

Anne LeBaron's compositions embrace an exotic array of subjects encompassing vast reaches of space and time, ranging from the mysterious Singing Dune of Kazakhstan, to probes into physical and cultural forms of extinction, to legendary figures such as Pope Joan, Eurydice, Marie Laveau, and the American Housewife. Widely recognized for her work in instrumental, electronic, and performance realms, she has earned numerous awards and prizes, including a Guggenheim Foundation Fellowship, the Alpert Award in the Arts, a Fulbright Full Fellowship, an award from the Rockefeller MAP Fund for her opera, *Sucktion*, and a 2009-2010 Cultural Exchange International Grant from the City of Los Angeles Department of Cultural Affairs for *The Silent Steppe Cantata*.

As a Fulbright Scholar to Germany in 1980 - 81, LeBaron studied with György Ligeti and Mauricio Kagel, later completing her doctorate in composition at Columbia University, where she studied with Chou Wen-chung and Mario Davidovsky. Her compositions have been written for virtually every contemporary genre and performed and broadcast throughout the U.S. and elsewhere, including Sweden, Stuttgart, London, Prague, Paris, Talloires, Hong Kong, Sydney, Berlin, Havana, Kyoto, Singapore, Dresden, and Austria.

Her one-woman cyborgopera, *Sucktion*, most recently performed with Ars Nova in Malmö, Sweden at Club Babel, has also been seen in performances at REDCAT in Los Angeles, in York, England, and at the Galapagos Art Space in Brooklyn. Selections from her large-scale opera, *Crescent City*, have been twice performed by the New York City Opera on the VOX festival. *Phantasmagoriettas from Crescent City*, presented by The Loos Ensemble, was featured on the Dag in die Branding Festival in Den Haag. From the national newspaper, *De Trouw*:

...the work of the American Anne LeBaron was musically the most extensively developed. She is working on an opera that functions as a kind of 'wake-up call' for the disasters that threaten humanity. If a work could achieve the ideal of melding different musical styles together, it could be found in this very enjoyable American mix of jazz, improvisation, and operatic passion.

A recent recording on New World Records features a dance opera, *Pope Joan*, and a chamber work, *Transfiguration*. *Sequenza 21* writes:

Anne LeBaron writes ritualistic music of excitement and power. LeBaron's voice is a distinctively late 20th century American one, embracing the European and American avant-garde traditions and American pop gestures with equal effect.

The Silent Steppe Cantata, an upcoming project envisioned as a large-scale sonic portrait of the Republic of Kazakhstan, is an international collaborative with LeBaron as composer, Kazakh writers spanning 10 centuries, the children's choir "Koktem," the National Folk Ensemble "Orchestra Sazgen Sazy," and Kazakh tenor Timur Bekbosunov, with premieres planned in Kazakhstan and Los Angeles in 2011.

LeBaron currently teaches composition, and related subjects such as HyperOpera – Lyrical Psychogeography, Musical Reflections of Surrealism, and Concert Theater, at the California Institute of the Arts. These topics and others are also presented worldwide in lectures at educational institutions, conferences, and festivals, as well as in articles, essays, and interviews published in several journals and books. Recently she's given talks and workshops at the Janáček Academy of Music and Performing Arts in Brno, Palacký University in Olomouc, and the University of Chicago. Her most recent publication, an essay entitled "Down the Rabbit-Hole of Innovation," is published in the UCLA Center for the Study of Women Special Issue, "Writing About Music."

An accomplished harpist, LeBaron is renowned for her pioneering methods of developing and implementing extended harp techniques, electronic enhancements, and notation in compositional and improvisational contexts. A double CD of her collaborations with thirteen different musicians: *1, 2, 4, 3* (released on Innova), will be available in the fall of 2010. She was elected a Member of the Corporation of Yaddo in 2009, and has been elected Chair of the Academic Council at CalArts for 2010-2011.

