

POPEBAMA PERFORMS STUDENT WORKS

Erin Rogers and Dennis Sullivan, Popebama



Friday, June 24, 2022 · 7:30 pm
Cohen-Davison Family Theatre

Alison Wahl (b. 1986)

Alternation of Generations II

Obadiah Baker (b. 1981)

Libation I “Loop de Loop”

Michael Mills (b. 1997)

Adjustments

INTERMISSION

Seo Yoon Soyoona Kim (b. 1988)

The Day before moving

Cameron Walters (b. 1998)

Juxtapocation

Cameron Church (b. 1999)

99 Northeast Regional

PROGRAM NOTES

Alternation of Generations II (2022)

Alison Wahl

Theories of Alternation of Generations deal with organisms that exhibit an alternation between two phases or generations, each of which initiates the other. The title of this piece is taken from an article by my great-grandfather, who was a botanist. He researched the way that some plants change in appearance and function every other generation.

This music utilizes an instrument that is constructed out of my great-grandmother's washbasin and pieces of the irrigation system that my dad and I made for our garden. It produces sharp, semi-pitched sounds when struck, and creates a meditative rolling sound when shaken. The two sonic identities of the instrument are one of several continua presented as alternating generations in the piece, which can be experienced as parts of a whole or separate outcomes of divergent developmental urges.

Libation I "Loop de Loop" (2022)

Obadiah Baker

Libation I is the first series of four to twelve vignettes for saxophone and percussion instruments. These etude-like compositions honor famous saxophonists in American jazz history. In *Libation I*, I concentrate on the bebop music of Charlie Parker, notably his "woodshedding" travels to the Ozarks and his historic performance at The Loop Lounge at 624 Prospect in my hometown of Cleveland, Ohio. This piece also features two loops — one in the key of F and the other in B-flat—referencing this early jazz venue as a play on words on its name.

This piece employs "Bird Changes," a 12-bar blues with modified chord progressions that first appeared in Charlie Parker's *Blues for Alice* (1951). The 12-bar blues (or blues changes) is one of contemporary popular music's most common chord progressions. The blues progression has a specific rhythmic, phrasal, chordal, and temporal structure. Gershwin primarily based these chord progressions on a key's primary forms, I, IV, and V chords. The second theme modulates to the IV in the key of F set to rhythm changes, a standard 32-bar chord structure in jazz that originated with George Gershwin's *I Got Rhythm* (1930). The progression is in AABA form, with each A section based on repetitions of the ubiquitous I-vi-ii-V sequence (or variants such as iii-vi-ii-V) and the B section utilizing a circle of fifths sequence based on III7-VI7-II7-V7, which also may use passing chords. This pattern, one of the most common vehicles for improvisation, is the foundation for many (often uptempo) jazz pieces and was popular among swing-era and bebop players.

This piece makes two direct musical references: a quote from Charlie Parker's *Anthropology* (1945) in m. 80-84 and Hyacinthe Eléonore Klosé's exercise 23 from his *25 Daily Exercises for Saxophone* in m. 97-103, which Charlie Parker quoted in a 1954 interview with Paul Desmond.

Adjustments (2022)

Michael Mills

Adjustments is about coping with significant change. While the music itself embodies this concept in its formal structures, the process of composing the work also served a role in my own attempts to reflect on the change in my life and my efforts to begin adjusting.

The Day before moving (2022)

Seo Yoon Soyoona Kim

People look back on their past when they pack things before moving — moments of joy, sorrow, and long-forgotten times. People sort out clustered memories, pick up scattered particles, and say goodbye to themselves from the past.

I wrote this piece while preparing to move from Baltimore, MD, where I lived for four years studying in graduate school. Like everywhere else, life in Baltimore had its sunshine and rain, but upon the time of farewell, I realized that every moment was beautiful. I wanted to say the best goodbye to my old place, so I composed this piece.

Juxtapocation (2022)

Cameron Walters

Juxtapocation is a portmanteau combining the words juxtaposition and one of any number of words ending with "-cation." The piece is what I like to call a "choose your own adventure." The performers' parts contain boxes which they can (mostly) play in any order they choose. When they choose a box they repeat said box between 5 and 20 times. A piece like this gives many opportunities for the performer to make decisions while still limiting the possibilities of what they can decide. The two parts exhibit a certain bifurcation between the two performers. The implication of this is the altercation and obfuscation of the two parts. The evocation of *Juxtapocation* will certainly be a poignant fabrication.

99 Northeast Regional (2022)

Cameron Church

At 8:40 AM on Saturday, June 4th, 2022, 99 Northeast Regional departed South Station in Boston, Massachusetts on time.

At 4:19 PM on Saturday, June 4th, 2022, 99 Northeast Regional arrived at Penn Station in Baltimore, Maryland 26 minutes behind schedule.

█ got on the train.

At 4:24 PM on Saturday, June 4th, 2022, 99 Northeast Regional departed Penn Station in Baltimore, Maryland.

At 8:05 PM on Saturday, June 4th, 2022, 99 Northeast Regional arrived at Staples Mill Road Station in Richmond, Virginia 57 minutes behind schedule.

█ got off the train.

The train ride was uneventful.