



# Fall Percussion Concert 2013

## An Evening of Percussion

Friday, November 15, 2013  
Holloway Hall Auditorium, 7:30 p.m.

Salisbury  
UNIVERSITY  
[www.salisbury.edu](http://www.salisbury.edu)



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

This piece features four different rhythms from different areas in Africa: Aconcon, Akiwoowo, Fanga and Dundunbar. This selection features African instruments including Djembe, Gankoqui (double bell) and Dundun (African bass drum). This piece features the percussion section from the Salisbury Youth Symphony.

KuKu ..... Famoudou Konate and Thomas Ott  
“Kuku” is the title of a traditional piece of music from the West African nation of Guinea. According to Mamady Keita, this rhythm was played by women as they came back from fishing. Nowadays this music is played during parties.

The Offering (2001 ..... Michael Burritt (b. 1968)  
Josh Kahn, marimba

“The Offering,” by American percussionist and composer Michael Burritt, was composed in 2001 and dedicated to his “Grandma and Grandpa Burritt.” The piece features an overall direction of *molto rubato*, which translates from Italian as “very flexible tempo.” While this is not the flashiest selection, realizing the subtleties of the various musical directions found throughout the score presents a different type of challenge for the marimbist.

*Program note by Josh Kahn*

Funk  
No. 2 & Number II Funk ..... Todd Ukena

Todd Ukena wrote “Funk No. 2” first as a drum set solo for a four-piece set, bass drum, snare drum, mounted tom and floor tom, including a hi-hat and ride cymbal. This solo was written after the drum set solo “Funk No. 2” was completed. The idea came from a performance of the solo “Timpiana” accompanied by drum set. Both pieces can be played as solos without any problem. Today they are performed as a duet.



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Kpanlogo ..... Arr. Ted Nichols

“Kpanlogo” is a recreational dance and music form from Ghana, West Africa. It was first played by the Ga ethnic group, most of which live in and around the capital city Accra, but 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. Ghanaian master drummer C.K. Ladzekpo states that kpanlogo “is essentially an urban youth dance-drumming and a symbol of the commitment of a rapidly growing Ghanaian urban neighborhood youth in advocating their perspective in shaping the political vision of post-colonial Africa.”

Stones (2013) ..... Wally Gunn (b. 1971)

I. Shingle Beach

II. Schist, Shale, Slate

III. Semiprecious Gem

Michael Fitzgerald, Josh Kahn and Burt Tabet,  
glockenspiel; Eric Shuster, bass drum

“Stones” by Australian composer Wally Gunn was written for the Mobius Percussion Quartet and first performed for the So Percussion Summer Institute (2013). Along with highlighting the “big-and-little weirdness” of its unique ensemble, Gunn’s work explores a variety of textures and timbres over its three distinct movements.

*Program note by Eric Shuster*

I n t e r m i s s i o n



# PROGRAM

Rain Dance ..... Alice Gomez & Marylin Rife  
Solo For Marimba ..... Burt Tabet

Conga Tarang ..... J.W. Smith

The use of “tarang” in the title is a distant reference to the multiple drum configurations employed by some North Indian tabla players. Tabla are inherently melodic when used in the usual pairs. When more are utilized, complex melodic activity can be created. In a similar way, “Conga Tarang” takes advantage of the melodic potential of six congas. Each percussionist uses three congas and a pedal bass drum, woodblock (or jam block) or cowbell. Three of the congas are shared between the players.

Mozambique ..... Arr. Ted Nichols

Pello El Afrokan developed the “Mozambique” in the 1960s. The rhythm is an Afro-Cuban fusion that Pello called a stew: Abakuá, Yoruba, Congo, Carabalí and Jiribilla. The rhythm is linked to a dance whose steps were devised by El Afrokán. “The Mozambique is walking, walking in time,” its inventor defined it.

Yambú ..... Arr. Ted Nichols

“Yambú” is the oldest rumba and the slowest in tempo. The singing is done entirely in Spanish and does not use the African expression or slang that is sometimes used in Columbia and Guaguancó. African slaves were the first to include dances in their folkloric rituals. These could be considered the predecessors of rumba dance. Among these folkloric rituals is the “Yuca,” a dance interpreted by a couple. The Yuca is the African predecessor of Yambú. The dance is slow and ceremonial, and it also represents the flirting between a man and a woman. In Yambú, the woman is the dancer who stands out – not the man.



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Bridging the World (2004) . . . . . Tobias Broström (b. 1978)  
Josh Kahn, Meghan Rollyson and Burt Tabet,  
keyboard and auxiliary percussion

Commissioned for the Rotary International's Centennial Celebration (2005), "Bridging the World" by Swedish composer Tobias Broström is based on J.S. Bach's "Chaconne in D minor." While maintaining Bach's tonal language, Broström applies his own contemporary style and percussion background, scoring the work for two marimbas and vibraphone, and incorporating an array of percussion including crotales (pitched metal discs), tuned gongs, wood blocks and a cymbal. Beginning with a slow chorale-like texture, the work escalates to a complex, driving middle section and culminates in its majestic and reflective final section.

*Program note by Eric Shuster*

Drummer's Bucket List . . . . . Ted Nichols

This list of drummers' favorites include: "Let There Be Drums" by Sandy Nelson, "Sing Sing Sing" as played by Gene Krupa, "Wipeout" from the Safaris and an opening section from Queen's "We Will Rock You." The performance features a drywall bucket orchestra.

Jankadi- Makru . . . . . Mahiri Fadjimba Keita

Traditionally, the girls would dance in a line facing a line of boys, checking each other out for the duration of the slow rhythm of "Yankadi." Then, at the sudden signal to Makru, they would pair off and dance as couples to the fast and furious 4/4 rhythm. The men and women who participate in the dance face each other in rows; everyone has a scarf, and the dancers put their scarf on the one with whom they wish to dance.



## **PERFORMERS**

### **Salisbury Youth Symphony Percussion**

Storm Harris	Cole Hentshel
Ethan Jones	Jung Hung Kang
Jung Hyeun Kang	Kevin Lee
Byron Milles	Elsa Quillin
Will Rothermel	

Ted Nichols, director

### **World Drum Ensemble**

Thomas Bryant	Kevin Flynn
Thomas Parrish	Katherine Potvin
Nyles Sanna	Lindsey Sapp
John Wilson	

Ted Nichols, director.

### **Salisbury University Percussion Ensemble**

Michael Fitzgerald	Josh Kahn
Meghan Rollyson	Burt Tabet

Eric Shuster, director

A background image of a musical score with various notes and clefs on a dark background.

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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

**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*

**Martha Mancuso**, *Office Assistant, Department of Music*

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