

THE DEPARTMENT OF MUSIC, THEATRE AND DANCE PRESENTS

WORLD DRUM EXPERIENCE



Ted Nichols, Director

Special Guest Performers AMP! Featuring African Dance

The World Drum Experience features Latin and African rhythms, including steel drums and Kpanlogo from Ghana. The concert presents songs from UB40, Poncho Sanchez, Steppenwolf, Allman Brothers and others, and it explores many genres, including R&B, Latin, Fusion, Afro Beat and more.

Wednesday, November 13, 2019
Holloway Hall Auditorium
7:30 p.m.

Salisbury
UNIVERSITY
www.salisbury.edu



PROGRAM

JingoBabatunde Olatunji / Santana

Olatunji has developed a style of African music that is not afraid to incorporate some of the more popular elements of Western music. Both Carlos Santa and Mickey Heart from the Grateful Dead helped to promote Baba’s new World Beat music. After Woodstock, Santana released their debut album, which included a version of Olatunji’s “Jin-Go-Lo-Ba.” In Yoruba (Olatunji’s native language), it means “Do not worry.” The song featured “African-derived rhythms and chants” along with “swooping orchestration.” I am the drum, you are the drum, and we are the drum. Because the whole world revolves in rhythm, and rhythm is the soul of life, for everything that we do in life is in rhythm. – Babatunde Olatunji

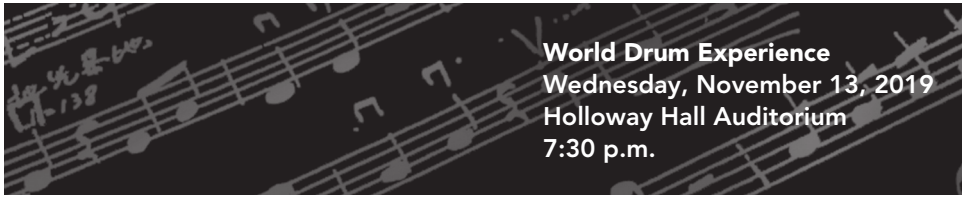
Jin Go_____
Jin Go Ba
Jin Go Ba Ba Lo Ba Ba Lo Ba Lo Ba 2 times
Jin Go_____
Jin Go Ba

Bad Moon RisingCreedence Clearwater Revival

Fogerty reportedly wrote “Bad Moon Rising” after watching *The Devil and Daniel Webster*. Inspired by a scene in the film involving a hurricane, Fogerty claims the song is about “the apocalypse that was going to be visited upon us.” They performed at Woodstock at three in the morning, following the Grateful Dead. They were so unhappy with their performance that they forbade the use of it in the Woodstock motion picture and anything promoting the movie. They didn’t want their performance on the album, either, but Fantasy Records sealed the deal by not agreeing on royalties, which made sure they were not included on the album. Naturally, given the times, there was a subtext to the apocalyptic climate conditions described in “Bad Moon Rising.” “I don’t think I was actually saying the world was coming to an end,” Fogerty said, “but the song was a metaphor. I wasn’t just writing about the weather.”

Kpanlogo PartyArr. Ted Nichols / African Drumming Online

It was first played by the Ga ethnic group, most of whom 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, and giving the younger Ga generations a point of distinction from their elders. Ghanaian master drummer C.K. Ladzekpo stated 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.” (1995: web)



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PegSteely Dan

This song is about an aspiring actress, with the director/photographer promising her a big break. “Peg” is a song by American rock group Steely Dan, first released on the band’s 1977 album *Aja*. The track was released as single in 1977 and reached number 11 on the U.S. Billboard chart in 1978 and number eight on the Cash Box chart. The song’s guitar solo was attempted by seven top studio session guitarists – including Robben Ford and recurring guitarist Larry Carlton – before Jay Graydon’s version became the “keeper.” He worked on the song for about six hours before the band was satisfied.

FireJimi Hendrix

“Fire” is a song written by Jimi Hendrix and recorded by the Jimi Hendrix Experience in early 1967. It has been described as “an exercise in soul, psychedelic rock and polyrhythmic jazz-inspired drumming” by AllMusic critic Matthew Greenwald. The song was remixed in stereo for the American release of the album. In 1969, it was released as a stereo single in the U.K. with the title “Let Me Light Your Fire.”

The main lyrics in this song (“let me stand next to your fire”) came from a time when the band had just finished a gig in the cold around Christmas 1966. They went to bass player Noel Redding’s mother’s house in Folkestone, England, and when they got there, Jimi asked Redding’s mother Margaret if he could “stand next to her fire” to warm up. The family dog, a German Shepherd, lay by the fire, which inspired the line, “Move over Rover, and let Jimi take over.”

Red Red WineNeil Diamond

“Red Red Wine” is a song originally written, performed and recorded by American singer Neil Diamond in 1967. It is included on Diamond’s second studio album, *Just for You*. UB40 recorded this as a cover of the Tony Tribe 1969 reggae version, which reached No. 46 in the U.K. charts. The band did not realize until after it topped the charts that Neil Diamond wrote it and originally recorded it. Lead singer Ali Campbell recalls in the book *1,000 UK No. 1 Hits*: “The funny thing about the song is we only knew it as a reggae song. We had no idea that Neil Diamond wrote it.” Terence “Astro” Wilson, confirmed: “Even when we saw the writing credit which said N. Diamond, we thought it was a Jamaican artist called Negus Diamond or something.”



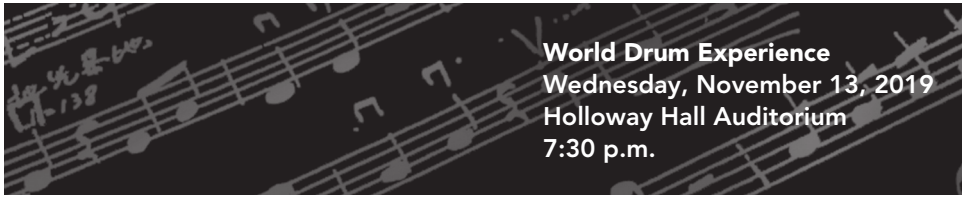
FangaBabatunde Olatunji
Arr. Ted Nichols

Fanga is a dance “interpretation of a traditional Liberian invocation to the earth and sky.” The dance originates in Liberia or Sierra Leone. Fanga was a rhythm from Liberia that Babatunde Olatunji used to bring African culture and drumming to America. It was used by traveling tribes upon entering new villages. When a visiting tribe was approaching a village, they would sing “Fanga-Alafia” to indicate that they come in peace. If the villagers welcome them, they reply: “Ashe-Ashe.” “Alafia” is a greeting, like hello, with the meaning of “good health” or “peace” (like “shalom”). “Fanga Alafia” is a type of traditional welcome dance and is pronounced “funga.” The word “Eleba” means thanks.

Fanga alafia, ase, ase (2x)
Ase, ase Ashe, ase
Fanga alafia, ase, ase
Ikabo alafia, ase, ase (2x)
Ase, ase Ashe, ase
Ikabo alafia, ase, ase
Eleba (or Elegua) alafia ase, ase (2X)
Ase, ase Ashe, ase
Eleba alafia, ase, ase

And When I DieBlood Sweat and Tears

This was one of the first songs written by Laura Nyro, who was 17 when she wrote it. The song was first recorded by Peter, Paul and Mary in 1966. More than a new discovery, Blood, Sweat and Tears, a nine-man group with a prominent horn section, covered it in 1969, and their version was the hit. This song is about death, but also about living, reflecting on our limited time on Earth and the futility in wasting that time worrying about what comes next. And when we die, another will be born to replace us. Structurally, this is a very unusual song with no real chorus. The title is the first line in the song and also shows up at the end, but makes just these two appearances. By starting the song with the word “and,” it implies picking up a conversation – probably a good one.



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SilimbaArr. Ted Nichols / African Drumming Online

This is an arrangement from African Drumming Online. It is similar to other rhythms from Ghana in that it includes a holding pattern that includes all the hand drums along with African bass drums. There is a call played by the bass drum that leads the drummers to play several breaks in unison rather than one lead drummer. The silimba is a xylophone-like instrument of the southern African nation of Zambia. It belongs to the idiophone classification within the percussion family of instruments. The silimba was developed by the Lozi people in Barotseland, western Zambia. We are not including the African xylophone.

GuaguancoArr. Ted Nichols

This is an arrangement rhythm associated with the Cuban rumba. It is a term associated with dances brought to Cuba by African slaves and Spanish colonists. Guaguanco is a dance between a man and woman in the roles of a rooster and hen. This rhythm is based on the five-stroke clave pattern found in most Latin rhythms.

The ensemble includes battery of three conga drummers: the tumba (lowest), tres dos (middle, playing a counter-clave) and quinto (highest and lead drum). These parts may also be played on cajons, wooden boxes. The claves are usually played by a singer. The guagua (aka Catà) (hollowed piece of bamboo) and the maraca and/or a shekere play the main beats. Other instruments may be used on occasion, for example spoons, palitos (wooden sticks striking the side of the drum), and tables and walls played like drums.

Soul SacrificeSantana

It's powered by the two-conga attack of Michael Carabello and Jose Areas, with Carlos Santana cutting in at various intervals with blistering guitar licks. This African-Latin-rock hybrid was new and different and exciting, and it became a signature sound for the group. "Soul Sacrifice" is an instrumental composed and recorded by the American rock group Santana. Identified as one of the highlights of the 1969 Woodstock festival and documentary film, "Soul Sacrifice" features extended guitar passages by Carlos Santana and a percussion section with a solo by drummer Michael Shrieve. It is included as the final track on their 1969 debut album, Santana, and on several live and compilation albums.

A dark background featuring a musical staff with various notes and symbols, including a treble clef and a key signature of one flat.

PERSONNEL

Salisbury University World Drum Experience

Ted Nichols, Director

Adam Beres, Senior, Music (Pasadena, MD) *

Andrew Creed, Junior, Music (Severna Park, MD) *

Alexander Dipirro, Sophomore, Music (Salisbury, MD) *

James Ellis, Alumnus, (Salisbury, MD)

Nicholas Holland, Sophomore, Music (Baltimore, MD) *

Brad Johnston, Drums Around the World (Salisbury, MD)

Christopher Lankford, Freshman, Music /Political Science, Honors College (Milford, DE) *

Roma MacGregor, Drums Around the World (Salisbury, MD)

Ryan Mackesey, Freshman, History (Milford, DE) *

Nathanael Retherford, Sophomore, Political Science (Williamsport, MD) *

Brice Sanborn, Freshman, Music (Severn, MD) *

Monique Thomas, Alumna (Vienna, MD)

Hannah Wilkins, Mardela Middle and High School, (Hebron MD) *

** Denotes World Drum Experience Band members*

A Masters Peace African Dance (Salisbury MD)

Kim Clark-Shaw, Director (University of Maryland Eastern Shore)

Biage Alexandre (Salisbury University Alumna)

Alexis Carter (Crisfeld, MD)

Lizzie Sousa, Elementary Teacher (Salisbury University Alumna)

Khloe Imes, Elementary Teacher (Salisbury University Alumna)

A dark background with white musical notation, including staves and notes, creating a rhythmic pattern.

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MUSIC, THEATRE AND DANCE DEPARTMENT
FALL 2019 EVENTS

November 14: An Evening of Percussion

November 21-24: *By the Way, Meet Vera Stark*

November 23: Salisbury and University Chorales

December 3: Salisbury Pops

December 5: Jazz Ensemble

December 6: Piano/Strings Concert

December 7: Salisbury Symphony Orchestra

December 8: Adam Beres Senior Recital

December 10: PRESTO Recitals

December 12: Youth Symphony Orchestra

December 13: Hunter Lupro Senior Lecture and Recital

December 15: SU Children's Choir

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

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

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

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

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

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