

SPF 19

SALISBURY
PERCUSSION
FESTIVAL
2019

The Department of Music, Theatre & Dance Presents

WORLD DRUM EXPERIENCE

SATURDAY, APRIL 6, 2019

Holloway Hall Auditorium, 7:30 p.m.

The World Drum Experience, under the direction of Ted Nichols, performs a global blend featuring Afro-Cuban, West African, Reggae, Rock and Fusion styles.



Salisbury
UNIVERSITY



Salisbury Percussion Festival 2019

WORLD DRUM ENSEMBLE AND WORLD DRUM EXPERIENCE

TED NICHOLS, DIRECTOR

Dancing in the Street - Martha and the VandellasMarvin Gaye,
William “Mickey” Stevenson and Ivy Jo Hunter

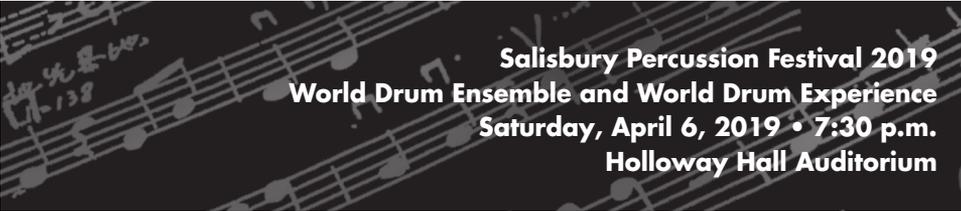
Martha and the Vandellas were an American all-female vocal group formed in 1957 by friends Annette Beard, Rosalind Ashford and Gloria Williams. “Dancing in the Street” is a song written by Marvin Gaye, William “Mickey” Stevenson and Ivy Jo Hunter. It first became popular in 1964 when recorded by Martha and the Vandellas, whose version reached No. 2 on the Billboard Hot 100 chart and peaked at No. 4 in the U.K. Singles Chart. It is one of Motown’s signature songs and is the group’s premier signature song.

Dancing in the Street - Martha and the VandellasMarvin Gaye,
William “Mickey” Stevenson and Ivy Jo Hunter

This was originally a hit for Martha and the Vandellas in 1964. David Bowie and Mick Jagger covered it for the Live Aid charity at the insistence of Bob Geldof. Bowie and Jagger’s cover features some lyrical changes. Their version begins with an announcement to the world (to reflect the universality of the charity’s message): “Okay, Tokyo, South America, Australia, France, Germany, U.K., Africa!” Bowie and Jagger recorded this song in just four hours. In 2007, Mick Jagger told *Rolling Stone*: “We banged it out in just two takes. It was an interesting exercise in how you can do something without worrying too much.”

Drums of PassionArr. Ted Nichols

Babatunde Olatunji was one of the pioneers responsible for the influence of West African sounds into popular music. His albums of traditional Nigerian chanting and drumming gained immense popularity in the 1960s, exposing many people to world music for the first time. Though *Drums of Passion* is not entirely authentic, as there was a certain amount of sterilization for American audiences, the music was revolutionary enough at its time to influence artists like jazz legend John Coltrane.



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Bitter with the SweetCarol King

When Carole King released *Rhymes and Reasons* during October 1972, she was in the midst of a string of seven albums, from 1971's *Tapestry* to 1977's *Simple Things*, that elevated her to the top echelon of music superstars, both artistically and commercially. It was a rare accomplishment for a singer/songwriter, such as King, to maintain the level of creativity and popularity that she achieved during that seven-year period. "Bitter with the Sweet" first sounds very promising but ends before getting truly going at all. "Gotta Get Through Another Day" is amazingly typical Carole King material, which in this company begins to feel very nice.

Make Me SmileChicago

This song was written by James Pankow, a founding member of Chicago whose primary instrument is the trombone. What made him smile was the thought of a beautiful relationship. In our interview with Pankow, he explained: "Relationships, if they're good, put a big smile on our faces. Love songs have always been a powerful ingredient in the song's process – the songwriting process has often taken writers to that place." Without the band's knowledge, their record company excerpted the "Make Me Smile" section and pushed it to AM radio stations, which had thus far ignored the band. The band had mixed emotions upon hearing their musical masterpiece chopped down for radio play, but they were thrilled when the song became their first hit.

MozambiqueArr. Ted Nichols

Although the rhythm shares many characteristics with Sub-Saharan African music traditions, it does not have anything to do with music from the African nation of Mozambique. The Cuban Mozambique features conga drums, bombos (bass drums) and cowbells. This piece is a tribute to Cuba with "Mozambique," a modern Cuban Carnival music and dance invited by Pello el Afrokan in 1963.

AkiwowoBabatunde Olatunji

The song "Akiwowo" (Chant to the Trainman) was written by Babatunde Olatunji and was first released by Olatunji in 1959. It was adapted from Nigerian folk song based on the poetry of Àràyòè Adémólá. "Bamidele" was the original name of the trainman. Bamidele is a first name and it means "follow me home" in Yoruba. The late Baba Olatunji, Nigerian master drummer who was also an immigrant in America, popularized this tune by using the Akiwowo name. Baba was old enough to know what happened when trains were brand new in Nigeria, and for him, Akiwowo was a famous conductor who faithfully ensured that the passengers on his train did not miss the train.

(continued)



PROGRAM

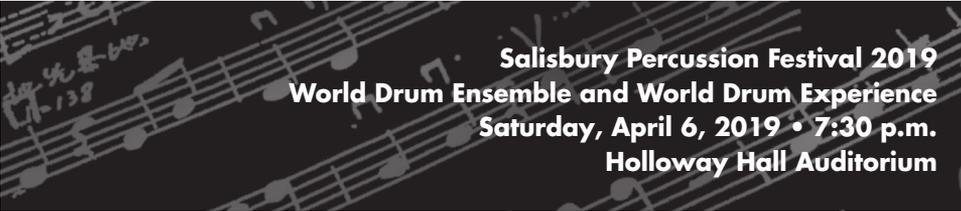
Akiwowo	(Chant to the trainman)
Akiwowo Oloko lle	Akiwowo conductor of the train
Akiwowo Oloko lle	Akiwowo conductor of the train
lowo Gbe Mi Dele	Please take me home
lowo Gbe Mi Dele	Please take me home
Ile Baba Mi	to my father's house
Akiwowo Oloko lle	Akiwowo conductor of the train
Chorus: Oloko lle	Akiwowo conductor of the train
O Se O	O se O

Call Me Al Paul Simon

The lyrics contain some intricate wordplay that Simon wrote very carefully around the track, and the character in the song is symbolic of his South Africa experience. At the time, South Africa was divided by Apartheid, a policy that separated blacks and whites, and a cultural boycott was in place. Simon defied this boycott and went anyway, taking a lot of heat for his actions – even though his intentions were good, many black leaders in South Africa felt that any violation of the boycott hindered their cause. Because of the boycott, music from the area was secluded, and when Simon released *Graceland*, he brought the music of the country to the world. In the documentary *Under African Skies*, Simon explained: “‘You Can Call Me Al’ is really the story of somebody like me, who goes to Africa with no idea and ends up having an extraordinary spiritual experience.”

9 to 5 Dolly Parton

Parton wrote this for the 1980 film of the same name. The film (which was Parton’s acting debut) starred Jane Fonda, Lily Tomlin, Parton and Dabney Coleman and dealt with life in an American office, where the workday was 9 a.m. to 5 p.m. She wrote the song while the movie was filming. In a 2009 interview with *60 Minutes*, Parton talked about the unlikely inspiration for this song: her fingernails. She had very long, acrylic nails, and she discovered that when she rubbed them together she could create a rhythm that sounded like a typewriter, and since the movie was about secretaries, she was able to use that sound to compose the song on the set. She even played her fingernails as part of the percussion sound when she recorded the track.”

The image is a poster for the Salisbury Percussion Festival 2019. The background is black with white musical notation, including staves, notes, and clefs. The text is white and positioned in the upper right quadrant. The text reads: "Salisbury Percussion Festival 2019", "World Drum Ensemble and World Drum Experience", "Saturday, April 6, 2019 • 7:30 p.m.", and "Holloway Hall Auditorium".

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Baba JindeBabatunde Olatunji

“Baba Jinde” is a celebration of the art of flirting, with a lush, tropical rhythm that instills a near primal urge. Opening with golden female vocals (not African) singing the actual chant, the song then escalates into the harsh cry of the cuíca, a Brazilian friction drum, over a primal beat peppered with whoops and yips.

Opus 3 14 James Ellis

Opus 3.14 was composed by James Ellis, a Fulton graduate in Instrumental Performance. This piece of music was written to highlight the individual musician as well as the group performance. As a stand-alone composition, 'Opus 3.14' is intended as a relatively easy piece to put together, while having complex musical attributes that allow the musicians to have fun. Using syncopation and having a duple over triple meter feel, Opus has many moving parts that come together. This piece was written for this ensemble, and intended to allow for individual solos, highlighting the musicians talents and allowing the group to have fun at the same time.

I’m a Man Steve Winwood , Jimmy Miller

Chicago’s cover arrangement features an extended percussion and drum section with a total run time of 7 minutes and 40 seconds, and it is based around the distortion-heavy blues-rock guitar of Terry Kath, the drumming of Danny Seraphine, the bass of Peter Cetera, the soaring Hammond organ of Robert Lamm and the horn players periodically switching over to auxiliary percussion instruments, such as claves, cowbell, maracas and tambourine. Kath, Cetera and Lamm each sing a verse apiece (not singing the lyrics as they were originally written, but as they misheard and/or revised them), preluding Seraphine’s extended drum solo before a return to the second and third verses with the horn section and choruses that bring the song to a climactic drum roll and finally leading into a guitar solo to bring the song to a dramatic close.

A dark background with a pattern of musical staves and notes, some of which are highlighted in a lighter shade.

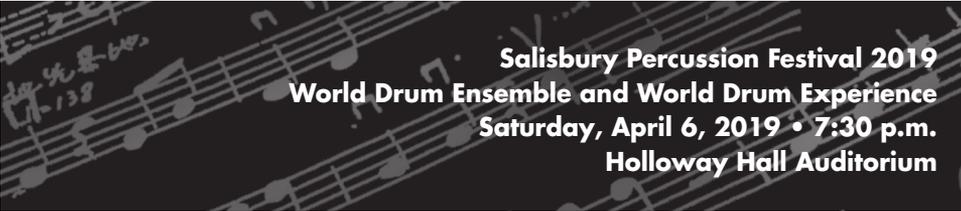
PERSONNEL

Salisbury University World Drum Experience

Ted Nichols, director

Nyameye Poku Annor, Senior, Computer Science (Waldorf, MD) *
Adam Beres, Senior, Music (Pasadena, MD) *
Andrew Creed, Junior, Music (Severna Park, MD) *
Alexander Dipirro, Music (Salisbury, MD) *
Nicholas Holland, Sophomore, Music (Baltimore, MD) *
James Ellis, Alumnus, (Salisbury, MD)
Lee Knier, Salisbury University (Salisbury, MD)
Brad Johnston, Drums Around the World (Salisbury, MD)
Maggie Jones, Alumna, (Quantico, MD) *
Nathanael Retherford, Sophomore, Political Science (Williamsport, MD) *
Brice Sanborn, Freshman, Music (Severn, MD) *
Monique Thomas, Senior, Music (Vienna, MD)
Dave Williamson, Drums Around the World (Salisbury, MD)
Courtney Williams, Senior, Environmental Studies/Music (Salisbury, MD)*
Hannah Wilkins, Mardela Middle and High School (Hebron MD) *

* denotes World Drum Experience Band members



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MUSIC, THEATRE AND DANCE DEPARTMENT
SPRING 2019 EVENTS

For a full listing of upcoming events or to join our mailing list, please visit
www.salisbury.edu/performingarts

April 4-6

5th Annual Salisbury Percussion Festival 2019
(SPF 19)

May 4

Salisbury & University Chorales Presents
Cammina Burana

April 4-7 & 11-14

Peter & the Starcatcher

May 7

Salisbury Pops

April 6

Jeffrey Todd Senior Recital

May 9

Jazz Ensemble

April 11

New Music Salisbury

May 10

Piano & Strings Concert

April 11-14

Spring Dance Concert

May 12

Lance Fisher & Saeshan Carter
Joint Junior Recital

April 14

From Russia with Music:
Beautiful Stories & Heritage of Russian Composers

May 15

Madrigal Choir

April 26

Monique Thomas Senior Project Lecture Recital

May 16

Youth Symphony Orchestra

April 27-28

Charles Dickens: The Last Rehearsal

May 19

SU Children's Choir

ACKNOWLEDGEMENTS

Dr. Charles A. Wight, *President, Salisbury University*

Dr. Karen Olmstead, *Provost and Senior Vice President of Academic Affairs*

The Late Charles R. & Martha N. Fulton

Dr. Maarten Pereboom, *Dean, Fulton School of Liberal Arts*

Dr. William M. Folger, *Co-Chair, Department of Music, Theatre and Dance*

Robert Smith, *Co-Chair, Department of Music, Theatre and Dance*

Brooke Church, *Department of Music, Theatre and Dance*

Sally Choquette, *Department of Music, Theatre and Dance*

Crystal Kelly, Debbie McMahon, Christine Smith, Earnest Gould,

Lori Pauling, Marina Feeser and Emily Dopp, *Publications*

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Jason Rhodes, Megan Baker and Katie Curtin, *Public Relations*

Matt Hill and Suzanna Mallow, *Event Technical Services*

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.

Please call 410-543-6385 for information regarding upcoming Department of Music, Theatre and Dance performances.

For more information about our academic program, please visit us at www.salisbury.edu/performingarts.

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