Department of

Music

Fulton School of Liberal Arts

Spring Percussion Concert

An Evening of Percussion

Salisbury Percussion and World Drum Ensemble

Friday, April 11, 2014
Holloway Hall Auditorium
7:30 p.m.

Salisbury
UNIVERSITY
www.salisbury.edu

Bembe Arr. Ted Nichols

Bembe is a critical component of Afro-Cuban folkloric culture. It is part of the Yoruba musical system and is used to accompany the same songs as bata drums, but it has a much more common usage than bata, and it is found in a wide variety of forms throughout all of Cuba.

Jam Box: Cajon Trio Ron Coulter

Scored for three cajons, this piece offers a unique opportunity for subtlety, as well as improvisation and high-energy interlocking rhythmic configurations that culminate in an intricate finale!

Tiriba Kan . . . . . .B. Michael Williams

This is a solo piece for djembe that features three moments that are based on traditional African rhythms. It features a number of soloing techniques featured in West African drumming.

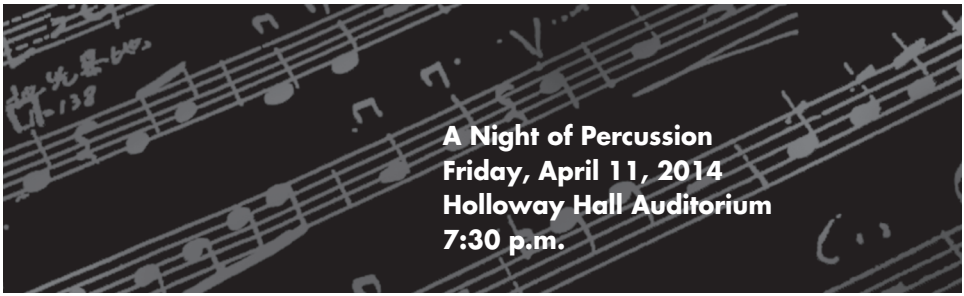
Soloist Nyles Sanna

40-grit* (2013) . . . . . .Jerry Tabor (b. 1966)

40-grit is a new work by composer Jerry Tabor, dedicated to Eric Shuster and the 2013-2014 Salisbury University percussion ensemble. Dr. Tabor, professor of composition and music theory at SU, explores a performer's limits and challenges the function of time in his music. He studied composition at the University of Maryland College Park with esteemed composer and theorist Thomas DeLio. The SU Percussion Ensemble is recording *40-grit* for a collection of Tabor's recent works on Neuma Records, to be available later in 2014. For more information, please visit www.neuma-music.com. *Program note by Eric Shuster.*

Michael Fitzgerald, Josh Kahn, Meghan Rollyson and Burt Tabet, percussion

– Intermission –



Agbekor / Atsia Arr. Ted Nichols

Agbekor is a type of dance originally performed as war drumming. It would be used to either prepare for war or communicate the results of war. Atsia includes African percussion instruments traditional to the Ewe tribe of Ghana. The Ewe people are located on the seacoast of Southeast Ghana, Togo and Benin. The word Atsia means to "show off" or "display," taken from a war dance, popularly known as Togo Atsia.

Etude in C Major, Op. 6, No. 9 (1948) Clair Omar Musser (1901-1998)

Clair Omar Musser was an innovator of marimba building, tuning, literature, composition and technique. In addition, Musser was one of the early educators in the field of solo mallet playing and taught on the faculty at Northwestern University. This whimsical sounding etude, along with many other Musser transcriptions and etudes, has become a standard in solo marimba repertoire. Program note by Josh Kahn.

Kpanlogo Francis Kofi & Paul Neeley

Kpanlogo is a recreational dance and music form from Ghana, West Africa. It was first played by the Ga ethnic group, most of who live in and around the capital city, Accra, but it is now performed and enjoyed throughout the country. It began in the early 1960s as an innovative dance form, influenced by American rock and roll.

Four Rotations for Marimba Eric Sammut

Eric Sammut's Four Rotations have become some of the most frequently performed works for solo marimba. In Four Rotations all the mallets are important because they use the "single alternating strokes" in both the melody and accompaniment. These pieces have all the attributes of crowd pleasers: catchy rhythms, memorable memories, a bit of swing and even some jazzy harmonies. One or more of these rotations makes for a perfect end of an advanced recital. Eric Sammut was the winner of the LHS International Marimba competition in 1995.

Solo Storm Harris

Somba Koro (Dyidanba) Famoudou Konate

This rhythm is a traditional song among the Malinke. It is played on many occasions so the words sung can be interchanged. The text describes the relationship between a mother and child and is played at weddings, baptisms and initiation ceremonies. It states that the mother is irreplaceable no matter how she looks or behaves.

Etude for a Quiet Hall (1982) Christopher Deane (b. 1957)

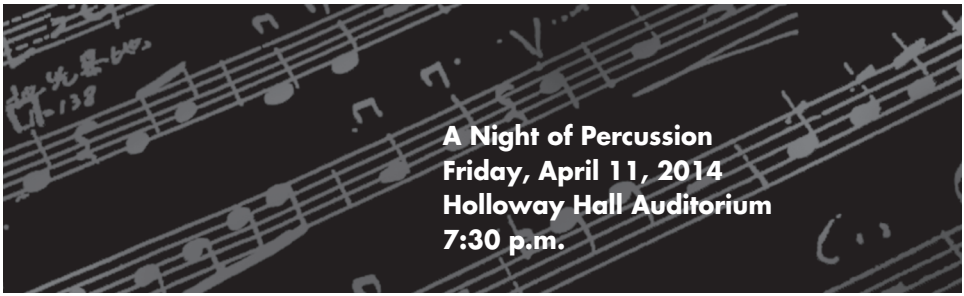
Christopher Deane's Etude for a Quiet Hall was the first prize recipient of the 1982 PAS Composition Competition. Written for solo marimba and dedicated to J. Massie Johnson, this work uses subtly advanced, four-mallet technique over the course of its ABA form. An intimate, slow introduction lulls until it is interrupted by a section of fast moving 32nd notes. This second section is more linear (melodically) with perpetual arpeggio-like figures. At last, these restless figures dissipate back into the original texture for the final section. Program note by Meghan Rollyson.

Sikyl Francis Kofi & Paul Neeley

Sikyl, pronounced (see-chee), is a dance of the Akan youth that was developed between the two world wars and revitalized in the early 1960s. The dance movements are light-hearted and flirtatious between men and women. Boy meets girl where the meeting is played out. The experience and dance includes: advance, rebuff, flirtation and final acceptance. The changes for the dance are not cued by the master drummer like many traditional dances.

Trio for Ogun (1996) N. Scott Robinson (b. 1964)

According to N. Scott Robinson: "Trio for Ogun is neither religious nor traditional but is inspired by African cosmology... [and] by the concept of phasing, which I learned from playing the music of Glen Velez, Robert 'Tigger' Benford and Steve Reich." Robinson's [double] trio consists of three drums and three horns (represented in this performance by congas and conch shells). Ogun is the classical warrior and powerful deity of metal work to the Yoruba people of West Africa. Dr. Robinson studied ethnomusicology



at Kent State University and is currently assistant professor of percussion at San Diego Mesa College. Program note by Eric Shuster.

Becca Doughty, Josh Kahn, and Michael Miraglia, congas;
Michael Fitzgerald, Meghan Rollyson and Burt Tabet, conch shells

Slap Shift J. B. Smith

Written for six parts played on congas and featuring African and Latin rhythms, some players incorporate the wood sound of the side of the conga drums. The form includes four varying sections connected by metric modulation and pattern shifting. This highlights the descriptive name of the composition.

* Indicates world premiere

PROGRAM

A Night of Percussion
Friday, April 11, 2014
Holloway Hall Auditorium
7:30 p.m.

SALISBURY UNIVERSITY PERCUSSION ENSEMBLE

Eric Shuster, director
Becca Doughty, Michael Fitzgerald, Josh Kahn, Michael Miraglia, Meghan Rollyson, and Burt Tabet

WORLD DRUM ENSEMBLE

Ted Nichols, director
Thomas Bryant, Kevin Flynn, Thomas Parrish *, Katherine Potvin, Nyles Sanna*, Lindsey Sapp, Storm Harris and Richard Insley.

*Graduating senior

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 NAfME's Teacher Success Kit.

ACKNOWLEDGEMENTS

Dr. Janet Dudley-Eshbach, *President*
Dr. Diane D. 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 M. Folger, *Chair, Department of Music*
Brooke Church, *Administrative Assistant II, Department of Music*
Caitlyn Howard, *Office Assistant, 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.

Please call 410-543-6385 for information regarding upcoming Department of Music performances.

For more information about our academic program, please visit us on the Web at www.salisbury.edu/musicdept.

Department of Music Fulton School of Liberal Arts
Salisbury University
1101 Camden Avenue, Salisbury, MD 21801
Phone: 410-543-6385
Fax: 410-548-3002
E-mail: wmfolger@salisbury.edu

The use of audio and video recording devices of all types and the taking of still photos during the performance are not permitted.

SU is an Equal Opportunity/AA/Title IX university and provides reasonable accommodation given sufficient notice to the University office or staff sponsoring the event or program. For more information regarding SU's policies and procedures, please visit www.salisbury.edu/diversity/eeo.

Salisbury
UNIVERSITY
www.salisbury.edu