Department of
Music
Fulton School of Liberal Arts

Fall 2012 Concert

A NIGHT OF PERCUSSION

Featuring:

MPSteel

Salisbury World and Percussion Ensembles

Monday, November 26, 2012
Holloway Hall Auditorium
7:30 p.m.

Salisbury
UNIVERSITY
www.salisbury.edu

Hatsiatsia /Agbekor . . . . . .David Loche
Arr. Ted Nichols

Agebekor originated from the Ewe people in West Africa in the nation-states of Ghana and Togo. It was originally a war dance but now serves as celebration to affirm life Listen for polyrhythmic texture

Lolo . . . . . .Famoudou Konate
Thomas Ott

Lolo literally means "the star." The song is about Mother Hawa who has gone to see a fortune-teller. He consults her star and tells her that she has a good star and will live a long life. She will be wealthy and have many children. "Mother Hawa, the star is in the sky; The day of your freedom has come!"

World Drum Ensemble

Surrogate . . . . . .Igor Lesnik

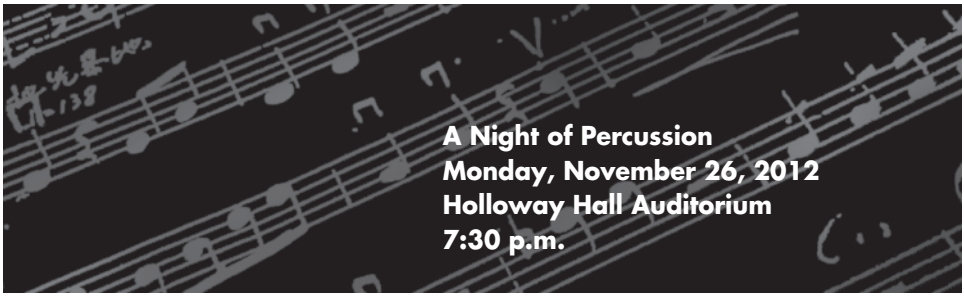
This percussion quartet offers a challenging workout in 7/8. Scored for tupan (or large floor tom/small bass drum), tambourine, cowbell, whistles (3), wood blocks (2), bongos (2) and drum set.

Percussion Ensemble

Toccata In C . . . . . .Walter B. Saul

Composed for solo marimba and piano and dedicated to Joy and Marshall Christensen. "Here is sacred music that, instead of remaining hushed and devotional, kicks up a storm … Saul's tonal language mixes knife-like dissonances with luxurious nineteenth-century sonorities," said David Stabler in *The Oregonian.*

Thomas Simpson



Tudo na vida tem seu momento (Malhado) . . . . . .Arr. Ted Nichols

Originating in Brazil in the 1600s, capoeira is the only indigenous American martial art, which was developed by African slaves in Brazil. Capoeira began to take form among the community of slaves who worked on the sugar cane plantations, the docks and various other slave works. It became a strong weapon in the life-and-death struggle against their oppressors. When the owners of the sugar cane fields realized the power of capoeira, they began to punish those who practiced it, sometimes with death. The song is translated as "Every thing in life has its moment" and uses a medium fast rhythm "Sao Bento Grande."

The Girl from Ipanema . . . . . .Antônio Carlos Jobim
Arr. Tom Clark

Antonio Carlos Jobim was trained at first to become an architect, but he gave up that career for music. Universally known by his nickname "Tom," Jobim was a pianist, guitarist, arranger and singer who eventually made his career in New York City. One of the first practitioners of bossa nova music, Jobim is best remembered for songs like *The Girl from Ipanema and Desafinado*.

Besame Mucho . . . . . .Consuelo Velázquez
Arr. Tom Clark

Written in 1940 by Consuelo Velazquez while she was only 15 years old. "Besame Mucho" can be translated as "Kiss Me Much," "Kiss Me a Lot" or "Kiss Me Again and Again." According to Velazquez, she wrote the song even though she had never been kissed and at that time it was considered a sin.

World Drum Ensemble

Intermission

Brazilian Hand Jive . . . . . .Arr. Ted Nichols

Brazilian rhythms have inspired many musicians through out the world. The only instruments used in this composition are body percussion. It features foot stomping, hand clapping, finger clicking and various other popping and whistling sounds. This piece explores rhythms from the samba.

Quartet . . . . . .John Cage (1912-1992)
I. Moderate
II. Very Slow
III. Axial Asymmetry – Slow

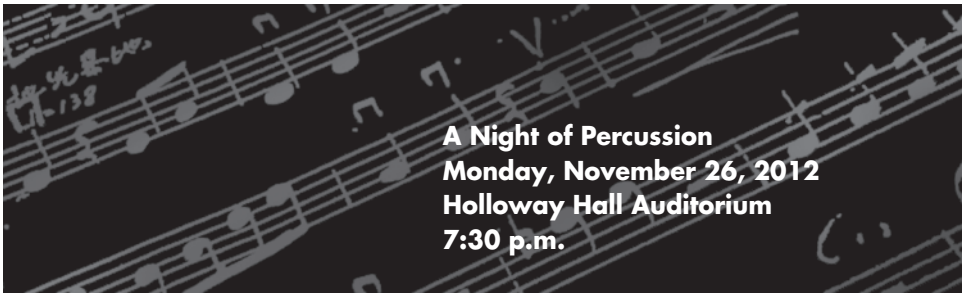
The SU Percussion Ensemble continues to celebrate the centenary of 20th century provocateur John Cage in the performance of his earliest dated work for percussion. Quartet – for percussion instruments left unspecified – was inspired by then 20-something Cage's interaction with German-American abstract animator Oskar Fischinger, who suggested "everything in the world has its own spirit, which becomes audible by setting it into vibration."

Brendan Bird, Earle Kirkley, Thomas Parrish, Joseph Proctor, Meghan Rollyson, Thomas Simpson and Burt Tabet
Eric Shuster, Director

Samba de Atabaque . . . . . .Ted Nichols

The atabaque is the generic name for Afro-Brazilian drum with a long, slender, barrel-shaped drum much like a conga drum. The rhythms were used in ritual practices originating from Angola in the 1500s. This piece is an adaptation including samba funk, bloco Afro rhythms and the modern samba.

World Drum Ensemble



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Collage for Two Drum Sets and Timpani . . . . . .Anthony Miranda

This trio is scored for two drum sets and timpani in two movements, combines a *Collage* of styles with an energy level crescendo to the very end. It includes multi-metric changes including call and response solos between the players.

Tour of Africa - African Drumbeat . . . . . .Arr. Ted Nichols

This piece features four different rhythms from different areas in Africa: Aconcon, Akiwowo, Fanga and Dundunbar. This selection features African instruments including djembe, gankoqui (double bell) and dundun (African bass drum).

Samba De Orfeo . . . . . .Luis Bonfá Arr Tom Clark

Louis Floriano Bonfá was a Brazilian guitarist and composer. He is best known for his musical compositions for the 1959 Brazilian film *Black Orpheus* directed by Marcel Camus. It is an adaptation of the Greek legend of Orpheus and Eurydice, set it in the modern context of a favela in Rio de Janeiro during the Carnival.

World Drum Ensemble

Bateria Samba de Rio . . . . . .Arr. Ted Nichols

The term bateria means “drum kit” in Portuguese and Spanish. In Brazil, the word also is used for a form of Brazilian samba band, the percussion band or rhythm section of a samba school. A samba band usually includes Tamborim, Caxia, Agogo bells, Surdos, Shakers, Cucia, Panderio, Repenique, Cymbals, Samba whistle and various other instruments. The leader uses call and response to go to each section or feature a soloist.

World Percussion Ensemble

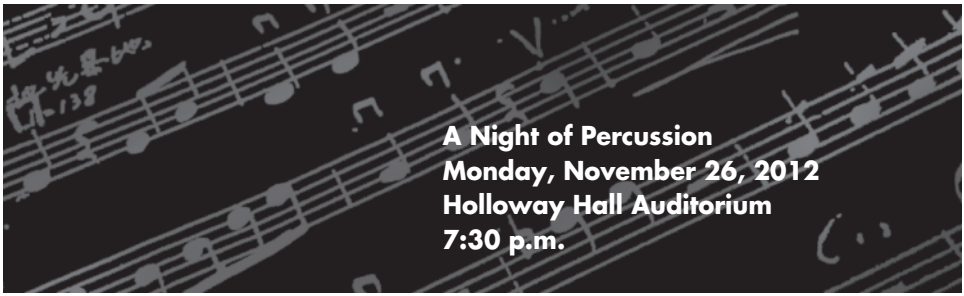
PERFORMERS

Salisbury World and Percussion Ensembles

Conductors: Edward Nichols and Eric Schuster
Ricky Felton, Joshua Kahn, Thomas Perrish, Katherine Potvin, Meghan Rollyson, Nyles Sanna, Stephanie Durham, Joseph Proctor, Thomas Simpson, Brendan Bird, Tyler Martin, Burt Tabet, John Wilson, Charles Rush and Earle Kirkley

MPSteel

Tom Clark and his wife Donna formed MPSteel some 10 years ago. It is a steel drum duo, playing the calypso of Harry Belafonte, the Brazilian bossa nova, and samba of Jobim and Bonfa as well as other recognizable songs. Tom has been a professional musician and performed in variety of musical organizations. Some of these includes the Mid-Atlantic Symphony, Bird Dog and the Road Kings, and the Salisbury Symphony Orchestra.



Thank you for attending our performance. The audience plays an integral part in the success of our program. As an involved audience member, please take a few minutes to read this friendly reminder on concert etiquette.

A Few Helpful Reminders of How to Be an Involved Audience Member

- Please arrive early to ensure that you will have a seat.
- Please turn off your cell phone instead of just silencing it so you will not be tempted to text during the performance. Untimely cell phone interruptions during a performance disrupt the performers and the other audience members, please be mindful of others.
- Please remain in your seat during the performance. If you must leave the concert hall, please wait until intermission. If it is an emergency, please try to leave during the applause.
- Please respect the performers by staying seated for the entire performance.
- As an involved audience member, it is polite to clap at the entrance of the performers.
- It is polite to save quiet whispering or talking, if necessary, between songs, as opposed to during a performance.

Ideas adapted from Concert Etiquette Tips from MENC's Teacher Success Kit.

ACKNOWLEDGEMENTS

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Dr. Diane Allen, *Provost & Senior Vice President of Academic Affairs*
Mrs. Martha N. Fulton & the late Charles R. Fulton
Dr. Maarten Pereboom, *Dean, Fulton School of Liberal Arts*
Dr. William Folger, *Chair, Department of Music*
Karen Noble, *Program Management Specialist, Department of Music*
Martha Mancuso, *Office Assistant, Department of Music*
Matt Hill, *Coordinator, Event Services/ Lighting & Sound*
Ushers, *Current Music Majors of the Department of Music*

If you would like to make a donation to support other performances like this one, please make your check payable to the Performing Arts Fund, specifying the organization in the memo line and mail in care of the Salisbury University Foundation, Inc. at P.O. Box 2655, Salisbury MD 21802.

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