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MEREDITH MONK AND ANN HAMILTON: SONGS OF ASCENSION

October 29–November 1, 2008 | 8:30pm
November 2, 2008 | 3:00pm

presented by

REDCAT

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California Institute of the Arts and

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CALARTS

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MEREDITH MONK AND ANN HAMILTON: *SONGS OF ASCENSION*

Featuring Meredith Monk & CalArts Vocal Ensemble:

Ellen Fisher, Katie Geissinger, Ching Gonzalez, Meredith Monk, Allison Sniffin: voices
Bohdan Hilash: winds
John Hollenbeck: percussion
Allison Sniffin: violin

and

The Todd Reynolds Quartet

Todd Reynolds: violin, viola
Esther Noh : violin
Nadia Sirota: viola
Ha-Yang Kim: cello

With

CalArts Vocal Ensemble

Music / Direction: **Meredith Monk**
Video : **Ann Hamilton**
Lighting: **Elaine Buckholtz**
Costumes: **Yoshio Yabara**
Additional costumes: **Gary Graham**
Sound: **Jody Elff**
Score preparation / Music Direction: **Allison Sniffin**
Production Manager / Video Wrangler: **Michael Casselli**
Sound Engineer: **Harry Chaikin**
Assistant Stage Manager: **Lily Perlmutter**
Ensemble Preparation: **Fahad Siadat**
Faculty Advisor, **Paul Berkolds**, Coordinator, Voice Program
CalArts TAC Producer: **Lisa Barr**

All music compositions © Meredith Monk 2008 (ASCAP)
except “Mieke’s melody # 6” by Mieke van Hoek and Meredith Monk

Video, ©Ann Hamilton 2008

Meredith Monk would like to acknowledge and thank the performers and designers for their invaluable creative contributions, suggestions, patience and generosity in the development of “Songs of Ascension.”

Special thanks to Jenny Bilfield and Michelle Witt of Stanford Lively Arts for making the premiere of this work possible. Thank you to California Institute of the Arts and Mark Murphy; Philip Bither and the Walker Art Center, the Elysian Quartet, Gavin Henderson and Lara Lloyd from Dartington College of the Arts, The MacDowell Colony, Norman Fischer, Steve and Nancy Oliver, Doug Cox of Cox Violins for their generous donations, Jonathan Nye, Olivia Georgia and Peter Sciscioli.

Songs of Ascension has been commissioned by Stanford Lively Arts by Van and Eddi Van Auken in honor of the Bonnie J. Addario Lung Cancer Foundation, Stanford University (**World Premiere**), Transatlantic Arts Consortium (a partnership between the California Institute of the Arts, Dartington Plus, and Idyllwild Arts), The Walker Art Center, Minneapolis, MN, and commissioned by BAM for the 2009 Next Wave Festival. Additional support provided by the William and Nadine McGuire Commissioning Fund.

Violinist **ESTHER NOH** has garnered acclaim for her achievements as a classical and alternative music performer. She won the Audience Prize at the Carl Nielsen International Violin Competition in Denmark, and has soloed with the Chicago Symphony Orchestra, Houston Symphony, and the Danish National Philharmonic. In April 2007, she performed at Carnegie Hall's Zankel Hall as part of the elite Kronos Quartet Professional Training Workshop. Ms. Noh holds degrees from Oberlin Conservatory and the University of Michigan School of Music. She received her doctorate with honors from SUNY Stony Brook in May 2007, and is a member of the Brooklyn Philharmonic. She was the visiting professor of violin at Wichita State University in Wichita, Kansas and concertmaster of the Wichita Symphony from January 2004-May 2005. As a passionate advocate of contemporary music, Ms. Noh has performed with the International Contemporary Ensemble, the Sirius String Quartet, the Stony Brook Contemporary Chamber Players, and has given numerous premieres of works by composers across all genres. Ms. Noh is also an active champion of improvised and alternative music. She has worked with John Zorn, Mark O' Connor, and Edgar Meyer, as well as many singer/songwriters throughout the country. She has given concerts at venues such as the Stone, Roulette, Cornelia Street Café, Tonic, and the Cutting Room

ELAINE BUCKHOLTZ (Lighting Designer) is a multi-media artist. Her work combines the mediums of moving light, video, and sound. She has shown work at The Luggage Store in San Francisco, New Langton Arts, Fusion ArtSpace and San Francisco Arts Commission. Over the past 15 years she has made lighting and visual designs for many bay area performance artists. Presently she is the annual Lighting Designer for The Telluride Film Festival and Lighting Director for Meredith Monk's solo concert tours. She did her master studies in Media Arts at California College of The Arts on a Jacob K. Javits Fellowship from 2002-2004, and is currently attending Stanford's MFA program to continue her studies.

MICHAEL CASSELLI (Production Manager) graduated from Rhode Island School of Design with a master's degree in sculpture. He has worked extensively in NY downtown performance scene, with artists and companies including Anne Bogart, En Garde Arts, Elizabeth Streb, Richard Foreman, Big Art Group, Reza Abdoh, Yehuda Duenyas, Juliana Francis, Foundry Theatre. Design credits include; *ManMade* with Susan Mosakowski at The Ohio, NYC, I.E. with Kip Fagan at The Flea, NYC, *Edlith and Jenny* with Tamar Rogoff at PS 122 NYC, *Abandon* with Matthew Maguire at La Mama NYC, *Pastoralia* with Yehuda Duenyas at P.S. 122, NYC, *Major Bang* with Pail Lazar at St Ann's Warehouse, Brooklyn, *Sweet Nothings for My Neurosurgeon* with Chelsea Bacon at the Flea, NYC, *Gauntlet* for Elizabeth Streb at Jazz at Lincoln Center, NYC, *The Bacchae* with Dawn Akami Saito's at Fordham University, *Death Might be Your Santa Claus* with Lear DeBessonet/ Juliana Francis LMCC, NYC, *A Parsifal* (based on Susan Sontag's 1991 script) with John Jahnke at P.S. 122, NYC, *Streb vs. Gravity* with Elizabeth Streb,, which premiered at the Lincoln Center Festival in July 2006, and *Tight Right White* with Reza Abdoh, NYC. Installation Design credits include *Revising Site*, Antioch College, Yellow Springs, Ohio, *Bunker Oasis*, Outfest, L.A, *I in the Sky* with Raul Enriquez, Chashama NYC, *Abbyss*, a collaboration with Grisha Coleman, CalArts, Valencia Ca., *Maintaining the Myth of Control*, GaleGates et al, Brooklyn, and *Maintaining the Myth of Control: Remix*, CalArts, Valencia Ca. Casselli received a 1998 Bessie for Theatrical Design with Elizabeth Streb.

JODY ELFF (Sound Designer) is an audio engineer & sound artist living and working in New York City. His live audio production and recording credits include work with Yo-Yo Ma, Laurie Anderson, Bang On A Can, Tan Dun and many others. He is the resident sound designer for the National Theater of the United States of America, and has also composed and performed music for film and dance. His fine art sound installations have been shown in various galleries and museums internationally, including a commissioned sound-piece permanently installed in a public parking facility in Lyon, France.

YOSHIO YABARA (Costume Designer) received a B.A. in Linguistics in his native Japan and studied stage and costume design in West Germany and West Berlin. He started his professional career as a costume designer for the Oscar winning film, “The Tin Drum”, directed by Volker Schlöndorff, and on the stages at Schaubuehne under the direction of Peter Stein in West-Berlin. It was here that he met Meredith Monk and she hired him as a designer for her epic “Vessel”. He also worked on Monk's opera, ATLAS, and her feature-length film, “Book of Days”. Yabara has worked on numerous theatrical and film productions as a costume designer, stage designer and art director in Europe, USA and Asia. These productions include “Line One”, a musical, in Berlin, “the Civil WarS”, “King Lear” by Robert Wilson, “Oedipus”, “Madamme de Sade” by Tadashi Suzuki, “Don Giovanni”, and “Le nozze di Figaro”, directed by Barenboim-Langhoff. “He is happy to teach students at Mozarteum, Salzburg or The-akademie, Berlin. He also creates art works and fashions, labelled “O`KimonO” and “Narcis and Goldmund” (yoshio@okimonogkyy.de).

CALARTS VOCAL ENSEMBLE

Amanda Adrian, Danielle Birrittella, Erin Campagnoni, Brian Cramer, Andrew Dieg, Carmina Escobar, Rose Fuller, Arathi Govind, Sarah Ibrahim, C.Kenneth Lee, Karina Kallas, Christine Morse, Jewl Mosteller, Bradley Rogers Jr., Casandra Scarlett, Fahad Siadat, Laura Kay Swanson, Argenta Walther, Marie Wise-Hawkins and Mary Zastrow.

Ensemble, she has engraved, prepared or orchestrated a number of Monk's works including *Possible Sky*, *Stringsongs* and *Night*, and edited a book of her piano music. A recipient of awards from Meet the Composer and Concert Artists' Guild, Sniffin's music has been performed by New York Philharmonic-based duo Lambchops and by the Metamorphosis Orchestra. With a grant from Open Meadows Foundation she was commissioned by Melodia Women's Choir of NYC to create a work based on the writings of Sor Juana Ines de la Cruz, which premiered at Merkin Hall in New York in November 2006.

TODD REYNOLDS, violinist, is best known for his longtime collaborations with boundary-busting artists from Steve Reich to Bang on a Can, Yo-Yo Ma to Todd Rundgren and from Indie-sensations The Books to, most recently, Meredith Monk. His bent toward multi-disciplinary, technologically enhanced and real-time compositional work has evolved out of his work with those icons, and his solo performances and compositions have received critical acclaim around the world. As one of the founders of the ground-breaking string quartet, Ethel, and as a 'laptop computer violinist' and 'fiddler', he has been hailed as an innovator in the music world. He continues to teach and perform in residencies across the country, touring as a 'one-man laptop band' with video artist, Luke DuBois and works of filmmaker, Bill Morrison. As a conductor, composer and chamber musician, he continues to assemble groups of new music all-stars for creating new work. Having recently completed a week with Gavin Bryars in string quartet format in Philadelphia with 'A Man in a Room, Gambling', and in residence composing six site-specific works for Stephen Koplowitz's TaskForce in Los Angeles. Upcoming performances include a new Messiaen project with David Krakauer and Matt Haimowitz, and Don Byron's Mickey Katz band.

Born in Seoul, Korea, **HA-YANG KIM** is a composer, cellist, and improviser who has developed a unique language of extended string techniques and has created her own music based on this work. Her musical influences draw equally from a range of western classical music, American experimentalism, rock, jazz and improvised music, to non-western musical sources. Her music has been performed in the US, Russia, Turkey, The Netherlands, Belgium, Korea, and Germany. Ha-Yang made her professional solo debut at age 16 with the Atlanta Symphony Orchestra. She is the founder of Odd Appetite, a cello-percussion duo which performs and commissions new contemporary works alongside original works and improvisations, and is also the cellist of the FLUX Quartet. In seeking new musical experiences, Ha-Yang has performed traditional and new Balinese music, studied Karnatic music concepts, and has worked with many diverse musicians and ensembles such as Meredith Monk, Cecil Taylor, John Zorn, Christian Wolff, Lee Hyla, Evan Ziporyn, Gamelan GalakTika, Elliott Sharp, The National, Louis Andriessen, Alvin Lucier, Bang on a Can All-Stars, Annie Gosfield, Lukas Ligeti, Larry Polansky, and Stefan Poetzsch, in addition to collaborations in dance, theatre, film, and multi-media. *Ama*, a CD of her own compositions is released on Tzadik. She has also recorded for New World, Cold Blue, Beggars Banquet, New Albion, Karnati Lab and Bridge Records. She has toured the US, Europe, Russia, Cuba, and Bali, and has appeared as a soloist at Carnegie Hall. Ms. Kim has been an artist-in-residence at Princeton University, Brown University, Harvard University, Dartmouth College, Bates College, and Brandeis University. Awards and grants include the Van Lier Fellowship, Meet the Composer, Argosy Foundation, ASCAP and Trust for Mutual Understanding. Ha-Yang studied cello, improvisation, and microtonality at the New England Conservatory of Music, and Karnatic music concepts at the Conservatorium van Amsterdam. She is also active as a curator of creative new music concerts and events, and contributed an article in the forthcoming ARCANA Volume III. Currently she is composing music for her second monograph CD for the Tzadik label. Awards/grants include the Van Lier Fellowship, Meet the Composer, Argosy Foundation, ASCAP and Trust for Mutual Understanding. Ha-Yang studied cello, improvisation, and microtonality at the New England Conservatory of Music, and Karnatic music concepts at the Conservatorium van Amsterdam. She lives in Brooklyn, New York. (www.hayangkim.com)

New York-based violist **NADIA SIROTA** is best known as an interpreter of new music, having commissioned and premiered dozens of works by composers and songwriters including Marcos Balter, Bryce Dessner, Judd Greenstein, Nico Muhly, Valgeir Sigursson and Ryan Streber. She received her undergraduate and Master's degrees from the Juilliard School, where she performed as co-founder of the ensemble, initiated the Castleman/Amory/Huang studio's New Music Project, and created the program for student composers and performers. After winning the top prize in Juilliard's 2005 concerto competition, Nadia performed Hindemith's *Der Schwanendreher* with conductor Marin Alsop and the Juilliard Orchestra in Alice Tully Hall, and she has also collaborated as soloist and chamber musician with such artists as Joseph Kalichstein, Itzhak Perlman, and the Silk Road Ensemble. Nadia is currently a member of the (ACME) and was a founding fellow of the Academy, a program of Carnegie Hall, the Juilliard School, and The Weill Music Institute. She can also be found performing with such groups as Continuum and Alarm Will Sound. In the fall of 2007, Nadia joined the faculty of the Manhattan School of Music for its new in Contemporary Music Performance. She has performed in-studio for NPR's *Morning Edition*, BBC Radio 3, CBS *Morning Edition*, and A&E *Breakfast with the Arts*, and her recording credits include work for MTV2, Neuma, Bedroom Community, the Royal Academy of Music, and 11:11 Records. In the fall of 2008, Nadia will make her solo recording debut with an album on the newly-minted Amsterdam label. In addition to playing viola, Nadia also hosts on , 93.9FM and WNYC.org.

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MEREDITH MONK is a composer, singer, director/choreographer and creator of new opera, music theater works, films and installations. A pioneer in what is now called “extended vocal technique” and “interdisciplinary performance,” Monk creates works that thrive at the intersection of music and movement, image and object, light and sound in an effort to discover and weave together new modes of perception. Her groundbreaking exploration of the voice as an instrument, as an eloquent language in and of itself, expands the boundaries of musical composition, creating landscapes of sound that unearth feelings, energies, and memories for which we have no words. She has alternately been proclaimed as a “magician of the voice” and “one of America’s coolest composers.” During a career that spans more than 40 years she has been acclaimed by audiences and critics as a major creative force in the performing arts.

Since graduating Sarah Lawrence College in 1964, Monk has received numerous awards including the prestigious MacArthur “Genius” Award in 1995, two Guggenheim Fellowships, a Brandeis Creative Arts Award, three “Obies” (including an award for Sustained Achievement), two Villager Awards, two “Bessie” awards for Sustained Creative Achievement, the 1986 National Music Theatre Award, the 1992 Dance Magazine Award, and a 2005 ASCAP Concert Music Award. In 2006 she was inducted into the American Academy of Arts and Sciences and named a United States Artists Fellow. In 2007 she received the Demetrio Stratos International Award for musical experimentation, and in 2008, the premio Arlecchino d'Oro from the Mantova Festival in Italy. Monk holds honorary Doctor of Arts degrees from Bard College, the University of the Arts, The Juilliard School, the San Francisco Art Institute and the Boston Conservatory. Her recordings *Dolmen Music* (ECM New Series) and *Our Lady of Late: The Vanguard Tapes* (Wergo) were honored with the German Critics Prize for Best Records of 1981 and 1986. Her music has been heard in numerous films, including *La Nouvelle Vague* by Jean-Luc Godard and *The Big Lebowski* by Joel and Ethan Coen. In 2000, Monk began a publishing relationship with Boosey & Hawkes. Several of her scores, including her recently released *Piano Album*, are now available to the general public.

In 1968 Ms. Monk founded The House, a company dedicated to an interdisciplinary approach to performance. In 1978 she formed Meredith Monk & Vocal Ensemble to expand her musical textures and forms. She has made more than a dozen recordings, most of which are on the ECM New Series label. Her music has been performed by numerous soloists and groups including The Chorus of the San Francisco Symphony, Musica Sacra, The Pacific Mozart Ensemble, Double Edge, Björk, and Bang On A Can All-Stars, among others.

Monk is a pioneer in site-specific performance, creating works such as *Juice: A Theater Cantata In 3 Installments* (1969) and *American Archeology #1: Roosevelt Island* (1994). She is also an accomplished filmmaker who has made a series of award-winning films including *Ellis Island* (1981) and her first feature, *Book Of Days* (1988), which was aired on PBS, shown at the New York Film Festival and selected for the Whitney Museum's Biennial. Both films were released on DVD in February 2007. A retrospective art exhibition, *Meredith Monk: Archeology of an Artist*, opened at The New York Public Library for the Performing Arts at Lincoln Center in 1996. Other recent art exhibits are comprised of a major installation, *Art Performs Life* at The Walker Art Center, a show, *Shrines* at the Frederieke Taylor / TZ' Art Gallery, inclusion in the 2002 Biennial at the Whitney Museum, ev+a 2002 Exhibition at Limerick City Gallery of Art and group exhibits *Show People* at Exit Art and *Between Thought and Sound: Graphic Notation in Contemporary Music* at The Kitchen. A monograph, *Meredith Monk*, edited by Deborah Jowitz was released by Johns Hopkins Press in 1997.

In October 1999 Monk performed a *Vocal Offering* for His Holiness, the Dalai Lama as part of the World Festival

of Sacred Music in Los Angeles. In July 2000 her music was honored by a three concert retrospective entitled *Voice Travel* as part of the Lincoln Center Festival. Monk's first orchestra piece, *Possible Sky* (commissioned by Michael Tilson Thomas for the New World Symphony), premiered in April 2003 in Miami and was performed by the Hamburg Symphony in 2006. *Stringsongs*, her first composition for string quartet (commissioned by the Kronos Quartet) had its world premiere at the Barbican Center in January 2005. Her most recent CD, *impermanence*, was released on the ECM New Series label in March 2008.

ANN HAMILTON is a visual artist internationally recognized for the sensory surrounds of her large-scale multi-media installations. Known for creating temporal environments that are rich in accumulated material, Hamilton's site responsive installations create immersive experiences that poetically respond to the architectural presence and social history of their sites.

Born in Lima, Ohio in 1956, Hamilton received a BFA in textile design from the University of Kansas in 1979 and an MFA in sculpture from the Yale School of Art in 1985. From 1985 to 1991, she taught on the faculty of the University of California at Santa Barbara. Since 2001, she has been a Professor of Art at The Ohio State University.

Among her many honors, Hamilton has been the recipient of the MacArthur Fellowship, United States Artists Fellowship, NEA Visual Arts Fellowship, Louis Comfort Tiffany Foundation Award, Skowhegan Medal for Sculpture and the Guggenheim Memorial Fellowship. She has represented the United States in the 1991 Sao Paulo Bienal, the 1999 Venice Biennale, and has exhibited extensively around the world. Her major museum installations include The Museum of Contemporary Art, Los Angeles (1988); The Hirshhorn Museum and Sculpture Garden, Washington D.C. (1991); Dia Center for the Arts, New York (1993); The Museum of Modern Art, New York (1994); The Tate Gallery, Liverpool (1994); The Art Institute of Chicago (1995); The Stedelijk Van Abbemuseum, Eindhoven, The Netherlands (1996); The Musee d'art Contemporain, Lyon, France (1997); Akira Ikeda Gallery, Taura, Japan (2001); and The Wanas Foundation, Knislinge, Sweden (2002).

Hamilton's public sculpture projects include commissions for The San Francisco Public Library (with Ann Chamberlain), The Allegheny Riverfront Park, Pittsburgh and Teardrop Park, Battery Park City, New York (both with Michael Van Valkenburgh and Michael Mercil). She is currently preparing for a 2009 project installation at the Pulitzer Foundation in St. Louis and is participating in an upcoming 2009 exhibition at the Guggenheim Museum in New York. At present, she is developing a project in the Galapagos Islands for the 2008 *Human/Nature* exhibition at the Museum of Contemporary Art San Diego and BAM/PFA.

A performing presence has been part of Ann Hamilton's sculpture practice since her first installation tableau, *suitably positioned*, 1984, in which she offered herself in a stilled posture, wearing a bristling suit made of painted toothpicks that became her animate skin. She won a Bessie Award, an annual New York theatrical award for Off-Broadway productions, in the creator category for her installation *the earth never gets flat*, 1987, in which she, ticking metronome in hand and wearing a suit encrusted in grass seed, sat in a chair mounted high on a paprika-inflected wall. Hamilton has collaborated with dancers, musicians and other performers since 1986, beginning with *caught in the middle* with Susan Hadley, Bradley Sowash, and Bob de Slob. Her 1998 collaboration with Meg Stuart and Stuart's company Damaged Goods, *appetite*, toured Europe and the U.S. during the 1998-1999 season. Her collaborations with Meredith Monk explore her long-term interest in voice and uttered sound, in particular the structure of call-and-response, and of language and image coming into being.

ELLEN FISHER is a performance artist whose work combines gestural actions with visual components such as film, shadow play, objects and puppets. She began performing with Meredith Monk/The House in the '70's, in such works as *The Plateau Series* and *Recent Ruins*, and more recently has appeared in *mercy* and *impermanence*. Fisher's performance work is informed by ethnographic research in trance dance and rituals of South Asia, particularly Sri Lanka. Since 1981, she has toured solo work throughout Europe and the U.S., also directing large ensemble work reinterpreting myths and legends. Her film work, including documentaries, has been included in festivals throughout the world. She has received funding through the NEA, Art Matters Inc., Jerome Foundation, NYFA and the Asian Cultural Council, winning a 2004 Humanities Fellowship and a 2005 Travel Grant. Fisher continues to teach and collaborate with artists on community intergenerational and intercultural projects, both domestically and internationally.

KATIE GEISSINGER has been touring throughout the world with Meredith Monk since 1990, in concert and in pieces such as *ATLAS* (Houston Grand Opera), *The Politics of Quiet* (for which she is a "Bessie" recipient), *mercy* (with Ann Hamilton), and most recently, *impermanence*. She has also performed *Facing North* with fellow company member Theo Bleckmann in China's first-ever UNESCO concert. Katie was featured in, and recorded, Philip Glass and Robert Wilson's *Einstein on the Beach*, and premiered and recorded Bang on a Can's OBIE-winning *The Carbon Copy Building*, which recently played in Liverpool, England. Broadway credits include *Coram Boy* and Baz Luhrmann's production of *La Boheme*. She has also sung at BAM in Jonathan Miller's production of *The St. Matthew Passion*. Katie made her Carnegie Hall solo debut in Bach's *Magnificat*, and returned this spring to perform the role of the Witch in Honegger's *King David*. Upcoming performances include the role of Cyrus in Handel's *Belshazzar*, and several performances of *The Rosenbach Company*, a rock score by Mark Mulcahy set to the cartoons of Ben Katchor. Katie also sings cabaret, and has recent and future appearances at

Feinstein's at the Regency in the show called *Rendezvous*. She has recorded for ECM, Canteloupe, and Elektra Nonesuch. Teaching experience ranges from choral work in Estonia and San Francisco to workshops at Naropa, Oberlin, the Experimental Theater Wing at NYU, Berklee, and the Carnegie Hall Professional Training Workshop.

CHING GONZALEZ was born in Manila, raised in Honolulu, and has worked in New York City's experimental dance, music and theater scenes since 1976. He has been a member of Meredith Monk/The House and Meredith Monk & Vocal Ensemble, performing in her operas, music/theater pieces, concerts, films and recordings since 1984. He also has presented his original dance/theater works in New York, San Francisco and Honolulu. Highlights: originating member of Laura Dean Dancers and Musicians; member of Hot Mouth, an a cappella hip-hop theater; appeared as Honey Love in Jeff Weiss' midnight serial, *Hot Keys; The King and I* on Broadway with Yul Brynner. Special thanks to Columbia University Human Resources, where he has worked as an officer of administration since 1998.

BOHDAN HILASH, clarinetist and multi-instrumentalist Bohdan Hilash joined the Vocal Ensemble in 2002. As part of his diverse career he has performed on four continents throughout the world as a performer of orchestral and chamber music, opera, contemporary music, jazz, musical theatre, and as a soloist. Mr. Hilash has appeared as a chamber and orchestral musician and as a soloist at many of the world's pre-eminent concert venues and music festivals including those of Bayreuth, Spoleto, Tokyo, Evian, Lincoln Center, Rome, and Aspen. As an orchestral musician, Mr. Hilash has performed with some of the world's leading orchestras including the London Symphony Orchestra and the New York Philharmonic with conductors including Leonard Bernstein, Kurt Masur, Zubin Mehta, and Leonard Slatkin among many others. He is particularly active in the field of contemporary music and has worked with many of its leading practitioners including Speculum Musicae, Bang on a Can, and the Chamber Music Society of Lincoln Center. He has performed with jazz artists such as Dizzy Gillespie, Phil Woods, Dave Holland, Lee Konitz, and Kenny Wheeler among many others. In the theatre Mr. Hilash has worked as a featured performer in collaboration with several leading theater companies, playwrights, and directors of the New York stage including Arthur Miller and Lee Breuer. He recently performed in Carter Burwell's *Theater of the New Ear* with Meryl Streep, Philip Seymour Hoffman, Steve Buscemi and others in sound plays by Joel and Ethan Coen and Charlie Kaufmann. Mr. Hilash's recordings may be heard on the ECM, Chandos, RCA Victor, CRI, Mode, CBC, Finlandia, RCA, New World, CCNC, TBM, Capstone, and RP labels.

JOHN HOLLENBECK has been working with Meredith Monk since 1998 and has appeared in such works as *Magic Frequencies*, *mercy* and *impermanence*. Building on a wealth of experience in jazz and world styles as well as a deep interest in contemporary composition and spiritual practice, he has forged a lyrical new musical language, as accessible and expressive as it is advanced. After receiving degrees in percussion (B.M.) and jazz composition (M.M.) from the Eastman School of Music, Hollenbeck moved to New York City in the early 1990's. He has worked with many of the world's leading musicians in jazz such as: Bob Brookmeyer, Fred Hersch, Tony Malaby, the Village Vanguard Orchestra, and Kenny Wheeler. Hollenbeck has released several acclaimed recordings on CRI/Blueshift and the Cuneiform labels. In 2005 he was nominated for a Grammy for his Large Ensemble's debut, *A Blessing* (Omnitone) in the category of Best Jazz Big Band CD. His next large ensemble recording, *Joys and Desires*, featuring Jazz Big Band Graz and Theo Bleckmann, was released by Intuition in 2006 to critical acclaim. Hollenbeck's numerous commissions include the IAJE Gil Evans Fellowship, IAJE/ASCAP Commission, Bamberg Symphony Choir, the Windsbacher Knabenchor, Studio Percussion (Graz), the Ethos Percussion Group, and the Bang on a Can All-Stars. In 2004 and 2006, Hollenbeck was nominated for "Up and Coming Jazz Musician of the Year" by the Jazz Journalists Association. In 2006, he was also nominated for "Composer of the Year." Down Beat magazine has recognized him as a "Rising Star" in five categories. In 2007, John won the prestigious Guggenheim Fellowship. He is currently a professor of drumset and improvisation at Jazz Institute Berlin (Germany).

BRUCE RAMEKER has appeared as both a baritone and a countertenor on the stages of Lincoln Center, Kennedy Center, Town Hall, the Concertgebouw in Amsterdam, and the Spoleto Festival in a diverse repertoire that includes ancient music, operetta, oratorio, tango and new music. A frequent collaborator with many New York composers, he has premiered new vocal works of Ben Yarmolinsky, John Kennedy, Richard Pearson Thomas, Anna Dembska, William George, Mark Ettinger, and Roberto Scarella Perino. Also a specialist in Baroque opera and oratorio, Mr. Rameker has sung with the Skylight Opera Theatre, Chicago Opera Theater, New York City Opera, Anchorage Opera, Sacred Music in a Sacred Space, Waverly Consort, Voices of Ascension, Musica Sacra, and New York Ensemble for Early Music. Recordings include *One Body* by John Kennedy, *Just Another Hour* with Trillium Ensemble, *iberia!* with Waverly Consort, and Klaas de Vries' opera, *A King, Riding*. Born in Wisconsin, he is a graduate of the Curtis Institute of Music and the San Francisco Conservatory of Music.

ALLISON SNIFFIN (Music Director) is a multi-instrumentalist, singer, composer, and member of Meredith Monk & Vocal Ensemble since 1996, Sniffin has performed in *The Politics of Quiet*, *A Celebration Service*, *Magic Frequencies*, *mercy*, *Turtle Dreams*, *Book of Days* and *impermanence*. In addition to performing in Monk's