



Saturday, February 4, 2024
Lewis Center for the Arts

SŌ PERCUSSION

Featuring works World Premieres of new works from Claire Rousay and Leilehua Lanzilotti. Featuring piece by Pamela Z and Pauline Oliveros. With special guests Clara Warnaar and Beth Meyers and Lanzilotti.

Sō Percussion presents four pieces which use space, time, ambience, and deep listening to engage the senses. The voluminous Lewis Center for the Arts will provide the setting for the world premiere of Leilahua Lanzilotti's *sending messages*, for tuned flowerpots and bells, as well as works by Pauline Oliveros, Pamela Z, and a world premiere by Claire Rousay. Come and walk around the space as we perform in three different rooms, where you will also see and hear marimbas, piano, voice, viola, river rocks, the divination of magic 8-balls, an amplified chair, and much more!

About the Department of Music:

The Department of Music at Princeton University provides its undergraduates—whether they major or minor in Music—the opportunity to learn from a world-renowned faculty of scholars and composers. Performance opportunities include student-led and departmental ensembles like symphony orchestras, multi-genre choruses, jazz, contemporary music, African music, steel band, laptop orchestra, and much more, and students have access to private instrumental and voice lessons from eminent performing artists. The graduate program offers two distinct and prestigious Ph.D. programs in composition or musicology; graduate students receive fully-funded, immersive experiences conducting research, advancing their craft, and collaborating with faculty within Princeton University's inspiring, interdisciplinary campus.

For more information about the Department of Music and other upcoming events, and to sign-up for our mailing list, please visit music.princeton.edu.

PROGRAM

Claire Rousay

In Places (2024)
w/Beth Meyers, Clara Warnaar &
Leilehua Lanzilotti - World Premiere

Pamela Z

(b.1956)

20 Answers (2008)
w/Beth Meyers, Clara Warnaar &
Leilehua Lanzilotti

Pauline Oliveros

(b.1932)

Future of Anonymity (1991)

Leilehua Lanzilotti

(b. 1983)

ko'u inoa (2017)
Performed by Leilehua Lanzilotti

Leilehua Lanzilotti

(b. 1983)

sending messages (2024)
World Premiere

The use of photographic, video, or audio equipment is strictly prohibited. Please turn off or mute electronic devices for the duration of the performance.

ABOUT

Anne Leilehua Lanzilotti is a Kanaka Maoli (Native Hawaiian) musician dedicated to the arts of our time. A “leading composer-performer” (The New York Times), Lanzilotti is the recipient of a 2020 Native Launchpad Artist Award and 2021 McKnight Visiting Composer Residency. Her “conceptually potent” compositions often deal with unique instrument-objects, such as The Noguchi Museum commissions involving sound sculptures. “Lanzilotti’s score brings us together across the world in remembrance, through the commitment of shared sonic gestures.” (Cities & Health) Lanzilotti’s current commissions include a new work for the [Switch~ Ensemble], the development and performance of which is supported by a project grant from the MAP Fund, a string quartet for Argus Quartet for which she is a National Performance Network (NPN) Creation Fund Awardee, and a new work for the GRAMMY-winning ensemble Roomful of Teeth supported in part by the National Science Foundation.

As a recording artist, Lanzilotti has played on albums from Björk’s *Vulnicura* Live and Joan Osborne’s *Love and Hate*, to Dai Fujikura’s *Chance Monsoon* and David Lang’s *anatomy* theater. Lanzilotti’s upcoming solo performance projects include *Wayfinder*—a new viola concerto by Dai Fujikura inspired by Polynesian wayfinding. *in manus tuas*—Lanzilotti’s solo viola album debut—was featured in Steve Smith’s *Log Journal Playlist* (Live life out Loud), Bandcamp’s Best Contemporary Classical Albums of 2019, and The Boston Globe’s Top 10 classical albums of 2019, and was called “an entrancing new album” by The New Yorker’s Alex Ross.

To reach new audiences and share contemporary music and art, Lanzilotti has had a multifaceted career. She has published articles in *Music & Literature* and *Neue Zeitschrift für Musik*, and written program notes for the London Symphony Orchestra. Lanzilotti’s dissertation is an analysis of Andrew Norman’s *The Companion Guide to Rome* showing the influence of architecture and visual art on the work. As an extension of the research, she created *Shaken Not Stuttered*, a free online resource demonstrating extended techniques for strings. Lanzilotti has also worked as a producer and curator, most recently as the Curator of Music at EMPAC. As an educator, Lanzilotti has been on the faculty at New York University, University of Northern Colorado (where she was also the director of the contemporary music ensemble), Casalmaggiore International Music Festival, and Point CounterPoint Music Festival. Lanzilotti was recently appointed Director of Community Engagement for Hawai’i Contemporary, connecting Hawai’i and the Pacific through contemporary art.

Dr. Lanzilotti studied at Oberlin Conservatory of Music, Yale School of Music, and Manhattan School of Music. In addition, Lanzilotti was an orchestral fellow in the Rundfunk-Sinfonieorchester Berlin and the New World Symphony. She participated in the Lucerne Festival Academy under Pierre Boulez, and was the original violist in the Lucerne Festival Alumni Ensemble. Her mentors include Hiroko Primrose, Peter Slowik, Jesse Levine, Martin Bresnick, Wilfried Strehle, Karen Ritscher, and Reiko Fūting.

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 recently composed 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.

Pamela Z is the recipient of many honors and awards including the Rome Prize, MIT McDermott Award, Foundation for Contemporary Arts Dorothea Tanning Award, American Academy of Arts and Letters Award, United States Artists, the Guggenheim Fellowship, the Doris Duke Artist Impact Award, a Robert Rauschenberg Foundation residency, the Herb Alpert Award in the Arts; Creative Capital; 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. For more information visit: www.pamelaz.com

Pauline Oliveros' life as a composer, performer and humanitarian was about opening her own and others' sensibilities to the universe and facets of sounds. Her career spanned fifty years of boundary dissolving music making. In the '50s she was part of a circle of iconoclastic composers, artists, poets gathered together in San Francisco. In the 1960's she influenced American music profoundly through her work with improvisation, meditation, electronic music, myth and ritual.

She was the recipient of four Honorary Doctorates and among her many recent awards were the William Schuman Award for Lifetime Achievement, Columbia University, New York, NY, The Giga-Hertz-Award for Lifetime Achievement in Electronic Music from ZKM, Center for Art and Media, Karlsruhe, Germany and The John Cage award from the Foundation of Contemporary Arts.

Oliveros was Distinguished Research Professor of Music at Rensselaer Polytechnic Institute, Troy, NY, and Darius Milhaud Artist-in-Residence at Mills College. She founded "Deep Listening ®," which came from her childhood fascination with sounds and from her works in concert music with composition, improvisation and electro-acoustics. She described Deep Listening as a way of listening in every possible way to everything possible to hear no matter what you are doing. Such intense listening includes the sounds of daily life, of nature, of one's own thoughts as well as musical sounds.

"Deep Listening is my life practice," Oliveros explained, simply. Oliveros founded Deep Listening Institute, formerly Pauline Oliveros Foundation, now the Center For Deep Listening at Rensselaer, Troy, NY. Her creative work is currently disseminated through The Pauline Oliveros Trust and the Ministry of Maât, Inc at [PoP+MoM Publications](#).

claire rousay is a singular artist, known for challenging conventions in experimental and ambient music forms. rousay masterfully incorporates textural found sounds, sumptuous drones and candid field recordings into music that celebrates the beauty in life's banalities. Her music is curatorial and granular in detail, deftly shaped into emotionally affecting pieces. From a sprawling math-rock duo, to an array of emo-inflected rock outfits to a hired hand in evangelical worship bands, rousay worked as a percussionist for over a decade before shifting her focus to the solo collage work she's known for. rousay explains, "As the drummer in an evangelical rock band, it's your job, with the singers, to manipulate the crowd. You start building on the drums and you know it's one bigger chorus and then we're out and you can see the tears, people just start crying. I still feel a version of that when playing my own shows now." The confessional nature of sampled fragments of conversation give her pieces a specificity and sense of intimacy that is both immediate and curious. rousay's innate ability to conjure pure feeling from sound derives from her delightful embrace of pop forms, the vulnerability found in field recordings, minimalistic arrangements and innovative sound choices. The resulting songs of sentiment are as anthemic as they are breathtakingly personal. sentiment is blissfully, achingly melancholic, and an undeniably sensual listening experience.

For twenty years and counting, **Sō Percussion** has redefined chamber music for the 21st century through an “exhilarating blend of precision and anarchy, rigor and bedlam” (The New Yorker). They are celebrated by audiences and presenters for a dazzling range of work: for live performances in which “telepathic powers of communication” (The New York Times) bring to life the vibrant percussion repertoire; for an extravagant array of collaborations in classical music, pop, indie rock, contemporary dance, and theater; and for their work in education and community, creating opportunities and platforms for music and artists that explore the immense possibility of art in our time.

Their commitment to the creation and amplification of new work, and their extraordinary powers of perception and communication have made them a trusted partner for composers, allowing the writing of music that expands the style and capacity of brilliant voices of our time. Sō’s collaborative composition partners include Caroline Shaw, David Lang, Julia Wolfe, Nathalie Joachim, Dan Trueman, Kendall K. Williams, Angélica Negrón, Shodekeh Talifero, Claire Rousay, Leilehua Lanzilotti, Bora Yoon, Olivier Tarpaga, Bobby Previte, Matmos, and many others.

In 23/24, Sō returns to Carnegie Hall for its biennial Zankel show, offering world premieres by composers Vijay Iyer, Angélica Negrón, and Olivier Tarpaga, as well as a sprawling performance of the latest flexible work by Sō’s Jason Treuting, *Go Placidly with Haste*. Other dates this season include Hancher Auditorium at the University of Iowa, Oklahoma Philharmonic (for David Lang’s *man made*, written for Sō, and featured in their latest recording with the Cincinnati Symphony and Louis Langrée); concerts with composer/performer Shodekeh Talifero at the Library of Congress; in Berlin with Caroline Shaw; performances in Burkina Faso with Olivier Tarpaga; and more.

Recent highlights have included performances at the Elbphilharmonie Hamburg, Big Ears, Cal Performances, at the Palau de la Musica Catalana in Barcelona, at the Barbican in London, the Kennedy Center for the Performing Arts, Penn Live Arts in Philadelphia, University of North Carolina, Chapel Hill, and at The 92nd Street Y, New York.

Their Nonesuch recording, *Narrow Sea*, with Caroline Shaw, Dawn Upshaw, and Gilbert Kalish, won the 2022 Grammy for Best Contemporary Classical Composition. Other recent albums include the co-composed cycle with Caroline Shaw, *Let the Soil Play its Simple Part; A Record Of...* on Brassland Music with Buke and Gase, and – on new imprint Sō Percussion Editions – an acclaimed version of Julius Eastman’s *Stay On It*, plus Darian Donovan Thomas’s *Individuate*. This adds to a catalog of more than twenty-five albums featuring landmark recordings of works by David Lang, Steve Reich, Steven Mackey, and many more.

In Fall 2023, Sō Percussion began its tenth year as the Edward T. Cone performers-in-residence at Princeton University. Rooted in the belief that music is an elemental form of human communication, and galvanized by forces for social change, Sō enthusiastically pursues a range of social and community outreach through their nonprofit umbrella, including partnerships with local ensembles including Pan in Motion and Castle of Our Skins; their Sō Laboratories concert series; a studio residency program in Brooklyn; and the Sō Percussion Summer Institute, an intensive two-week chamber music seminar for percussionists and composers.

Sō Percussion is grateful to the many individuals, funders and companies that support our work.

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