

## POPEBAMA CONCERT

Erin Rogers and Dennis Sullivan, Popebama



Wednesday, June 22, 2022 · 7:30 pm  
Cohen-Davison Family Theatre

Dennis Sullivan (b. 1982)

***Shedding Waste***

Jenna Lyle (b. 1984)

***Technically, yes***

Paul Pinto (b. 1982)

***Hack it!***

Popebama (est. 2016)

***Showdown***

Seong Ae Kim (b. 1976)

***Mazyrinth***

Erin Rogers (b. 1980)

***Basket Case***

## PROGRAM NOTES

### ***Shedding Waste* (2016)**

Dennis Sullivan

*Shedding Waste* is a duo for tenor saxophone and table top percussion. It is a comparison of hi-fi vs. lo-fi sounds. Each timbre produced by the tenor saxophone is mimicked by some sort of found or discarded object (minus the melodica) in the percussion setup. These sounds are placed directly next to each other for 1-to-1 comparison or combined in a multitude of ways to produce new timbres still relating to the saxophone's sonic palette.

### ***Technically, yes* (2018)**

Jenna Lyle

Moving between states of inquiry, action, and exchange, Erin and Dennis navigate the apparatus of a single instrument with multiple components and bodies. The interconnectedness of the instrument's circuitry is paralleled in the duo's persistent, albeit unintelligible conversation with the audience, with each other, and with the ethereal, ever-present character of invited feedback.

### ***Hack It!* (2014)**

Paul Pinto

From *Thomas Paine in Violence*, "Hack it!" for four performers includes text by Paul Pinto with additional text by Rick Burkhardt. Performers form a sort of Greek Chorus on the radio, responding to and lashing out at the doubts of the spirit of Thomas Paine, each imprisoned in a sort of purgatory, and struggling, in various ways, to communicate. Vocalizing somewhere between spoken poetry and sung complaint, they often self-censor or glitch out.

### ***Showdown* (2020)**

Popebama

*Showdown* is a Rogers-and-Sullivan collaborative special, based on a multi-task competition prompted by famous sports calls. Levy Lorenzo's MaxMSP controlled joystick instrument, the Modified Attack, is used to manipulate the sample rate of the sportscasters voices. Speech rhythm of the sportscasts are transcribed and are applied as the rhythmic backdrop of the instrumental material. Showdown encourages ample space for performer interpretation and offerings.

### ***Mazyrinth* (2022)**

Seong Ae Kim

According to the recent research, 74% of Asian American and Pacific Islander (AAPI) women reported having personally experienced racism or discrimination and 10,905 hate incidents targeting AAPI have been reported since beginning of the pandemic. The majority of incidents targeted women and 16% involved physical assault. Living in an Asian woman's body in 2022 feels like being in a maze that has no way out, we are being hunted down like prey. How do we even process these horrific stories that happen around us? How can we move on with this enormous knot of grief and anxiety? From maze to labyrinth; though the grief process feels like going down an unending spiral, often revisiting that tragic path is the only way to rediscover the new meaning of a trauma. Sometimes we take a step back to regain strength, in order to take two steps forward to re-member ourselves within ourselves and within our community to fight for justice.

### ***Basket Case* (2021)**

Erin Rogers

During a recent Popebama road trip, it became apparent through the constant dashboard drumming, that Dennis Sullivan knew the drum solos/fills to nearly every '90s hit that landed on our randomized playlist. The drum fills in Green Day's "Basket Case" (*Dookie*, 1994) are rhythmically simple, yet played at top speed present such a perfectly crisp noise, that the song deserves a 30-year anniversary tribute. Paired with O-coast semi-mod desktop synth, freeze and ring mod pedals, a too-hot mic, and a catalog of soprano multiphonics, *Basket Case* attempts to embody its next-generation self.