Pamela Z
voice and electronics
Part of the Festival of New Music

Funded by the Master of Arts Program in Digital Musics

Thursday • May 16 • 8 pm
2019 • Faulkner Recital Hall • Dartmouth College
Program

Compositions by Pamela Z

Quatre Couches (2015)

Flare Stains (2010)


Syrinx (2003)

Badagada (1988)

Breathing (from Carbon Song Cycle 2013)

Pool (2015)

Other Rooms (2018)

(is) she (is) disappearing..........................................................................................................................

Clara Allison (2019)

Scared Song..................................................................................................................................................

Meredith Monk (1986, arr. Pamela Z)

Program Notes

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). Syrinx is named for the avian vocal organ. In this little extract from my longer 2004 sound work, a passage of birdsong is pitch-shifted and consequently stretched until its individual notes are slow and low enough to be accurately produced by a human voice. 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.

Breathing is a solo version of a movement from a 2013 multi-media chamber work called Carbon Song Cycle. Pool is a short episode from Memory Trace, a full evening solo performance work exploring various aspects of memory. 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.

In 2009, I was commissioned by Meredith Monk’s House Foundation for the Arts and Paul Miller (aka DJ Spooky, that Subliminal Kid) to create a track to be included on Monk Mix, a double CD of various composers doing remixes and reinterpretations of Meredith Monk’s music. I chose to make an arrangement of Scared Song. I used
samples of my voice in place of Meredith Monk’s organ and piano parts, and then sang the melodic material over that. I did make a small sample of the piano from her record as a nod to the “remix culture” out of which the project was born. Other than the one piano sample, the source of all the sound is my own voice. When I was asked to perform my track at the 2012 CD release event in New York, I was startled because I had built the piece entirely in the studio with no thoughts of performing it live. But—with much programming, finagling and practicing—I managed to work out the live version, which you will hear tonight.

Pamela Z

**About the Artists**

**Pamela Z** is a composer/performer and media artist who works primarily 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 extended vocal techniques, bel canto, found objects, text, digital processing and wireless MIDI controllers that allow her to manipulate sound with physical gestures. In addition to her solo work, she has been commissioned to compose scores for dance, theater, film and chamber ensembles including Kronos Quartet, the Bang on a Can All Stars, Eighth Blackbird, Ethel and San Francisco Contemporary Music Players. She also has a growing body of intermedia gallery works including multi-channel sound and video installations.

Her interdisciplinary performance works have been presented globally at venues including The Kitchen (NY), Yerba Buena Center for the Arts (SF), REDCAT (LA), MCA (Chicago) and Trafo (Budapest), and her installations have been presented at such exhibition spaces as the Whitney (NY), the Diözesanmuseum (Cologne), Dak’Art (Sénégal) and the Krannert (IL). She has collaborated with a wide range of artists including Joan La Barbara, Joan Jeanrenaud, Vijay Iyer, Brenda Way (ODC Dance), Miya Masaoka, Jeanne Finley + John Muse, Shinichi Iova Koga (Inkboat) and Luciano Chessa. She has participated in several New Music Theatre events (including John Cage festivals), and has performed with the San Francisco Contemporary Music Players.

Pamela Z has toured extensively throughout the US, Europe and Japan. She has performed in numerous festivals including Bang on a Can at Lincoln Center (New York), Interlink (Japan), Other Minds (San Francisco), La Biennale di Venezia (Italy) and Pina Bausch Tanztheater Festival (Wuppertal, Germany). Her numerous awards include the Rome Prize, a Robert Rauschenberg Foundation residency, a Guggenheim Fellowship, the Doris Duke Artist Impact Award, Herb Alpert Award in the Arts, an Ars Electronica honorable mention and the NEA Japan/US Friendship Commission Fellowship. She holds a music degree from the University of Colorado, Boulder. www.pamelaz.com.

**Clara Allison** is an experimental composer/performer, sound programmer and sound artist currently pursuing her masters in Dartmouth’s Digital Musics program. Her work specializes in solo performance, installation and instrument design while engaging with concepts of poetics, the body’s relationship to space and instruments, and the spatialization of sound and sense. Her current work/thesis explores interactions between touch, sound, and light in designing electronic instruments/installations in combination with an exploration of acoustic ecology through the lens of climate change and queer theory.
Start summer with live arts that shift how we think

Cory Henry & the Funk Apostles
Fri, June 21, 8 pm
Grammy-winning Snarky Puppy Hammond organist blends R&B, Afrobeat, gospel and jazz.

Moby Dick
Gare St. Lazare Players
Sat, June 22, 8 pm & Sun, June 23, 3 & 8 pm
One actor. One musician. One white whale. One heck of a night of theater.

June 21–30 For a full list of SHIFT events, visit hop.dartmouth.edu

Hopkins Center Directorate
Mary Lou Aleskie, Howard L. Gilman ’44 Director
Michael Bodel, Director of External Affairs
Joshua Price Kol ’93, Managing Director/Executive Producer
Jan Sillery, Director of Financial and Administrative Operations
Sydney Stowe, Director of Hopkins Center Film

Hopkins Center Board of Advisors
Anne Fleischli Blackburn ’91
Kenneth L. Burns H’93
Barbara J. Couch
Rachel Dratch ’88
Lizanne Fontaine ’77 P’04 P’09
Barry Grove ’73
Caroline Diamond Harrison ’86 P’16 P’18, Chair of the Board
Kelly Fowler Hunter ’83 Tu’88 P’13 P’15 P’19
Robert H. Manegold ’75 P’02 P’06
Michael A. Marriott ’84 P’18
Nini Meyer P’22
Hilary Edson Polk P’19
Hilary Spaulding Richards ’92
Laurel J. Richie ’81, Trustee Representative
Sharon Washington ’81

Assistive Listening Devices available in the lobby.
If you do not wish to keep your playbill, please discard it in the recycling bin provided in the lobby. Thank you.