



Featuring

Penelope

a song cycle

by composer Sarah Kirkland Snider
with lyrics by playwright Ellen McLaughlin

featuring vocals by Shara Nova,
from My Brightest Diamond

April 26, 2025 at 7:30pm
The James Theater
213 N. Gilbert St, Iowa City, IA 52245





Shara Nova, vocals
Kenny Lee, conductor
Tricia Park, violin I
Katherine Wolfe, violin II
DongHee Han, viola
Katie Forbush, cello
Xiaowen Tang, double bass
Michael D'Angelo, percussion
Blake Cordell, laptop/electronics
Joey Sun, assistant conductor and production assistant
Alex Body, sound engineer

**We are delighted to welcome you to the fifteenth season of MusicIC,
Iowa City's own chamber music and literature festival!**

We're so excited to have you with us—not only to celebrate this milestone year, but also to kick things off in our *new* April time slot. Spring feels like the perfect time for fresh energy, new beginnings, and powerful storytelling through music. We're thrilled to present *Penelope* by Sarah Kirkland Snider, a mesmerizing song cycle for vocalist, string quintet, percussion, and electronics.

Inspired by Homer's epic poem, the *Odyssey*, Snider describes *Penelope*: "The song cycle, written in 2009 for Shara Nova and Ensemble Signal, is based on a music-theater monodrama written by Snider and playwright Ellen McLaughlin for the J. Paul Getty Center in 2008. In the work, a woman's husband appears at her door after an absence of twenty years, suffering from brain damage. A veteran of an unnamed war, he doesn't know who he is and she doesn't know who he's become. While they wait together for his return to himself, she reads to him from the *Odyssey*, and in the journey of that book, she finds a way into her former husband's memory and the terror and trauma of war. Suspended somewhere between art song, indie rock, and chamber folk, the music of *Penelope* moves organically from moments of elegiac strings-and-harp reflection to dusky post-rock textures with drums, guitars and electronics, all directed by a strong sense of melody and a craftsman's approach to songwriting. *Penelope* is a meditation on memory, identity, and what it means to come home."

Sarah Kirkland Snider's work lives at the crossroads of classical, indie rock, and chamber folk—lush, lyrical, and intensely moving. We're honored to present this piece with the incredible Shara Nova, whose voice and artistry defy categories, and for whom this piece was originally written. You might know her from her band My Brightest Diamond or her many collaborations across musical worlds—from David Byrne to Sufjan Stevens.

Joining Shara are some of our favorite artists from right here in Iowa City: MusicIC's founding director Tricia Park, students and faculty from the University of Iowa, and conductor Kenny Lee, who brings this ensemble together with precision and heart.

Thank you for being part of this moment with us. Whether you've been with us for years or are discovering MusicIC for the first time, we're so glad you're here. Here's to a festival full of music, meaning, and community.

Warmly,
**Tricia Park, Artistic Director &
Meagan Brus, Managing Director**

SPONSORS AND SPECIAL THANKS

As always, special thanks goes to John Kenyon and the Iowa City UNESCO City of Literature team for their support of MusicIC; Mara Cole, Rachael Carlson, and Katherine Steahly for their substantial assistance with marketing and logistics.

Additional thanks goes to the University of Iowa, Dunn Investments, Iowa Public Radio, and The Graduate Hotel.
COVER: Design by Mara Cole, Shara Nova headshot by Shervin Lainez

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PENELOPE: MusicIC

Saturday, April 26, 2025, 7:30 p.m.
The James Theater

Penelope (2009)

Sarah Kirkland Snider (b. 1973)

text by Ellen McLaughlin (b. 1957)

1. The Stranger with the Face of a Man I Loved
 2. This Is What You're Like
 3. The Honeyed Fruit
 4. The Lotus Eaters
 5. Nausicaa
6. Circe and the Hanged Man
 7. I Died of Waiting
 8. Home
 9. Dead Friend
 10. Calypso
11. And Then You Shall Be Lost Indeed
 12. Open Hands
13. Baby Teeth, Bones, and Bullets
14. As He Looks Out to Sea

LIBRETTO

1. The Stranger with the Face of a Man I Loved

I have a house
Looks out to sea
And this is where he came
The stranger with the face of a man I loved
To the house by the sea
Long time, long time gone
A sort of home
It's this house
That what's left of his mind
Seems to have remembered
So what's left of his mind
Claims the house as his
Though it's been mine and mine alone since he left me here
He left me here
Half a life ago
But this is where he came
The stranger with the face of a man I loved
In this house
Where the best of our times
I try to remember
And the rest of the time
I try to forget
The times he lied and lied
Before he just left me here
The stranger with the face of a man I loved
In the house by the sea
Long time, long time gone
A sort of home

2. This Is What You're Like

I'd give a lot
I'd give a lot to hear him
tell me lies like that again
tell me much of anything.
It's true, he talks
It's true, he talks, but it's not
Anything like it was then
Anything like it was
when he talked the way a bird sings,
just to sing.
This is what you're like
Do you remember?
This is what you once were like.
You are a man who when the music dies away
You keep on dancing
And when there's nothing left to say
You tell me lies
You wrote a poem

You wrote a poem about me
Swimming in the open sea
You loved my eyebrows and my stomach and my knobby knees
I loved your mouth
I loved your mouth and every story that you told to me
Where is it you've gone?
How can I find you?
I heard you weeping in the dawn
But you won't say if I can bring you back alive
I'll come and find you
I can't help thinking you survived
Just went astray.
This is what you're like
Try to remember
This is what you once were like
Where is it you've gone? How can I find you?
Where is it you've gone?
Do you remember, you are a man who
Told me you loved me
You are a man who told me you loved me,
Do you remember?
This is what you're like
Try to remember

3. The Honeyed Fruit

The honeyed fruit they offered dripped forgetfulness. Those who tasted it fell where they were, dreaming, their faces smeared smiling with the sweetness of the end of any desire for home. I drove them, weeping, to their rowing benches and tied them in, but still they moaned, straining to look back over their shoulders at the disappearing shore, like children carried off from their calling mothers.

4. The Lotus Eaters

Down the ward, the men are dreaming,
drooling in their cots.
Pricks of blood in every elbow,
I am no better.
It's just that I'm awake
It's just that I'm awake and walking.
Walking.
Hear my footsteps down the hall.
Now I'm smelling the night air,
crunching gravel as I walk, walk, walk.
Never, never, never, never will I
never will I sleep like that again
Never, never, never, never, never,
Never will I sleep like that, sleep like that...
And I'm lost in this night
I'm lost in this night
I'm already lost, but not as lost as them
And I'm lost in this night
I'm lost in this night

I'm already lost, but not as lost as them
my sleeping, drooling, smiling men
I'm not as lost,
I'm not as lost
I'm not as lost as them.

5. Nausicaa

Don't be afraid, Stranger
I'm not afraid,
I'm not afraid of you.
You look so lost, Stranger
But you're not lost,
'Cause I've just found you.
Just take my hand, Stranger
Just take my hand
And I will lead you home.

6. Circe and the Hanged Man

"Is he dead?" the Stranger said
No, she tells him.
Say you bounce a ball
Have you ever noticed that
Between the business of its going up
and the business of its fall
it hesitates?
It just waits
There's a fraction of a second there
when it's luxuriating in the air
Before its fate rushes it on.
"But he's hanging there"
Yes, he's hanging, yes, but from the tree of life
"Is he some sort of sacrifice?"
Yes, he's a sacrifice...
He gave himself to himself so he could see.
He gave himself to himself so he could see.
He gave himself to himself so he could see.
He gave himself
"So he could see?"
As only you can see
When the world is upside down
And you hang
From the branch of a tree
"So that's me?"
Yes, it's where you seem to be.
And you hang from the branch of a tree.
"So that's me?"
Yes, it's where you seem to be.
"So that's me."

7. I Died of Waiting

He says, "Oh, Mother, I am so sad to see you here. I didn't know. What happened to you?" She says, "I died of waiting.

Year after year, I stood the days out, squinting across the water that never showed your sail. One day my hollow heart cracked to powder like an old egg and I fell where I stood, eyes still clinging to the empty horizon." Bitter with longing Odysseus reaches out to his mother. Three times he tries and three times he fails. She is as untouchable as smoke. He says, "Oh, Mother, why can't I hold you in my arms? Is this some fresh cruelty the gods devised to trick me?" She says, "It is only death, my son. It is the end we all come to. You and I had our last embrace long ago, in the sunlit world above. Such things can never happen here. Go back, my child. You will be here soon enough, and that is a return I shall not rejoice to see you make."

8. Home

Home is where I'm going, but never coming
Home is someplace I can't recall, but head for still.
Across the waste of water I search for her,
Dear blue land,
show your blessed curve
So tiny and only mine.
No, no, you can't go home, she says, the world,
where do you think you're going?
We're not done with you.
No, no, you can't go home, she says, the world,
where do you think you're going?
We're not done with you.
The world is never done with you.
The world wants her travelers to stay lost.
The world swats their eyes as they run through it,
She grasps at them, pulling and tugging,
She grasps at them.
No, no, you can't go home, she says, the world,
where do you think you're going?
We're not done with you.
No, no, you can't go home, she says, the world,
where do you think you're going?
We're not done with you.
The world is never done with you.
Not you.

9. Dead Friend

Dead friend
Turn your back on me
I beg you
Do not look at me
With those eyes
Dead friend
I must leave you here
I can't stay
You can't follow me
Where I go
Dead friend
Turn your back on me

Let me go
I've forgotten you
Forget me
I've forgotten you
Forget me

10. Calypso

But I do think of her
Standing in that parking lot
The stars are out, night drops down on her
She is alone again.
She's alone again.
She holds his cooling dinner in her lifted hand.
Something he just might like
Sweet or salty, no one will eat it now.
She looks for him in darkness,
stands alone now once again
tries to see where he might have gone,
where could he go,
She looks for him in darkness,
stands alone now once again
tries to see where he might have gone,
where could he go, without her.

11. And Then You Shall Be Lost Indeed

Tiresias prophesies for Odysseus in the Underworld:
I know you, Captain, all you want in this world is to see the
honey light of your own home at last. But there is more trouble
to come for you. Poseidon hates you and your way home is
through him. He will make it hard for you yet. But if you can
hold fast to restraint, there is some hope. You shall find yourself
sailing past the Island of the Sun God. Helios, who sees all and
hears everything. Helios, from whom nothing is hidden. See his
many cattle, sacred to the world, they dapple his island slopes
like banks of clouds. They are beautiful and they are holy. But
Captain, let no one interfere with them, even if you're starving.
If any man so much as touches them, everything will be taken
from you, all your men, your last ship, everything. And then you
shall be lost indeed, your fine mind will be useless against the
fury of the sun.

12. Open Hands

Here's an ugly little something,
Broken bit of who knows what
Here's a bloody little secret
What I did and what I thought
Here is what I lost forever
Open hands, a certain laugh
Here is what I thought I wanted
Some lost smile in a photograph

13. Baby Teeth, Bones, and Bullets

Let a wind come
Let a wind come blow it all away
Let a rainstorm
Let a rainstorm swallow me
Can't you do that?
Can't you hide me, God?
Can't you...
Save me from you
(save me from you)
Sweep me someplace you can't see
(Hide me some place)
I am known here
(God help me I'm known)
Open eye, open eye staring down on me.
Yellow sky, yellow sky staring down on me.
I am known for what I am.
I am known by you
(Let a wind come and blow it all away)
I am known by you
(Let a rain storm, let a wind come, and blow it all away)
I am known by you
(Let a rain storm, let a wind come, and blow it all away)
Can't you...
Save me from you
(save me from you)
Sweep me someplace you can't see
(Hide me some place)
I am known here
(I am known by you.)
Let a wind come
Let a wind come, blow it all away.
Blow it all, all away.

14. As He Looks Out to Sea

It moves like a live thing in his hands
The story, his story
Bloody and sacred, truth and lie,
The story, his story
And it tells itself,
the pages turn and tell themselves,
Backwards and forwards,
Backwards and forwards,
Backwards and forwards like the tide.
It moves like a live thing in his hands
The story, his story
Bloody and sacred, truth and lie,
The story, his story
And it tells itself,
the pages turn and tell themselves,
Backwards and forwards,
Backwards and forwards,
Backwards and forwards like the tide.

THE ARTISTS

SHARA NOVA, vocalist



Headshot credit Shervin Lainez

Shara Nova has released six chamber-pop albums under the moniker My Brightest Diamond; her newest album, entitled “Fight the Real Terror,” was released in September 2024. Shara was an original member of the Broadway show *Illinoise*, directed by Tony Award winner (2024) Justin Peck and co-written by Jackie Sibblies Drury. She has composed works for choirs such as *The Crossing*, *Conspirare*, *Roomful of Teeth*, *iSing Youth Choir*, *Detroit Women’s Chorus*, and *The Detroit Opera’s* educational touring company, as well as for the *yMusic* chamber ensemble, *Oregon Symphony*, *Aarhus Symphony*, *Indianapolis Symphony*, *American Composers Orchestra*, and the *BBC Concert Orchestra*, among others. Her 2022 album *The Blue Hour*, co-composed with Sarah Kirkland Snider, Angélica Négron, Caroline Shaw, and Rachel Grimes, was listed in NPR’s Top 10 Albums of the Year. Nova is a 3-time Grammy nominee (2023), an Opera America Discovery Grant awardee (2024), a Kresge Arts fellow (2012), a Carolina Performing Arts Creative Futures fellow (2018–2021), a United States Artists fellow (2015), and a Knights Grant recipient (2018, 2024).

KENNY LEE, conductor



Kenny Lee has established himself as an outstanding artist and leader, both on the podium and as a cellist. Praised for his “lyricism, drive, tenderness, and passion” (*The Times Argus*), he has performed as a conductor, recitalist, and chamber musician

throughout North America, Europe, and Asia. Recent conducting engagements include collaborations with the Civic Orchestra of Chicago, the Czech Chamber Philharmonic, the Jerusalem Symphony, and the Chicago Youth Symphony Orchestras. As a chamber musician, he has performed with members of the Berlin Philharmonic, as well as with members of the Juilliard, Cleveland, Borromeo, and Quartets. He has appeared in prestigious venues across the United States, including Carnegie Hall, Boston’s Jordan Hall, and Chicago’s Orchestra Hall. Dr. Lee is also the co-founder and artistic director of the Flatirons Chamber Music Festival in Boulder, Colorado.

Dr. Lee graduated from the Eastman School of Music as a recipient of the prestigious Celentano Award for Excellence in Chamber Music. He earned his Master’s and Doctoral degrees with honors from the New England Conservatory. He is currently Assistant Professor and Director of Orchestral Studies at the University of Iowa, where he conducts the University Orchestra and teaches graduate and doctoral conducting students.

TRICIA PARK, violin & Artistic Director



Headshot credit Camile O’Brian

Praised by critics for her “astounding virtuosic gifts” (*Boston Herald*), “achingly pure sound” (*The Toronto Star*), and “impressive technical and interpretive control” (*The New York Times*) Tricia Park enjoys a diverse career as a violinist, educator, and writer. She is a Juilliard graduate and received her MFA at the School of the Art Institute of Chicago. Since making her concert debut at age thirteen, Tricia has performed on five continents and received

the prestigious Avery Fisher Career Grant. Tricia was awarded a Fulbright Grant to Seoul, Korea and her writing has appeared in *Cleaver Magazine*, *F Newsmagazine* and *Gathering: A Women Who Submit Anthology*. She was also a finalist for contests in *C&R Press* and *The Rumpus*. She is the host and producer of an original podcast called, “Is it Recess Yet? Confessions of a Former Child Prodigy.” Tricia has served on faculty at the University of Chicago, the University of Iowa and has worked for *Graywolf Press*. She has also taught masterclasses and clinics at the *Peabody Institute of Music*, *Oberlin Conservatory of Music*, the *College-Conservatory of Music* at the University of Cincinnati, *Dartmouth College*, the *Longy School of Music* of *Bard College*, *McGill University*, and the *Interlochen Summer Arts Academy*. Passionate about arts education

and community development, Tricia is the co-founder and artistic director of MusicIC, a chamber music festival that explores the connections between music and literature.

Currently, Tricia is pursuing her PhD in the Program for Writers at the University of Illinois Chicago and is Director of Cleaver Magazine Workshops where she is also a Creative Non Fiction editor and faculty instructor. She concertizes and maintains a private studio of violin students and writing clients.

Learn more about Tricia at: www.isitrecessyet.com.

Listen to Tricia play violin at: <https://www.youtube.com/c/triciapark>

KATHERINE WOLFE, violin



Violinist Katie Wolfe leads an active career as a soloist, recording artist, chamber musician and orchestral leader. She has performed across the globe. She joined the string faculty of The University of Iowa in 2004 after teaching at Oklahoma State University and serving as Associate Concertmaster of the Oklahoma City Philharmonic.

Wolfe is a frequent and passionate collaborator in chamber music and duo settings. She is a founding member of the Ensemble Chamarré, specializing in performances of Olivier Messiaen's *The Quartet for the End of Time*. She has performed entire cycles of the 10 Sonatas for Piano and Violin by Beethoven. She is a former member of the Matisse Piano Trio, Trilogy Piano Trio, Hofstra String Quartet and others. Along with pianist and composer Ketty Nez from Boston University, Wolfe has been involved in the creation and performance of many newer works for violin and piano.

Wolfe received a BM in violin performance from Indiana University, and MM from the Manhattan School of Music. After graduating, Wolfe received a Fulbright Lecture Award to teach and perform in Bolivia. She formed a string quartet that performed educational and public concerts throughout the country, taught at the National Conservatory, and served as Associate Concertmaster of the National Symphony of Bolivia.

DONGHEE HAN, viola



Korean-born violist Donghee Han is established for her captivating performances, marked by emotional depth and sensitivity. With a passion for both performance and pedagogy, she has garnered acclaim for her dedication to music. Donghee received prestigious recognition at the 2022 American Viola Society Festival & 47th International Viola Congress, where she premiered new works

for the solo viola. Specializing in contemporary repertoire, Han has collaborated with esteemed living composers including Michael Kimber (US), Han-Ki Kim (Korea), and James Whitbourn (UK). She gave world premieres of Kimber's 2020 and *Quest* written for her, Kim's new compositions with Korean folk tune, Zack Stanton's *Mourning Vignettes*, and other new works in solo recitals, ensemble concerts, and composers' workshops. As a dedicated teaching artist, she has been invited by leading organizations including the YOLA National Accelerator Symposium hosted by the LA Phil, the Sphinx Organization, the American String Teachers Association, Chamber Music America, etc. Dr. Han earned her Doctor of Musical Arts degree from the University of Iowa, where she studied with Prof. Christine Rutledge and worked with renowned ensembles such as Brentano, Jupiter, Parker, JACK, Miro, and Cavani String Quartets. Her multifaceted musical journey reflects a deep commitment to both performance and education.

KATIE FORBUSH, cello



Katie Forbush, cellist, began playing at eight years old. Fifteen years later, she has performed with orchestras and chamber groups across

the world. She has spent much of her professional career working with world-renowned musicians such as Yo-Yo Ma, Jessie Montgomery, and Gary Hoffman, and has worked intensively with award-winning groups such as the Fry Street Quartet, the Talich Quartet, and the Catalyst Quartet. As a chamber musician, Katie has performed across the country, from Los Angeles to New York City. As an orchestral musician, she has performed all over the state of Michigan and has toured internationally throughout France and England. Katie is currently a member of the Seamark Quartet and is the Principal Cellist of the University of Iowa Symphony Orchestra. She holds a BM in cello performance from Western Michigan University and is currently finishing her MM at the University of Iowa.

XIAOWEN TANG, double bass



Xiaowen Tang is currently in his fourth year of the Doctor of Musical Arts program at the University of Iowa, where he is a double bass major with a secondary focus in composition. In addition to his performance and academic pursuits, he serves as the teaching assistant for the bass studio. A versatile and accomplished musician, Xiaowen has extensive

experience on solo performance and ensemble, ranging from orchestral to band settings. His passion for both performance and composition enriches his musical artistry, making him a valuable mentor and collaborator within the University of Iowa's music community.

MICHAEL D'ANGELO, percussion



Michael D'Angelo is a Grammy-nominated drummer, multi-instrumentalist, and educator based in Iowa City. He is currently on

the faculty at the University of Iowa as Visiting Assistant Professor of Jazz Percussion. He holds a Bachelor's degree in Music Performance from the University of North Texas, a Master's degree in Jazz Studies from Indiana University, and a Doctor of Musical Arts degree in Jazz Studies from the University of Colorado.

Michael has performed with a wide array of artists in a variety of musical situations including Doc Severinsen, Dave Brubeck, Mary Wilson, James Carter, Ron Blake, Marquis Hill, Alan Pasqua, Bob Hurst, Ryan Saranich, Brandon Lee, Greg Gisbert, Annie Booth, the North Carolina Jazz Repertory Orchestra, and the North Carolina Symphony to name a few. As an educator, he has presented clinics and masters classes in the United States and internationally including the Jazz Education Network Conference, Eastern Washington University Jazz Dialogues Festival, North Carolina Music Educators Association Conference, Colorado Music Educators Association Conference, World Saxophone Congress, and Percussive Arts Society International Convention.

Michael was a member of the University of North Texas One O'Clock Lab Band from 2008-2009 and received a Grammy nomination from the band's annual recording "Lab 2009" for Best Large Jazz Ensemble Album. In 2011, he was invited to participate in the Ravinia Festival's Steans Music Institute for Jazz, an invitation only workshop for rising jazz composers and performers with mentorship from David Baker, Rufus Reid, Nathan Davis, and Curtis Fuller.

BLAKE CORDELL, laptop/electronics



Blake Cordell is a composer, playwright, and sound designer currently studying music composition at the University of Iowa. Previously, he freelanced as a sound and lighting designer in Chicago where he worked on numerous premier productions, highlights including Chicago Shakespeare Theatre's national premier of *Six* and Sam Morril's

Netflix special *Same Time Tomorrow*. He has composed for a variety of multimedia projects ranging from independent video games to children's animations, such as Tiny Siren Animation Studio's *Carl & Doug*. His theatrical work has been performed in Kansas, Minnesota, and Iowa, and his musical *Inn-Dependent* won the Region V Kennedy Center American Collegiate Theatre Festival's 2015 National New Play Award. blakecordell.com

COMPOSER

SARAH KIRKLAND SNIDER

Composer Sarah Kirkland Snider writes music of direct expression and vivid narrative that has been hailed as “rapturous” (*The New York Times*), “groundbreaking” (*The Boston Globe*), and “ravishingly beautiful” (NPR). Recently named one of the “Top 35 Female Composers in Classical Music” by *The Washington Post*, Snider’s works have been commissioned and/or performed by the New York Philharmonic; Boston Symphony Orchestra; Cleveland Orchestra; San Francisco Symphony; National Symphony Orchestra; Detroit Symphony Orchestra; Philharmonia Orchestra; Birmingham Royal Ballet; Emerson String Quartet; Renée Fleming and Will Liverman; Deutsche Grammophon for mezzo Emily D’Angelo; percussionist Colin Currie; eighth blackbird; A Far Cry; and Roomful of Teeth, among many others. The winner of the 2014 Detroit Symphony Orchestra Lebenbom Competition, Snider’s recent works include *Forward Into Light*, an orchestral commission for the New York Philharmonic inspired by American women suffragists; *Drink the Wild Ayre*, the final commission for the legendary Emerson String Quartet’s farewell tour; *Mass for the Endangered*, a Trinity Wall Street-commissioned prayer for the environment for choir and ensemble, programmed by dozens of choirs the world over; *Embrace*, an orchestral ballet for the Birmingham Royal Ballet; and *Hildegard*, an upcoming opera on 12th c. visionary/polymath/composer St. Hildegard von Bingen co-commissioned by Beth Morrison Projects and Aspen Music Festival, to premiere (venue TBA) in 2025. Her four full-length LPs – *The Blue Hour* (Nonesuch/New Amsterdam, 2022), *Mass for the Endangered* (Nonesuch/New Amsterdam, 2020), *Unremembered* (New Amsterdam, 2015), and *Penelope* (New Amsterdam, 2010) – have garnered year-end nods and critical acclaim from *The New York Times*, NPR, *The Boston Globe*, *The Washington Post*, *The Los Angeles Times*, *Gramophone Magazine*, Pitchfork, *BBC Music Magazine*, *The Nation*, and many others. A founding Co-Artistic Director of Brooklyn-based non-profit New Amsterdam Records, Snider has an M.M. and Artist’s Diploma from the Yale School of Music, and a B.A. from Wesleyan University. She was a Visiting Lecturer at Princeton University in Fall 2024. Her music is published by G. Schirmer.

LIBRETTIST

ELLEN MCLAUGHLIN

Ellen McLaughlin’s plays have received numerous national and international productions. They include *Days and Nights Within*, *A Narrow Bed*, *Infinity’s House*, *Iphigenia and Other Daughters*, *Tongue of a Bird*, *The Trojan Women*, *Helen*, *The Persians*, *Oedipus*, *Ajax in Iraq*, *Kissing the Floor*, *Septimus and Clarissa*, *Penelope*, *Blood Moon*, *Mercury’s Footpath*, and *The Oresteia*. Producers include: the Public Theater, The National Actors’ Theater, Classic Stage Co., Prototype Festival and New York Theater Workshop in NYC, Actors’ Theater of Louisville, The Actors’ Gang L.A., The Intiman Theater, Seattle, Almeida Theater, London, The Mark Taper Forum, L.A., The Oregon Shakespeare Festival, The Getty Villa, California., The Guthrie Theater, Minnesota, and Shakespeare Theater Company, Washington DC, among other venues.

Grants and awards include: Helen Merrill Award for Playwriting, Great American Play Contest, Susan Smith Blackburn Prize, the NEA, the Writer’s Award from the Lila Wallace-Reader’s Digest Fund, the Berilla Kerr Award for playwrighting. T.C.G./Fox Residency Grant -- for *Ajax in Iraq*, written for the A.R.T. Institute.

She has taught playwriting at Barnard College since 1995. Other teaching posts include Breadloaf School of English, Yale Drama School and Princeton University, among others.

Ms. McLaughlin is also an actor. She is most well known for having originated the part of the Angel in Tony Kushner’s *Angels in America*, appearing in every U.S. production from its earliest workshops through its Broadway run.



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