



2008 Bang on a Can Summer Music Festival. Photo by Kevin Kennefick.

BANG ON A CAN Summer Music Festival at MASS MoCA

July 16-August 1

87 Marshall Street | North Adams, MA

Festival highlights include:

- Kids Can Too on July 18
- Bang on a Can plays Steve Reich on July 25
- Bang on a Can Marathon on August 1
- Daily recitals in the galleries

Tickets & Information: 413.MOCA.111, www.bangonacan.org or www.massmoca.org

High resolution photos available at www.christinajensenpr.com (in the Bang on a Can gallery)

For more information about the Summer Festival: www.bangonacan.org/summer_festival

Watch a feature about the Festival on PBS's NewsHour: www.youtube.com/watch?v=p0J1QZyXUvM

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New York, NY & North Adams, MA— From Thursday, July 16 through Saturday, August 1, Bang on a Can and MASS MoCA (the Massachusetts Museum of Contemporary Art in North Adams, MA) will present the eighth annual Bang on a Can Summer Music Festival at MASS MoCA. The Festival is dedicated entirely to programming today's most innovative new music and includes public performances, workshops for participants in everything from Balinese music to improvisation, master classes, music business seminars, and more.

As PBS's NewsHour reported, "If Tanglewood – classical music's far better known summer festival, just 30 miles down the road – is the bastion of tradition, 'Banglewood' – as the folks here like to call this gathering – is home to the experimental, with everything from a contemporary duet to a Balinese monkey chant."

Festival events open to the public this year include daily gallery recitals at 1:30pm and 4:30pm, free with museum admission; the perennially popular *Kids Can Too* event (July 18, 11:30am); an afternoon conversation with iconic composer and 2009 Pulitzer Prize-winner Steve Reich about Sol LeWitt (July 25, 3pm); a performance by Bang on a Can artists of Reich's seminal work, *Music for 18 Musicians* (July 25, 8pm); and the Festival-closing Bang on a Can Marathon – six hours of non-stop, boundary-smashing music featuring more than thirty composers and performers (August 1, 4-10pm). The Festival will spill beyond the Museum with a free concert at Windsor Lake in North Adams (July 29, 7pm).

This year's Festival faculty members include Gregg August (bass), David Cossin (percussion), Katie Geissinger (voice), Michael Gordon (composition), David Lang (composition), Brad Lubman (conducting), Nicholas Photinos (cello), Vicki Ray (piano), Todd Reynolds (violin), Derek Johnson (guitar), Ken Thomson (clarinet, saxophone), and Julia Wolfe (composition). The Festival will be attended by 10 composers and 24 performers traveling to North Adams from across the United States, as well as from Russia, South Korea, New Zealand, Scotland, Spain, The Netherlands, Canada, Australia, Kazakhstan and Uzbekistan.

MASS MoCA is known for exhibitions and performances by renowned artists, in addition to being a place where the process of creativity is explored; rehearsals, art fabrication shops, and production studios are open to public view. Bang on a Can has found a home at MASS MoCA for the Bang on a Can Summer Music Festival since 2001, building a bridge between music and the visual arts.

Festival Events (Please see below for a complete schedule.)

A tradition in New York since 1987, Bang a Can brings its signature **Bang on a Can Marathon** back to the Berkshires on **Saturday, August 1 from 4-10pm**. More than thirty performers and composers from around the world will team up for a six-hour feast of sound ranging from classical, contemporary, and jazz, to rock and experimental music. One of the many highlights of the Marathon will be a performance of George Antheil's futuristic 1924 classic *Ballet Mécanique* – crammed full of the sounds of the (then) modern world, and originally written as the soundtrack to a film by artist Fernand Leger, for 24 pianos (thankfully, Antheil later allowed it to be performed with just four), airplane engines, car horns, gunshots, door bells, and telephones, plus an army of percussionists, it was the most talked about piece of 1924. The Marathon will also include John Adams' riveting *Shaker Loops* – heard here in its version for seven solo strings, it was the first work in which this American master composer came up with an absolutely fresh combination of minimalism, symphonic literature, and the American experimental tradition – plus performances of David Lang's *Pierced*, Julia Wolfe's *Dark Full Ride*, Michael Gordon's *Potassium*, and music by Meredith Monk, Frederick Rzewski, and more.

On **Saturday, July 25**, two events will feature living legend, composer **Steve Reich**. At 3pm, Reich will discuss the parallels between his life and the life of landmark painter Sol LeWitt. At 4:30pm, audience members can stroll through the LeWitt Retrospective at MASS MoCA and listen to live performances of music by Reich performed by Bang on a Can Festival artists. At 8pm, Bang on a Can artists will perform Steve Reich's masterpiece, *Music for 18 Musicians*, in concert. The first crossover hit of experimental music, this landmark work changed the contemporary music world with its driving mix of jazz chords, steady pulse, intense focus and sheer ecstatic beauty set upon multiple pianos, marimbas, voices, and more. Undoubtedly one of the high-water marks of the last century of music and recognized worldwide as "an icon of American music" (NPR). The program will also include the Reich classic *Eight Lines*, and Bang on a Can percussionist David Cossin's acclaimed performance of *Video Phase*, a multi-media arrangement of Reich's late 1960's work *Piano Phase* for electronic percussion and video.

Throughout the Festival, daily **1:30pm recitals** offer an opportunity for the performance and composition fellows to interact with the artwork in the galleries, often playing new works created especially for the museum. The **4:30pm recitals** feature performances by the Bang on a Can faculty and Festival ensembles. For up-to-date schedule information, visit www.massmoca.org throughout the Festival.

The always popular (and nearly always sold out!) **Kids Can Too** event, a delightful morning of music that teaches kids about a variety of new instruments and sounds, will take place on **Saturday, July 18** at 11:30am.

2009 Bang on a Can Music Festival Schedule (Visit www.massmoca.org for the latest schedule updates.)

Massachusetts Museum of Contemporary Art (MASS MoCA) | 87 Marshall Street, North Adams, MA

Daily Gallery Recitals

Daily except for Sundays; 1:30pm and 4:30pm

Free with Museum admission. Check www.massmoca.org for recital schedule.

Kids Can Too

Saturday, July 18; 11:30am

Club B-10. \$6

Steve Reich talks about Sol LeWitt

Saturday, July 25; 3pm (talk); 4:30pm (music by Reich throughout the LeWitt Retrospective)

Hunter Center. Tickets to talk \$6 / Free for members / Free for evening performance ticket buyers. Gallery admission required for LeWitt Retrospective.

Bang on a Can plays Steve Reich

Saturday, July 25; 8pm

Hunter Center. \$24/\$40 combo with tickets to Marathon on 8/1.

Bang on a Can Marathon

Saturday, August 1; 4-10pm

Hunter Center. \$24/\$40 combo with tickets to Reich concert on 7/25. Come and go as you like, or stay all day.

Tickets & Directions: MASS MoCA members receive a 10% discount. Tickets are available at the MASS MoCA Box Office 10am-6pm daily, by phone at 413.662.2111 during Box Office hours, or online at www.massmoca.org. MASS MoCA, the largest center for contemporary visual and performing arts in the United States, is located off Marshall St. in North Adams on a 13-acre campus of renovated 19th-century factory buildings.

About Bang on a Can

Formed in 1987 by composers Michael Gordon, David Lang and Julia Wolfe, Bang on a Can is dedicated to commissioning, performing, creating, presenting and recording contemporary music. With an ear for the new, the unknown and the unconventional, Bang on a Can strives to expose exciting and innovative music as broadly and accessibly as possible to new audiences worldwide. And through its Summer Festival, Bang on a Can hopes to bring this energy and passion for innovation to a younger generation of composers and players.

The San Francisco Chronicle has called Bang on a Can “the country's most important vehicle for contemporary music.” Over the years, Bang on a Can has grown from a one-day festival to a multi-faceted organization. Projects include festival concerts and the annual Bang on a Can Marathon; The People's Commissioning Fund, a membership program to commission emerging composers; the Bang on a Can All-Stars, who tour to major festivals and concert venues around the world every year; recording projects; the Bang on a Can Summer Music Festival & Institute – a professional development program for young composers and performers; cross-disciplinary collaborations and projects with DJs, visual artists, choreographers, and filmmakers; and Asphalt Orchestra, Bang on a Can's new high energy street band that offers mobile performances of unusual music. Bang on a Can's innovative and aggressive approach to programming and presentation has created a large and vibrant international audience made up of people of all ages who are rediscovering the value of contemporary music.

2009 Bang on a Can Summer Music Festival Faculty

Gregg August (bass) lives in New York and is actively involved in the classical as well as Latin and jazz scenes. He performs with the Orchestra of St. Luke's and Orpheus Chamber Orchestra, and is the assistant principal bass of The Brooklyn Philharmonic. He has performed chamber music with The Brentano Quartet, the Lincoln Center Chamber Music Society, and for 2 years was the principal bassist of La Orquesta Ciutat de Barcelona in Spain. At the same time he has played and recorded with Ray Barretto, Paquito D'Rivera, James Moody and Kenny Burrell. At present he is the bassist with Ray Vega and his Latin Jazz Sextet. Gregg has released a record of original music featuring Ray Barretto and Frank Wess. He received his Bachelor and Master's degrees from The Eastman School of Music and The Juilliard School respectively.

David Cossin (percussion) was born and raised in Queens, New York, where he started to play the drums at age five. Through the years, Mr. Cossin's diverse interest in classical percussion, drum set, non-western hand drumming, composition, and improvisation have led to performances that encompass a broad spectrum of musical styles. He studied classical percussion at Manhattan School of Music. He has recorded and performed internationally with such groups as Talujon Percussion Quartet, Bang on a Can All-Stars, NewBand (micro-tonal music played on the Harry Partch instrumentarium), the New Music Consort, Tan Dun's NchiCa-Orchestra, Sudden Site, and Bblush (a German accordion polka lounge band). He has participated in festivals throughout Europe, Mexico, Taiwan, Japan, and the United States. David has worked on many theater projects, including Blue Man Group, The Lion King, Peony Pavilion (Peter Sellars/Tan Dun), and Mabou Mines. He has recorded music for the films *Fallen* and *Crouching Tiger, Hidden Dragon* (Ang Lee) both composed by Tan Dun.

Katie Geissinger (voice) performs a wide variety of contemporary and classical music and theater. She has toured festivals all over 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 the installation artist Ann Hamilton), and *impermanenc*, Monk's most recent release on ECM. With Theo Bleckmann, Katie represented Monk at China's first ever UNESCO concert, and they both premiered and toured in Bang on a Can, Ridge Theater, and the cartoonist Ben Katchor's *The Carbon Copy Building*, an Obie-winner that was released last year on Cantaloupe. Katie also performed in the world tour of Philip Glass and Robert Wilson's *Einstein on the Beach* (Elektra Nonesuch), which was revived in concert at Carnegie Hall last December. Other appearances at Carnegie Hall were of a more classical bent: Bach's *Magnificat* with the conductor-less Orpheus Chamber Orchestra, and the Witch in Honegger's *Le Roi David*. Katie has sung works of Vivaldi, Handel, Monteverdi, Respighi, and Part under Kent Tritle at Sacred Music in a Sacred Space in New York City, and performed with the Waverly Consort and the Washington Bach Consort. She has also appeared at BAM in Jonathan Miller's staged production of Bach's *St. Matthew Passion*, with additional performances next spring. Katie has performed on Broadway in Baz Luhrmann's production of *La Boheme* and the recent *Coram Boy*, and off-Broadway in many Gilbert and Sullivan operettas. She also premiered the currently touring *The Rosenbach Company*, a rock musical with music and lyrics by Mark Mulcahy and cartoons by Ben Katchor, and sings cabaret, most recently a show called *Rendezvous*, with music by Piaf, Aznavour, and Brel. Future performances include premieres of Monk's new work, working title *Songs of Ascent*, at the Walker in Minneapolis, and in California, Brazil, and Europe.

Michael Gordon (composition) was raised in an Eastern European community on the outskirts of Managua, but moved to Miami when he was eight. Gordon's compositions demonstrate a deep exploration into the possibilities and nature of rhythm and what happens when rhythms are piled on top of each other, creating a glorious confusion. John Adams, who has conducted Gordon's works with the London Sinfonietta and the Ensemble Modern Orchestra, calls these raw and complicated sounds "irrational rhythms." Gordon's interest in adding dimensionality to the concert experience has led to frequent collaborations with other artists. In *Decasia*, a multimedia orchestral work with films by Bill Morrison and spectacle by Ridge Theater, the audience stands in the middle of a three-tiered, triangular structure surrounded by 55 musicians and large projection scrims. *Decasia* was recently featured at the Los Angeles Philharmonic's Minimalist Jukebox Festival. His work *Gotham* explores the rich imagery of New York City with large sonic textures and Morrison's stunning film employing vintage footage. Works for music theater and opera include *What To Wear* – his recent collaboration with director Richard Foreman – which recently premiered at the RedCat Theater in Los Angeles. Other works include *Aquanetta*, about the 1940s B-Movie starlet, for Oper Aachen; *Lost Objects*, an Oratorio for Baroque Orchestra in collaboration with David Lang, Julia Wolfe and director Francois Girard, which was seen at the 2004 Next Wave Festival at BAM; and *Van Gogh*, vocal settings from the letters of Vincent Van Gogh, recorded by Alarm Will Sound, soon to be released on Cantaloupe Music. Upcoming projects include a new work for the Los Angeles Philharmonic (January 12-13, 2008); *Lighting at our feet*, a music/ theater work in collaboration with Ridge Theater based on the words of Emily Dickinson (BAM Next Wave December 9-13, 2008); and 'popopera', a collaboration with the Dutch based dance troupe Emio Greco/PC. Gordon is co-founder of Bang on a Can.

Composer and multi-instrumentalist **Derek Johnson** (guitar) originally hails from Boulder, Colorado and currently resides in Indianapolis, Indiana. His compositions have been performed throughout the United States and Canada by leading instrumentalists and ensembles including the Nouvel Ensemble Moderne and the Chicago Symphony Orchestra's MusicNOW ensemble, and have received honors from BMI, ASCAP and the Yvar Mikhashoff Trust for New Music. Derek is currently active as an electric guitarist performing with various ensembles covering a wide range of musical genres including the Basilica Project (chamber music meets grindcore), the goodhandsteam (post-rock free improvisation) and the Bang On a Can All-Stars. Derek recently completed his doctorate at the Indiana University Jacobs School of Music in Bloomington, Indiana and teaches Composition and Music Theory at the Ball State University School of Music in Muncie, Indiana.

David Lang (composition) is the recipient of the 2008 Pulitzer Prize in music for *the little match girl passion*, commissioned by Carnegie Hall for the vocal ensemble Theater of Voices, directed by Paul Hillier. One of America's most performed and honored composers, his recent works include *writing on water* for the London Sinfonietta, with libretto and visuals by English filmmaker Peter Greenaway; *the difficulty of crossing a field* – a fully staged opera for the Kronos Quartet, staged by Carey Perloff and the American Conservatory Theater; *loud love songs*, a concerto for the percussionist Evelyn Glennie, and the oratorio *Shelter*, with co-composers Michael Gordon and Julia Wolfe, at the Next Wave Festival of the Brooklyn Academy of Music, staged by Ridge Theater and featuring the Norwegian vocal ensemble Trio Mediaeval. His most recent CD is *ELEVATED* (on Cantaloupe), three atmospheric and meditative pieces plus a DVD of the same three pieces interpreted by noted visual artists William Wegman, Bill Morrison, and Matt Mullican. Lang is co-founder and co-artistic director of Bang on a Can.

Conductor/composer **Brad Lubman** (conducting) has played a vital role in modern music for two decades. He has worked with a great variety of illustrious musical figures including John Adams, Luciano Berio, Pierre Boulez, Elliott Carter, Elvis Costello, Oliver Knussen, Meredith Monk, Steve Reich, and John Zorn. Lubman has appeared with numerous orchestras and ensembles including Ensemble Modern, Musik Fabrik, Hamburg Symphoniker, Deutsches-Symphonie-Orchester Berlin, Los Angeles Philharmonic New Music Group, Brooklyn Philharmonic, and the Steve Reich Ensemble. He has recorded for BMG/RCA, Bridge, CRI, Koch, and Nonesuch. Lubman's music has been recorded on the Tzadik label. Mr. Lubman was a Fellow in Composition at the Tanglewood Music Center in 1990 where he studied with Oliver Knussen. Lubman is Associate Professor of Conducting and Ensembles at the Eastman School of Music in Rochester. He is represented by Karsten Witt Musik Management.

Nicholas Photinos (cello) is a founding member of the Grammy Award-winning chamber music ensemble eighth blackbird. As a member of the group, he has won numerous competitions, including the Naumburg and Concert Artists Guild Competitions, has been featured on CBS's Sunday Morning and in the New York Times, performed throughout the US, Asia and Europe and currently gives 40-50 concerts annually. He teaches at the University of Richmond and the University of Chicago. Nicholas has taught at the 2007 Bang on a Can Summer Festival has also performed as a member of the Canton and Columbus Symphony Orchestras. He has toured with Bjork as part of the Icelandic String Octet, and his interest in jazz had led him to perform with violinist Zach Brock and singer Grazyna Auguscik, among others. Solo work includes recital performances throughout the country and appearances as soloist with orchestras in California and Ohio. His principal teachers include Andor Toth, Jr., Irene Sharp, Lee Fiser, Hans Jorgen-Jensen, and Grace Vamos. Nicholas is a graduate of

Northwestern University, the Cincinnati College-Conservatory of Music and the Oberlin Conservatory of Music. He has recorded for the Cedille and Naxos labels.

Vicki Ray (piano) performs widely as a soloist and collaborative artist. She is a member of the award winning California E.A.R. Unit and Xtet. As a founding member of PianoSpheres, an acclaimed solo piano series dedicated to exploring the less familiar realms of the piano repertoire, her playing has been hailed by the Los Angeles Times for "displaying that kind of musical thoroughness and technical panache that puts a composer's thoughts directly before the listener." A long-time champion of new music Ms. Ray has had works written for by composers John Adams, Paul Dresher, Stephen Hartke, Kamran Ince, Shaun Naidoo and many others. In 1989 she was the first place winner in the National Association of Composers USA competition for performers of contemporary music. Ms. Ray has been featured on the Los Angeles Philharmonic Green Umbrella Series, with Los Angeles Chamber Orchestra, the German ensemble Compania and the Blue Rider Ensemble of Toronto with whom she made the first Canadian recording of Pierrot Lunaire. Ray has played on various national and international festivals including the Salzburg Festival, the Berlin 750 Jahre Festival and the Ojai Festival where she premiered a new concerto with the Los Angeles Philharmonic and Sir Simon Rattle. Her solo recording from the left edge, a collection of works written for her by composers living in California can be found on the CRI label. As a pianist who excels in a wide range of styles Ms. Ray's numerous recordings cover everything from the semi-improvised structures of Wadada Leo Smith to the twisted groove base of John Adam's Road Movies, from the elegant serialism of Mel Powell to the austere beauty of Morton Feldmans' Crippled Symmetries. Ms. Ray has been a member of the piano faculty at the California Institute of the Arts since 1991.

Todd Reynolds (violin) is violinist and assistant conductor for Steve Reich and Musicians and The Walter Thompson Orchestra. He was a student of the late Jascha Heifetz, a student at the Eastman School of Music, former Principal Second Violin of the Rochester Philharmonic, and holds a Master's degree from SUNY at Stony Brook. As an improviser and solo interpreter of new musics from classical to jazz and pop, Mr. Reynolds has appeared and/or recorded with such artists as Anthony Braxton, Uri Caine, John Cale, Steve Coleman, Joe Jackson, Dave Liebman, Graham Nash, Greg Osby, Steve Reich, Marcus Roberts, Wayne Shorter and Cassandra Wilson. In addition to his solo appearances at home and abroad, Mr. Reynolds appears as guest artist with the Chamber Music Society of Lincoln Center and is often featured as violin soloist and chamber musician with Bang On A Can. Mr. Reynolds has premiered countless numbers of compositions by composers including Michael Gordon, John King, Steve Reich, Elliot Sharp, Julia Wolfe, and Randall Wolff, and recently appeared as soloist with Yo Yo Ma in Tan Dun's Water Passion after St. Matthew at the Barbican Center in London. He is a co-founder of Ethel, New York's hippest string quartet, and as composer/performer, Mr. Reynolds is currently developing Still Life With Mic, a theater piece which incorporates with his own composed and improvised music, elements of video and theater arts. He has recorded for Nonesuch, CRI, and Atlantic Records and can also be heard on Tan Dun's soundtrack for the film Fallen, starring Denzel Washington. On Broadway, he originated the role of "The Fiddler", playing and dancing on stage in the Tony Award-winning revival of Irving Berlin's Annie, Get Your Gun, starring Bernadette Peters and Reba McEntire. Currently he tours as part of the Mahavishnu Project, a five-piece jazz-fusion band which centers around the music of John McLaughlin's Mahavishnu Orchestra, performs often with The Betty Buckley Band, alongside Kenny Werner, Billy Drewes, Tony Marino, Jamey Haddad, and, of course, Ms. Buckley herself. Mr. Reynolds recently returned from a week of educational residencies in our nation's capitol with Yo Yo Ma's Silk Road Project, performing and teaching with composer Bright Sheng, ethnomusicologist Ted Levin, and Yo Yo Ma, culminating in a season opening performance at the Kennedy Center.

Ken Thomson (clarinet, saxophone), a Brooklyn-based clarinetist, saxophonist, and composer, plays saxophone and writes for the NY-based punk/jazz band Gutbucket, with whom he has toured internationally to 19 countries and 32 states over seven years, and released 3 CDs for Knitting Factory, Enja, and Cantaloupe Records. He is a founding board member of Anti-Social Music, a non-profit organization dedicated to promoting the work of emerging composers with a punk aesthetic. He is a frequent collaborator with chamber orchestra Alarm Will Sound (Benedict Mason, Michael Gordon, Nancarrow, etc.), the Bang on a Can All-Stars (Europe 2007), percussion wizards So Percussion (Reich, Lang, Andriessen), and more. As a composer, he has been commissioned to write a work for the American Composers Orchestra+Gutbucket that will debut at Carnegie Hall's Zankel Hall in October 2007. His through-composed rescoring of the 22-minute 1936 British film "Night Mail" was called "a masterful re-imagining of an old classic" by Indiewire.com upon its debut in March 2007 at the True/False Film Festival. His arrangement of Aphex Twin's "Gwely Mernans" for Alarm Will Sound was recorded on their acclaimed CD Acoustica (Cantaloupe Music), premiered at Lincoln Center Festival 2005, and later choreographed by Chicago's Hubbard Street Dance Company. He has had two works released on CD by Anti-Social Music, including "Song" (ASM Sings the Great American Songbook/Peacock Recordings), and an arrangement of Bob Massey's "The Mountain" (The Nitrate Hymnal/Lujo Records). In the July/August 2006 issue of the German-Dutch Sonic magazine, he was the "Top Interview," garnering a four-page feature in which critic Ulrich Steinmetzger remarked about his "intense performances" which "left behind astounded audiences... [who] witnessed him blow raw energy from the stage like few others can." The Boston Globe has called his improvisation "dazzling;" and Time Out New York has called him a "manic sax dervish." He

has also performed in a variety of jazz, rock, chamber music and other settings; he is a member of the internationally-touring punk/cabaret band World/Inferno Friendship Society, klezmer duo Bop Kaballah, and the kids-rock band Dirty Sock Funtime Band (with 4 videos out now on Nickelodeon).

Julia Wolfe's (composition) music is muscular and kinetic and experienced through the body. She creates journeys like unfolding dramatic landscapes, a music meant to be entered into by the listener. Wolfe's work is distinguished by this intense focus on sound, the power of sound, the ways in which sound is related to memory and experience, the possibilities for new harmonies between familiar chords and micro tonal tunings or sounds found in nature and the urban world. With a care and attention to detail that is both masterful and highly respectful, Wolfe's music celebrates the extraordinary qualities contained within something as specific as a gesture or an inflection. Julia Wolfe's music is heard around the world in performances at the Next Wave Festival at BAM, the Sydney Olympic Arts Festival, Settembre Musica (Italy), the Holland Festival, Theatre de la Ville (Paris), the San Francisco Symphony, The Brooklyn Philharmonic, and more. Upcoming works include a new work FUEL for Ensemble Resonanz with a film by Bill Morrison, and an evening length work with film for the Bang on a Can All-Stars. Recent collaborations with composers Michael Gordon and David Lang with writer Deborah Artman include Shelter written for musikFabrik and trio mediaeval with staging by the Ridge Theater Company; Lost Objects, an oratorio with Concerto Koln directed by Francois Girard; with Gordon and Lang The Carbon Copy Building with comic book artist Ben Katchor and the Ridge Theater. For The Carbon Copy Building, she received the 2000 Village Voice OBIE Award for Best New American Work. Wolfe received a 2001 Obie award for the music to *Jennie Ritchie*, a collaboration with playwright Mac Wellman and Ridge Theater.

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