

A background image of a musical score with various notes and staves, rendered in a dark, monochromatic style.

Department of
Music, Theatre
and Dance
Fulton School of Liberal Arts

Salisbury University Percussion Ensemble
and World Drum Ensemble
Present

An Evening of Percussion

Ted Nichols and Eric Shuster, directors

Thursday, November 19, 2015
Holloway Hall Auditorium
7:30 p.m.

Salisbury
UNIVERSITY
www.salisbury.edu



PROGRAM

Tour of AfricaArr. Ted Nichols

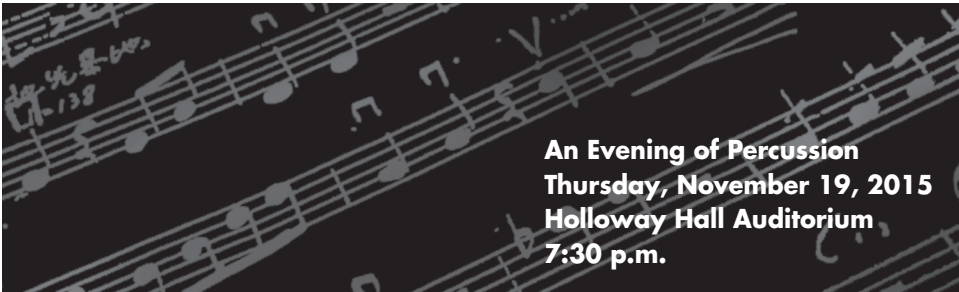
This piece features four different rhythms from different areas in Africa: Aconcon, Akiwowo, Fanga and Dundunbar. This selection features African instruments including Djembe, Gankoqui (double bell) and Dundun (African bass drum).

Jovial Jasper (1926, arr. 1972)George Hamilton Green
(1893-1970)
arr. Bob Becker
.....(b.1947)
Gianna Spedale, xylophone

G.H. Green was one of the leading xylophonists of the early 20th century. In the 1970s, Bob Becker and the NEXUS percussion ensemble arranged many of Green’s ragtime solos for mallet quintet. *Jovial Jasper* is characterized as a “slow drag.”

InterlockRichard K. LeVan
Josh Holland and Dylan Ira, snare drum

This duet is scored for two snare drums and features rhythms from West Africa. It uses a variety of sounds from the snare drum including: snares on or off, the rim, rim shots as well as muted and open tones like a hand drum. It includes a cadenza section that can be “opened up” to highlight each performer.



Soli Sylvia Franke and Ibro Konate

This song is from the Malinke peoples from upper Guinea. They are considered some of the best makers of the Djembe. Africans express their emotions through their music. These include joy, happiness and a lust for life. There is no separation between the audience and the performers. Everyone joins in to enjoy the “pulse of life” found in the musical experience. The Dununs, or the African bass drums, start this composition. The rough translation of this song is “Play the drum, so that I can dance.”

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 also represents the flirting between a man and a woman. In Yambú, the woman is the dancer who stands out, not the m-an.

Dark Full Ride (Part 1) (2002) Julia Wolfe
(b.1958)

Julia Wolfe is an American composer associated with the New York-collective Bang on a Can. *Dark Full Ride* is a quartet for drum sets and the first section of the work explores the hi-hat, ride and crash cymbals alone. *Dark Full Ride* was written for the Talujon Percussion Quartet.



Hands Up Josh Gottry

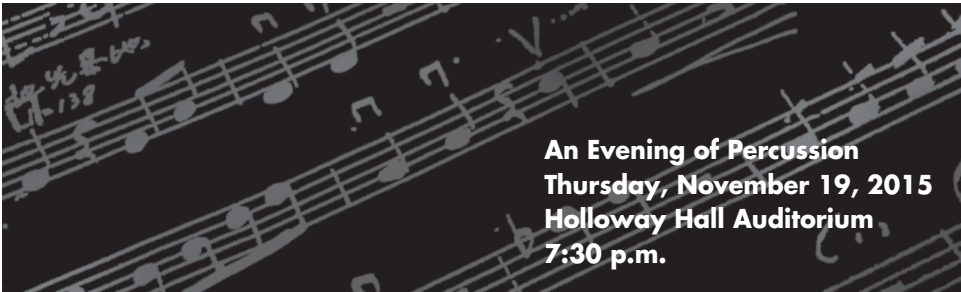
Hands Up is a conga trio based loosely on elements of West African djembe rhythms. The piece opens in 12/8 time with a unison statement from the ensemble, then alternates between layered patterns, solo sections for each players, and that original statement. The mid-section of the piece shifts temporarily into 4/4 time and each player utilizes a different implement (brush, blastick or mallet) on the conga or conga shell. The original feel returns for a short reprise of the opening material. Listen carefully to the variety of sounds drawn from the conga by means of bass and dead strokes, open tones, and slaps.

Musique de Table (Table Music) (1987)Thierry De Mey
(b.1956)

Thierry De Mey is a Belgian composer and filmmaker. *Musique de Table*, for three pairs of hands and a table, is a work that exists somewhere between music and dance.

Baga GineFamoudou Konate and Thomas Ott

Baga Gine literally means “Baga woman.” The Baga are an ethnic group in northwest Guinea. There is a story that explains that a бага woman heard music, and at first she didn’t want to dance, but since the music was so good, she couldn’t stand it any more and started to dance.



Kakilambearr. Ted Nichols

Kakilambe is a mask-dance of the Baga-people that live in the coastal area of Guinea. The dance begins slowly and questions are asked of the prophet about the year ahead. Will the crops grow, will the health be well, will children be born. Originally it was played on the Baga-drums that are similar to the djembe.

Made In America (1936, rev. 1990)William Russell
(1905-1992)

Michael Fitzgerald, percussion solo

William Russell was an innovative yet oft-overlooked composer of early percussion music. According to the liner notes of its first recording by the ensemble Essential Music [Mode 34]: “*Made in America* deserves to stand as a classic work in music history. Its celebrative use of found objects, found rhythms (Russell has said that he employed some rhythmic motives produced by things such as a one-lung concrete mixer and elevated train) and homemade instruments, with a swing peculiar to American jazz, quintessentially characterize the American spirit, the modern age, and the birth of an American musical avant-garde. No other work so brilliantly shouts the arrival of a relaxation of attitudes in the world of ‘art’ music.”

Sunuarr. Ted Nichols

This very popular rhythm is believed to date back to the pre-colonial era. At that time, in the village of Sagabari, there was a pretty young girl named Sunu Mamady (her father had the same name). The dance is played to celebrate good harvests. It is a moment for young girls to demonstrate their grace and beauty, sometimes even their provocativeness, and for young boys, especially in the Kaarta circle, to demonstrate their strength and vigor and show their acrobatic prowess. (Le Tambour Djembe)



PERSONNEL

Salisbury University Percussion Ensemble

Eric Shuster, director

Becca Doughty, junior, Music - Performance (Salisbury, MD)

Michael Fitzgerald, senior, Mathematics/Music Minor (Derwood, MD)

Dylan Ira, junior, Music - Technology (Kent Island, MD)

Marisa Lacey, senior, Music - Education (Mechanicsville, MD)

Ukeme Mbek, junior, Communication Arts/Music Minor (Lanham, MD)

Wyatt Mumford, Stephen Decatur High School (Ocean Pines, MD)

William Rothermel, Stephen Decatur High School (Ocean City, MD)

Gianna Spedale, sophomore, Music - Education (Ocean Pines, MD)

Salisbury University World Drum Ensemble

Ted Nichols, director

R.J. Duvea, senior, Music (White Plains, MD)

Josh Holland, sophomore, Music - Technology (Salisbury, MD)

Paula Lee, senior, Psychology (Salisbury, MD)

Cornelius Fletcher, senior, Music /Geography (Huntingtown, MD)

Shayla McLaurin, senior, Music (Dover, DE)

Marisa Lacey, senior, Music - Education (Mechanicsville, MD)

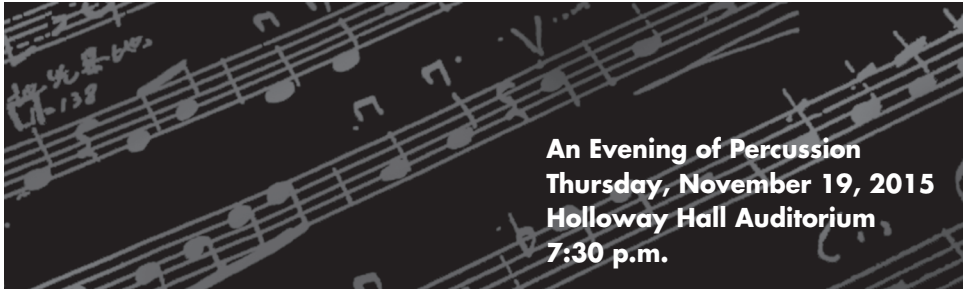
Tyler Ringer, sophomore, Music - Technology (Salisbury, MD)

Andy Skorobatsch, senior, Biology, University of Maryland Eastern Shore (Salisbury, MD)

Gianna Spedale, sophomore, Music - Education (Ocean Pines, MD)

Dave Williamson, Drums Around the World (Salisbury, MD)

Hunter Wirt, Mardela Middle & High School, (Mardela, MD)

A black and white image of a musical score with various notes and staves, serving as a background for the event information.

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

Brooke Church, *Administrative Assistant II, Department of Music, Theatre and Dance*

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