multiple voices, bells, percussion and electronics. Premiere: 60 x 60 Athena Festival, March 2011

Angels, Demons and other Muses an immersive music/theater work for voice and chamber ensemble (string qt, harp, pno, glass, trb, percussion) and computers. Premiere: April 29, 2010, "Interpretations" series at Roulette@Location One, NYC. <http://www.youtube.com/watch?v=-nPu1xVc1ek>

Striations for voice with megaphone and "intonarumori" (noise intoners), commissioned by Performa 2009, Premiere: The Town Hall, Nov. 12, 2009, NYC.

Habité par ses rêves et les phantasms for voice and hand-held percussion. Premiere: June 23, 2009 at Issue Project Room, Brooklyn, NY.

Scatter for voice, chamber ensemble & *sonic atmosphere* (multiple voices and concrete sounds), premiere: April 5, 2008 by Ne(x)tworks at Chelsea Art Museum, NYC.

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Words on Water (Shimmer) for voice and chamber ensemble and *sonic atmosphere* (multiple voices and concrete sounds on CD). Premiere: April 5, 2008 by Ne(x)tnetworks at Chelsea Art Museum, NYC.

Atmos for flute, alto and bass flutes, piccolo, Native American flute, voice and *sonic atmosphere*, commissioned by and composed for Margaret Lancaster, with funding from Meet The Composer "Soloist Champions" project. Premiere performances 3/15/08 at Hallwalls Contemporary Arts Center, Buffalo; 3/19/08 Symphony Space, Peter Jay Sharp Theater, NYC; and 3/24/08 - SUNY/Purchase.

Emergences for voice, violin, glass instruments and computer, co-composed with Miguel Frascioni and Cornelius Dufallo. Premiere: October 7, 2007 by La Barbara, Frascioni, and Dufallo at The Stone, NYC.

An American Rendition A spoken word opera scored for multiple voices and *sonic atmosphere* (multiple voices and concrete sounds of CD), commissioned by NYSCA and Live Music for Dance. Premiere: September 22-28, 2008, La Barbara's score for Jane Comfort and Company at Duke Theater, NYC.

Angels Passing for multiple voices, 16-channel speaker array and computer. Premiere: May 12, 2007 by La Barbara at Issue Project Room, Brooklyn, NYC.

Urban Tropics revisited for amplified voice and surround-sound. Premiere: September 2006 at Sounds Art Festival in Washington Square Park, NYC.

From the Depths, African Rhythms and Tales of Micronesia, 3 works for sampled sounds and computer. Premiere: October 2006, Ear to the Earth Festival, NYC.

Der Wassergeister (the water ghosts) for voice, violin, sampled whale sounds, computer and surround sound. Premiere: November 17, 2006 by La Barbara and Tom Chiu at Williams College.

Desert Myths/ Isle of Dunes for voice and chamber ensemble. Premiere: May 2006 by La Barbara (voice, conductor), Ne(x)tnetworks, and Nai-Ni Chen Dance Company at New Jersey Performing Arts Center, Newark, NJ. <https://vimeo.com/98693160> (passwd: nainichen)

Landscape Over Zero for voice, chamber ensemble, and sonic atmospheres. Premiere: May 6 & 7, 2005 at Gerald W. Lynch Theater at John Jay College, NYC.

Flash! for solo violin. Premiere: December 2005 by Ariana Kim at Kim Paul Hall, Juilliard School of Music, NYC.

Fleeting Thoughts A dance performance by Jane Comfort and Company with music composed and performed by La Barbara. Premiere: March 2006 by La Barbara and Jane Comfort and Company at St. Mark's Danspace, NYC.

Snowbird's Dance, Into the Light, and Beyond for voice, flute and string quartet. Premiere: June 4, 2004: La Barbara and Locrian Ensemble at Riverside Church, NYC.

ShamanSong/Incense by Joan La Barbara for Nai-Ni Chen Dance Company, Town Hall, NYC 2002

Dragons on the Wall for solo voice, instrumental ensemble and pre-recorded dancers' voices. Commissioned by Mary Flagler Cary Trust for Nai-Ni Chen Dance Company. Premiere: February 3, 2001 by Ne(x)tnetworks and Nai-Ni Chen Dance Company, New Jersey Performing Arts Center, Newark.

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Dragons on the Wall (continued): Workshops: Harlem School of the Arts, NYC; Thread Waxing Space, NYC; 2000 Feet Festival, Philadelphia; Whitney Museum, NYC; Geraldine R. Dodge Foundation Poetry Festival, NJ.

The Misfortune of the Immortals by Joan La Barbara, Morton Subotnick, and Mark Coniglio -Arizona State University; Walker Arts Center, Minneapolis and Site Santa Fe, 1996.

Calligraphy II/Shadows by Joan La Barbara for Nai-Ni Chen Dance Company, Premiere Danspace, NYC, 1995.

“to hear the wind roar” by Joan La Barbara, Center for Contemporary Arts, Santa Fe, 1991, (also performed by I Cantori, Los Angeles and Gregg Smith Singers, New York, 1991-92.)

Events in the Elsewhere by Joan La Barbara. A solo interactive opera inspired by the life and work of Stephen Hawking, with video by Steina and Woody Vasulka. Premiere: Center for Contemporary Arts, Santa Fe, 1990.

Voice Windows by Joan La Barbara with video by Steina and interactive interfacing by Woody Vasulka, Center for Contemporary Arts, Santa Fe, '86-87.

Winds of the Canyon by Joan La Barbara. A solo performance work with visual environment by Lita Albuquerque and direction by Barbara Karp. Premiere: Los Angeles Theater Center, 1986.

Prologue to The Book of Knowing ... (and) of Overthrowing Solo performance aria based on female creation myths from 6 cultures (music - La Barbara; projections/costumes -Judy Chicago; lighting - Aubrey Wilson; movement consultant - Bela Lewitzky; movement coach - Rhaz Zeisler; photographer & staging coach - Donald Woodman). Production supported: New Mexico Arts Division and the National Endowment for the Arts. Premiere: July 6, 1988 at 1st New York International Festival of the Arts, Merkin Concert Hall, NYC.

Awards, Prizes, Fellowships, Commissions:

Foundation for Contemporary Arts John Cage Award 2016

NewMusic USA: Project Grant: “The Early Immersive Music of Joan La Barbara” (2014 – in progress) release of 3 immersive/surround-sound works by La Barbara from 1977-1981 through Harvestworks for release on Mode Records

Aaron Copland Fund for Music: Recording grant (2014 – in progress) **“The Early Immersive Music of Joan La Barbara”** (see above description)

LMCC/MCAF “Parallel Dreams” 2014 [Interdisciplinary performance]

Civitella Ranieri Artist Fellowship 2013

Premio Internazionale “Demetrio Stratos” Per la sperimentazione musicale 2011

LMCC/MCAF “Storefront Diva” 2011 [Interdisciplinary performance]

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American Music Center CAPS Award (for “Storefront Diva” development) 2011

American Composers Orchestra 2010-11 Playing it UNSafe/Commission for “in solitude this fear is lived ...” for amplified voice, orchestra and *sonic atmosphere*

NYSCA Music Composition “An American Rendition” 2008 (Commission of music score for political dance theatre/spoken-word opera)

American Music Center Letter of Distinction 2008 (For significant contributions to American music)

Live Music for Dance “An American Rendition “ 2008 Meet the Composer/”Soloist Champions”
“ATMOS” 2007-08 (Commission for solo flute and *sonic atmosphere*)

NY Coalition of Professional Women in the Arts and Media Collaboration Award 2008
to Joan La Barbara & Jane Comfort: “Fleeting Thoughts” (Honorable Mention)

Live Music for Dance: “Fleeting Thoughts” 2006

Live Music for Dance: “Landscape Over Zero” 2005-06

Live Music for Dance: “Desert Myths” 2005

Aaron Copland Fund for Music recording grant

Guggenheim Fellowship in Music Composition 2004

Mary Flagler Cary Trust “Dragons on the Wall” 2000-01

Music Teachers National Association and New Mexico MTA 1997
Commission for “A Trail of Indeterminate Light” for cellist who sings

Meet The Composer/Reader’s Digest Commissioning Program 9/91-1/94
Interdisciplinary interactive media opera

National Endowment for the Arts - Inter Arts - Phase 1 9/91-8/92
[development of interdisciplinary work - “The Misfortune of the Immortals”]

University of Iowa commission for “Awakenings” for chamber ensemble 1990-91

Akustische International Competition Awardee (WestDeutscher Rundfunk-Köln) 1990-91 sound painting of Cologne - “Klangbild Köln”

ASCAP Composer Awards yearly since 1977 [For musical composition: non-commercial area]

WestDeutscher Rundfunk-Köln (89-90)
Commission for “In the Dreamtime”, a self-portrait/sound collage

St. Louis Symphony “l’albero dalle foglie azzurre” (tree of blue leaves) (1989)
Commission for solo oboe and tape

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Meet The Composer/Reader's Digest Commissioning Program (89-91)

Commission for "to hear the wind roar" for multiple voices and percussion

National Endowment for the Arts - Opera/Music Theatre New American Works (development of interdisciplinary music/theatre work) (88-89)

New Mexico Arts Division - Interdisciplinary Arts development of "Prologue" to "The Book of Knowing ... (and) of Overthrowing", an interdisciplinary performance work (collaboration w/Judy Chicago) (88-89)

New Music America radio commission for "Urban Tropics", a sound painting (1988)

New Mexico Arts Division 1987-88 development of "Voice Windows" an interactive voice and video work (collaboration w/Steina and Woody Vasulka)

National Endowment for the Arts - Inter Arts Program (1986-87)
development of interdisciplinary work

Independent Composers Association/"Sounds in Motion" (1984)
radio commission for "Time(d) Trials and Unscheduled Events", LA Olympics Arts Festival

National Endowment for the Arts - Music Program - Composer Fellowship (1982-83) Composition for voice & chamber ensemble work-"The Solar Wind"

National Endowment for the Arts - Visual Arts Fellowship (1979-80)
sound paintings and soundart

VPRO (Holland) radio commission for "Erin", a sound painting 1980

Deutscher Akademischer Austauschdienst Berliner Künstlerprogramm (**DAAD**) 1979
year-long artist-in-residency in the City of (West) Berlin

RIAS (Berlin) radio commissions - "ShadowSong" and "Klee Alee" 1979

Radio Bremen (Germany) (1980) commission & performance for "Chandra",
for solo voice, male chorus, electronics and chamber orchestra

Radio Bremen (Germany) (1977) radio commission for "Twelvesong", a sound painting

ISCM International Jury Award (1977) for "Cyclone", a sound sculpture, premiered at ISCM World Music Days, Bonn, Germany

Creative Artists Public Service Program (CAPS) (NYSCA) (78-79)
Interdisciplinary Arts grant

Creative Artists Public Service Program (CAPS) (NYSCA) 1975-76
Music Composition grant

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Filmwork:

- *Alien: Resurrection* : created and performed the "**Newborn Vocals**" (Sound Designer Leslie Shatz; Director Jean-Pierre Jeunet; release date: November 26, 1997)
- *I Still Know What You Did Last Summer* : vocal soloist on the musical soundscore (Composer John Frizzell; Director Danny Cannon; release date: November 13, 1998)
- *Date with an Angel* La Barbara created and performed the "**Angel Voice**" for actress Emmanuelle Béart, replacing her voice for the entire feature film (Sound Designer Dane Davis; Director Tom McLoughlin; released November 1987)
- *Welcome to this House* (Barbara Hammer, Filmmaker) filmscore by Joan La Barbara; premiered at Museum of Modern Art, May 28, 2015
- *Anima* (Elizabeth Harris Productions) filmscore composed by Joan La Barbara
- *Immersion*; (Jodi Kaplan, filmmaker; shown at the 1999 "New Directors/New Films" Festival at the Museum of Modern Art and at the Metropolitan Museum of Art in New York) with music by Joan La Barbara
- *Signing Alphabet* (animated film by Steve Finkin, broadcast on Sesame Street/Children's Television workshop worldwide since 1977) with music composed and performed by Joan La Barbara
- *Endless Songs/Textures through Time* (video by Susanna Carlisle, choreography by Mary Anne Santos Newhall, Music composed and performed by Joan La Barbara ©2002)
- *Tango Two* (video by Susanna Carlisle, story by Melody Sumner Carnahan, music composed and performed by Joan La Barbara ©2002)
- *Voice Windows/Vocalization One* (video by Steina, interactive interface and mapping by Woody Vasulka, music composed and performed by Joan La Barbara ©1987)
- *Devil's Book* (animated film by Steven Subotnick) with music composed and performed by Joan La Barbara
- *Roost* (animated film by Amy Kravitz) with music composed and performed by Joan La Barbara
- *Tending Echo Park* (film by Monica Gazzo) with music composed and performed by Joan La Barbara
- and music for numerous independent films by Richard Blau, Monica Gazzo, Amy Kravitz, Elyse Rosenberg, Steven Subotnick and others.

Education :

Syracuse University (dual major: Music Performance and English Creative Writing)
1965- 68 (transferred to NYU)

New York University, Bachelor of Science in Music Education, Steinhardt School, 1970

Tanglewood/Berkshire Music Center, summer course with Phyllis Curtin, 1967

HB Studio: Advanced Scene Study with Michael Beckett and Austin Pendleton, 2009-present

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Faculty Positions :

New York University, Steinhardt School, Department of Music and Performing Arts Professions: Artist Faculty, Music Composition (2008-current)

Mannes/The New School Performing Arts faculty (2015-current)

Princeton University (Visiting Faculty: Music Composition, 2006-07)

College of Santa Fe (1989-2002)

University of New Mexico (1986-88)

California Institute of the Arts (1981-85)

Hochschule der Kunste, West Berlin (1979)

Professional Services & Memberships :

- Artistic Director, "When Morty met John", a multi-year festival at Carnegie Hall, 2001-2004
- Co-Artistic Director, New Music America Festival, 1985
- "Other Voices, Other Sounds", radio programs KPFK-LA and KUNM-ALB (1978-2002)
- Contributing Editor for *Musical America/High Fidelity* (1977-87);
- Contributing Editor *Schwann/Opus* magazines (2000)
- *MATA; Young Composers Now!* Board of Directors, Vice President (current)
- SAG -AFTRA and AEA (current)
- ASCAP Composer and Publisher member (current)

Discography :

Ne(x)tworks Live Vol. 1: At The Stone, June 2007 (released 2010) Includes: "in the shadow and act of the haunting place" (©1995/Rev. 2007)

"**Rabbit Hole/Acid Trip**" (©2008) from "An American Rendition" released 2009 on Fools iPrint, New Media Scotland's DRIFT audio art programme. www.mediascot.org

"**IO**" (New World Records 80665) Released 2009. Compilation of contemporary works for flute, including La Barbara's "ATMOS" for flute, bass and alto flutes, piccolo, Native American flute, voice and sonic atmosphere, performed by Margaret Lancaster.

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VOICE IS THE ORIGINAL INSTRUMENT / JOAN LA BARBARA- 2-cd collection of La Barbara's experimental music from the Seventies released in 2003, Lovely Music LCD 3003-2

SHAMANSONG/JOAN LA BARBARA New World Records, 80545-2 (cd released October 1998) Produced by Joan La Barbara and Michael Hoenig

de profundis: out of the depths, a sign (©1996) A Different Train (©1996) for multiple voices, bowed pianos, electronics and concrete sounds (included on "The Time is Now", a collaboration with writer Melody Sumner Carnahan Frog Peak Music, FP006 (released Spring 1998)

73 Poems (©1993) Produced by Joan La Barbara and Michael Hoenig for multiple voices and electronics a collaboration with text artist Kenneth Goldsmith (book w/cd released by Permanent Press, Spring 1994 cd alone released by Lovely Music LCD-3002, Spring 1994)

"Awakenings" (©1991) for chamber ensemble (Music & Arts CD-830, cd released Fall 1994)

"l'albero dalle foglie azure" (tree of blue leaves) (©1989) for solo oboe and computer music on tape, Barbara Herr Orland, oboe (included on Centaur CRC-2166, CDCM Computer Music Series, Vol.13, "The Virtuoso in the Computer Age-III", cd released Fall 1993)

SOUND PAINTINGS/JOAN LA BARBARA Lovely Music LCD 3001 [cd released 1991] includes:

"Loose Tongues" (©1985) included on "CD Connection", (a project for New Arts Program, Kutztown, PA; works by Robert Ashley, Connie Beckley, Glenn Branca, Jon Gibson, Philip Glass, Malcolm Goldstein, Joan La Barbara, Meredith Monk, Steve Reich, Peter Van Riper.

Silent Scroll (©1982) for voice, flute, 2 zoomoozophones, cup gong and double bass (Mode 18: Microtonal Works by Partch, Cage, La Barbara and Drummond (1990)

THE ART OF JOAN LA BARBARA Elektra/Nonesuch 78029-1 [released 1985; LP & cassette only] Includes: "October Music: Star Showers and Extraterrestrials" for multiple voices; "The Solar Wind" (commissioned by NEA/Composer Program) for chamber ensemble ; "Vlissingen Harbor" for chamber ensemble

AS LIGHTNING COMES, IN FLASHES Wizard Records RVW-2283 [released 1983; LP only] includes: (all scored for multiple voices) "as lightning comes, in flashes"; "Erin" (commissioned by VPRO/Holland) and "Twelvesong" (commissioned by Radio Bremen)

RELUCTANT GYPSY Wizard Records RVW-2279 [released 1979; LP only] includes: (all scored for multiple voices) - "Autumn Signal" for multiple voices with electronics; "Klee Alee" (commissioned by RIAS/Berlin); "quatre petites bêtes" (commissioned by Baack'scher Kunstraum) and "ShadowSong" (commissioned by RIAS/Berlin)

TAPESONGS Chiaroscuro CR-196 [released 1978; LP only] Includes: "Cathing" for multiple voices and "Thunder" for 6 tympani and voice with electronics

VOICE IS THE ORIGINAL INSTRUMENT Wizard Records RVW-2266 [released 1976; LP only] Includes: "Circular Song" for voice alone; "Vocal Extensions" for voice with electronics and "Voice Piece: One-Note Internal Resonance Investigation" for voice alone

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Narrative Biography :

JOAN LA BARBARA's career as a composer/performer/soundartist/actor explores the human voice as a multi-faceted instrument expanding traditional boundaries in developing a unique vocabulary of experimental and extended vocal techniques: multiphonics, circular singing, ululation and glottal clicks that have become her "signature sounds". In 2008, La Barbara was awarded the American Music Center's Letter of Distinction for significant contributions to the field of contemporary American music. Creating works for multiple voices, chamber ensembles, music theater, orchestra and interactive technology, her awards in the U.S. and Europe include: 2016 John Cage Award from Foundation for Contemporary Arts; 2013 Civitella Ranieri Fellowship; 2011 Premio Internazionale "Demetrio Stratos" Per la sperimentazione musicale; 2004 Guggenheim Fellowship in Music Composition; DAAD Artist-in-Residency in Berlin and 7 National Endowment for the Arts fellowships in Music Composition, Opera/Music Theatre, Inter-Arts, Recording (2), Solo Recitalist and Visual Arts; ISCM International Jury Award; Akustische International Competition Award; Aaron Copland Fund for Music; Foundation for Contemporary Arts; Collaboration Award of NY Coalition of Professional Women in the Arts and Media, Honorable Mention (with Jane Comfort); Meet The Composer and ASCAP Awards. Numerous commissions for concert, theatre and radioworks, including: "**in the dreamtime**" and "**Klangbild Köln**" for WestDeutscher Rundfunk, Cologne; "**Dragons on the Wall**", a music score commissioned by Mary Flagler Cary Trust and "**Calligraphy II/Shadows**" for voice and Chinese instruments, both for Nai-Ni Chen Dance Company; choral work "**to hear the wind roar**" for Gregg Smith Singers, I Cantori and the Center for Contemporary Arts/Santa Fe.; "**Events in the Elsewhere**" from "**The Misfortune of the Immortals**", funded by Meet the Composer/Lila Wallace; "**Awakenings**" for chamber ensemble, from the University of Iowa Center for New Music; "**l'albero dalle foglie azzurre**" (**tree of blue leaves**) for solo oboe and tape, commissioned by The Saint Louis Symphony, and "**A Trail of Indeterminate Light**" for cellist who sings. "**73 Poems**", her collaborative work with text artist Kenneth Goldsmith, was included in "The American Century Part II: SoundWorks" at The Whitney Museum of American Art. "**Messa di Voce**", an interactive media work, in collaboration with Jaap Blonk, Golan Levin and Zachary Lieberman, premiered at Ars Electronica in Linz, Austria on September 7, 2003 and was awarded Honorary Mention in the 2004 Prix Ars Electronica. Live Music for Dance commissions include "**Landscape over Zero**" (2004-05 for Nai-Ni Chen Dance Company), "**Fleeting Thoughts**" (2005-06 for Jane Comfort & Company), and "**Desert Myths/Isle of Dunes**" (premiered at NJPAC April 29, 2006 featuring Ne(x)tworks and Nai-Ni Chen Dance Company). "**Atmos**" for flute and *sonic atmosphere*, commissioned by Meet The Composer/NYSFM, premiered March 2008 at Symphony Space, performed by Margaret Lancaster; recording was released on "**Io**", for New World Records in 2009. In 2007-08, La Barbara received a NYSCA Music Composition award to compose a new spoken word opera./political dance theatre work "**An American Rendition**", in collaboration with choreographer/theater artist Jane Comfort, which premiered September 2008 at Duke Theatre, NYC. "**Angels, Demons and Other Muses**" placing the musicians of Ne(x)tworks within the audience, was presented on the Interpretations Series at Roulette in April 2010. "**in Solitude this fear is lived ...**", a sound painting for amplified voice, orchestra and "sonic atmosphere" inspired by the minimalist work of Agnes Martin, placed the musicians of the American Composers Orchestra around and in the audience, premiering in March 2011 at Carnegie's Zankel Hall. "**Journeys and Observable Events**, placing musicians and actors in the many rooms of Greenwich House Music School, and allowing each audience member to create an individual experience traveling through the building, premiered May 6, 2011. Phase One of "**Storefront Diva**" a new work for pianist Kathleen Supové in a theatrical environment, premiered at a pop-up store at 159 Bleecker in Greenwich Village on December 27, 2011; "**Storefront Diva: a dreamscape**", the subsequent phase of this work premiered April 2013 as part of "Digital Debussy" project at The Flea Theater in Tribeca. La Barbara's new chamber ensemble work "**Persistence of Memory**" premiered at The Kitchen in December 2011; an expanded version with complementary film by Aleksandar Kostic, premiered at MaerzMusik in Berlin March 17, 2012, along with her new production of John Cage's "Song Books". "**Parallel Dreams**" a site-specific performance work (a collaboration with filmmaker director Aleksandar Kostic, pianist Kathleen Supové, Marija Plavsic and

composer/performer La Barbara) featuring music by Debussy and La Barbara, premiered June 7 & 8, 2014 on Governors Island, funded by LMCC/MCAF. La Barbara is composing a new opera reflecting on the artistic process and sounds and visions within the mind, exploring the lives and works of Joseph Cornell and Virginia Woolf, **“The Dream of Water Beyond One’s Depth”**, collaborating with librettist Monique Truong.

La Barbara has collaborated with artists including Lita Albuquerque, Matthew Barney, Cathey Billian, Melody Sumner Carnahan, Judy Chicago, Ed Emshwiller, Kenneth Goldsmith, Peter Gordon, Christian Marclay, Bruce Nauman, Steina, Woody Vasulka and Lawrence Weiner. In the early part of her career, she performed and recorded with Steve Reich, Philip Glass and jazz artists Jim Hall, Hubert Laws, Enrico Rava and arranger Don Sebesky, developing her own unique vocal/instrumental sound. Hailed as “one of the great vocal virtuosas of our time”(San Francisco Examiner), she premiered landmark compositions written for her by noted American composers, including Morton Feldman’s **“Three Voices”**; Morton Subotnick’s chamber opera **“Jacob’s Room”** and his media poems **“Hungers”** and **“Intimate Immensity”**; the title role in Robert Ashley’s opera **“Now Eleanor’s Idea”** as well as his **“Balseros”**, **“Dust”** **“Celestial Excursions”** and **“Concrete”**; Philip Glass and Robert Wilson’s **“Einstein on the Beach”** at Festival d’Avignon; Steve Reich’ **“Drumming”**; and John Cage’s **“Solo for Voice 45”** with **“Atlas Eclipticalis”** and **“Winter Music”** at Festival de La Rochelle, France. Her collaboration with Judy Chicago, **“Prologue to The Book of Knowing ... (and) of Overthrowing”** was performed at the First New York International Festival of the Arts and Telluride’s Composer-to-Composer Festivals. La Barbara appears as “The Widow of Norman Mailer” in Matthew Barney’s 2012 film “River of Fundament” and as “Dream” in Aleksandar Kostic’s film “Parallel Dreams”.

In addition to the internationally-acclaimed **“Three Voices for Joan La Barbara by Morton Feldman”** (New Albion NA018), **“Joan La Barbara Singing through John Cage”** (New Albion NA035) and **“Joan La Barbara/Sound Paintings”** (Lovely Music LCD 3001), she has recorded for A&M Horizon, Centaur, Deutsche Grammophon, Elektra-Nonesuch, Mode, Music & Arts, MusicMasters, Musical Heritage, Newport Classic, New World, Sony, Virgin, Voyager and Wergo. **“Voice is the Original Instrument”**, La Barbara’s seminal works from the 70’s, was released March 2003, as a 2-cd set (Lovely Music LCD3003-2) and hailed as one of *The Wire’s* 10 best of the year. **“ShamanSong”** (New World Records 80545-2) includes her compositions **“ShamanSong”**, **“Calligraphy II/Shadows”** and **“ROTHKO”**, a sound painting inspired by the Rothko Chapel. Her collaboration with visual/text artist Kenneth Goldsmith, **“73 Poems”**, is an edition of prints, book and cd produced by Permanent Press and Lovely Music Ltd (LCD 3002). **“The Time Is Now”** a compilation of music composed to texts by Melody Sumner Carnahan, includes La Barbara’s works: **“de profundis: out of the depths, a sign”** and **“A Different Train”** (Frog Peak FP006). Recording projects as singer and/or producer include **“Only: Works for Voice and Instruments” by Morton Feldman** (New Albion NA085); **“Rothko Chapel/Why Patterns”** (New Albion), **“John Cage at Summerstage with Joan La Barbara, Leonard Stein and William Winant”**, Cage’s final concert performance on July 23, 1992 in NYC’s Central Park (Music & Arts CD-875); **“Centering - the music of Earle Brown”** (Newport Classics npd 85631). La Barbara is featured on two recent Earle Brown cd releases: **“Folio and Four Systems”** (Tzadik TZ 8028) and **“Tracer”**, with her ensemble Ne(x)tworks, on Mode Records, as well as Robert Ashley’s **“Now Eleanor’s Idea”**, **“Your Money My Life Good-Bye”**, **“Concrete”**, **“Celestial Excursions”**, and **“Dust”**.

Her works have been choreographed by John Alleyne for Ballet British Columbia, Nai-Ni Chen, Jane Comfort, Martha Curtis, Catherine Kerr, Martha Scott, and she performed her music with Merce Cunningham for a 1976 “Events” evening. Filmscores include **“Anima”** (Elizabeth Harris Productions); a score for voice with electronics for Steve Finkin’s **“Signing Alphabet”** animation to assist hearing children in learning to communicate with the deaf, broadcast worldwide since 1977 for “Children’s Television Workshop/Sesame Street”; and music for films by Richard Blau, Monica Gazzo, Barbara Hammer, Amy Kravitz, Elyse Rosenberg, Steven Subotnick and Harvey Wang, and for video works by Susanna Carlisle. **“Immersion”**, an underwater dance film by Jodi Kaplan featuring La Barbara’s music was shown at the 1999 “New Directors/New Films” Festival at the Museum of Modern Art and at the Metropolitan Museum of Art in New York. La Barbara composed and performed the **“Angel Voice”** for actress Emmanuelle Béart in the feature film

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“**Date with an Angel**”, vocal solos on John Frizzell’s soundscore for “**I Still Know What You Did Last Summer**”, and performed the “**Alien Newborn Vocals**” for “**Alien: Resurrection**”. Barbara Hammer’s “**Welcome to this House**”, a film on the life and work of Elizabeth Bishop, featuring La Barbara’s music, premiered at MoMA on May 28, 2015.

“**The Immersive Early Works of Joan La Barbara**”, dvd and cd surround-sound remixes of La Barbara’s seminal quad and immersive music from the ‘70’s & ‘80’s for release on Mode Records is currently in development with funding from New Music USA and the Copland Fund.

Educated at Syracuse and New York Universities and Tanglewood/Berkshire Music Center, she gained compositional tools as an apprentice with the numerous composers with whom she has worked for four decades. Current studies include Advanced Scene Study with Michael Beckett and Austin Pendleton’s at HB Studio in NYC. La Barbara served on the faculties of the California Institute of the Arts, Hochschule der Künste in Berlin, The College of Santa Fe, The University of New Mexico, visiting lecturer at Princeton University 2006-07, and currently on the Composition Artist Faculty of New York University’s Department of Music and Performing Arts Professionals, and the performing arts faculty of MannesThe New School, as well as maintaining a private studio in New York. She served as Vice President of the American Music Center in New York; co-Artistic Director of the New Music America Festival in Los Angeles; was Contributing Editor for *Musical America/High Fidelity* (1977-87) and *Schwann/Opus* magazines, produced and co-hosted “Other Voices, Other Sounds,” a weekly radio program focusing on contemporary classical music.

La Barbara was Artistic Director of the multi-year Carnegie Hall series, “When Morty met John”, focusing on the music of John Cage, Morton Feldman and the New York School, and Artistic Director, Curator and Host of “Insights”, a series of conversational encounters with distinguished composers for The American Music Center. La Barbara co-founded the performing composers ensemble Ne(x)tworks and is a Director and Vice President of MATA: Young Composers Now!.

La Barbara is a composer and publisher member of ASCAP and a member of SAG-AFTRA and AEA.

For press quotes, photos and additional information see <http://www.joanlabarbara.com>