



**College of Music
& Dramatic Arts**

PAMELA Z

Friday, February 11, 2022

7:30 PM in the LSU DMC Theatre

CHANGING THE WORLD THROUGH THE ARTS

lsu.edu/cmda/music #lsumusic

FIXED MEDIA

Sonant Topography (2021) Pamela Z
(b. 1956)

SOLO VOICE AND ELECTRONICS

Quatre Couches (2015) Pamela Z
(b. 1956)

Flare Stains (2010) Pamela Z
(b. 1956)

Typewriter / Declaratives (1995/2005) Pamela Z
(b. 1956)

Badagada (1988) Pamela Z
(b. 1956)

“Unknown Person” from *Baggage Allowance* (2010) Pamela Z
(b. 1956)

Syrinx (2003) Pamela Z
(b. 1956)

Other Rooms (2018) Pamela Z
(b. 1956)

Scared Song (1987) Meredith Monk
(b. 1942)
arr. Z

All works composed and performed by Pamela Z

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Except Scared Song (by Meredith Monk 1987)

*Sonant Topography was commissioned by Experimental Media and Performing Arts Center
for the TIME:SPANS Festival 2021*

June 2021, Neuma Records released my latest album, **A SECRET CODE**. The album contains ten tracks, some of which are studio recordings of works from my performance repertoire, and others are fixed media works. Tonight's program includes several of those works, along with a few solo pieces that do not appear on the album. The evening will also include a multi-channel audio work that I created last year for EMPAC's wave field synthesis array.

SONANT TOPOGRAPHY, is a kind of map. Following world travelers and inhabitants to their destinations and places of origin, it explores the concept of location by dropping verbal pushpins over the expansive surface of a flattened globe.

QUATRE COUCHES is a sonic trifle, tiramisu, or mille-feuille – juxtaposing four contrasting layers and manually toying with them – mixing them and moving them around on the plate until they all melt away. **FLARE STAINS** is a sonic poem on the residue left by emergency flares. **TYPEWRITER** uses voice, processing, and typewriter samples (triggered with a gesture controller). **DECLARATIVES** combines live and sampled text fragments, which are further fragmented and layered through delay and granulation processes. The text samples were originally created for a six-channel sound installation in an exhibition called "The Art of Artist Statement." In **BADAGADA**, one of my early digital delay pieces, the syllables "ba-da-ga-da-ga-da-ga-da-ga" are layered in multiple delay lines to form a harmonic, rhythmic accompaniment to a melody sung in English. **UNKNOWN PERSON** is an excerpt from *Baggage Allowance*, an intermedia work that scans and inventories the belongings (and memories) we all cart around. **SYRINX** is named for the avian vocal organ. In this little extract from my longer 2004 sound work, a birdsong is pitch-shifted and consequently stretched until its individual notes are slow enough and low enough to be accurately produced by a human voice. **OTHER ROOMS** is constructed from samples of the speaking voice of Paul David Young taken from an interview I recorded as part of the process of making my performance work, *Memory Trace*. **SCARED SONG** is a work by Meredith Monk from her 1987 album "Do You Be." Today, I'm performing my live version of the studio arrangement I made for Meredith's 2012 tribute CD "Monk Mix."



PAMELA Z is a composer/performer and media artist working with voice, live electronic processing, sampled sound, and video. A pioneer of live digital looping techniques, she processes her voice in real time to create dense, complex sonic layers. Her solo works combine experimental extended vocal techniques, operatic bel canto, found objects, text, and sampled concrete sounds. She uses MAX MSP and Isadora software on a MacBook Pro along with custom MIDI controllers that allow her to manipulate sound and image with physical gestures. Her performances range in scale from small concerts in galleries to large-scale multi-media works in theaters and concert halls. In addition to her performances, she has a growing body of installation works using multi-channel sound and video.

Pamela Z has toured extensively throughout the United States, Europe, and Japan – performing in international festivals and venues including Bang on a Can at Lincoln Center (NY); La Biennale di Venezia; San Francisco Symphony’s SoundBox, the Japan Interlink Festival; Other Minds (San Francisco); and Pina Bausch Tanztheater’s Festival (Wuppertal, Germany). She has received commissions to compose live and fixed-media scores for choreographers and film/video artists. Her large-scale, performance works, including *Memory Trace*, *Baggage Allowance*, *Voci*, and *Gaijin*, have been presented at venues like the Kitchen in New York, Yerba Buena Center for the Arts, Theater Artaud (Z Space) in San Francisco, the Museum of Contemporary Art in Chicago, as well as at theaters in Washington D.C. and Budapest. Her one-act opera *Wunderkabinet* inspired by the Museum of Jurassic Technology (co-composed with Matthew Brubeck) premiered at The LAB in San Francisco, and was presented at REDCAT in LA and Open Ears Festival in Canada. She has shown work in exhibitions at the Whitney Museum (New York); Savvy Contemporary (Berlin); the Tang Museum (Saratoga Springs NY); the Dakar Biennale (Sénégal); Krannert Art Museum (IL), and the Kitchen (NY).

Ms. Z has received commissions from chamber ensembles including Kronos Quartet, Eighth Blackbird, Bang On A Can All Stars; Ethel, Del Sol Quartet, California E.A.R. Unit; Left Coast Chamber Ensemble; and Empyrean Ensemble. She is currently composing a work for soprano Julia Bullock and the San Francisco Symphony. She has collaborated with a wide range of artists including Joan La Barbara, Joan Jeanrenaud, Brenda Way (ODC Dance), Miya Masaoka, Jeanne Finley + John Muse, Shinichi Iova Koga (Inkboat), and Luciano Chessa. She has participated in New Music Theatre’s John Cage festivals, and has performed with The San Francisco Contemporary Music Players. Her interactive web-based work *Baggage Allowance* can be viewed at baggageallowance.tv where it is permanently installed.

Pamela Z is the recipient of many honors and awards including the Rome Prize, the United States Artists fellowship, the Guggenheim Fellowship, the Doris Duke Artist Impact Award, a Robert Rauschenberg Foundation residency, the Herb Alpert Award in the Arts; the Creative Capital Fund; the MAP Fund, the ASCAP Music Award; an Ars Electronica honorable mention; and the NEA Japan/US Friendship Commission Fellowship. She holds a music degree from the University of Colorado at Boulder.