



Salisbury University Percussion Ensemble and World Drum Ensemble
Present

An Evening of Percussion

in conjunction with the Salisbury Percussion Festival 2015 (SPF 15)

Ted Nichols and Eric Shuster, directors

Thursday, April 9, 2015
Holloway Hall Auditorium
7:30 p.m.

Salisbury
UNIVERSITY
www.salisbury.edu



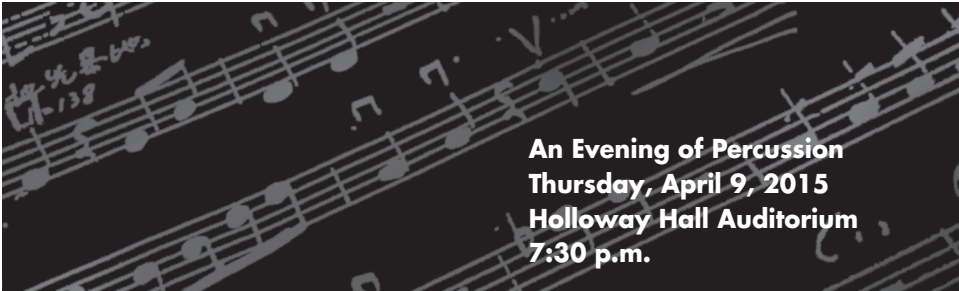
Gumbe Sylvia Franke and Ibro Konate
A West African rhythm used to accompany dancers was developed from slaves who played on a square drum covered with goatskin. This rhythm is from Toma and the forest of Guinea.

Tinplay (2004) Per Andreasson
(b. 1957)

Written by Swedish musician and composer Per Andreasson in 2004, *Tinplay* is a percussion quartet scored for a plethora of objects and drums that span a very large timbral and pitch range. Employing instruments such as woodblocks, bongos, toms, bass drums, tin cans, found metal objects and more, *Tinplay* extensively explores the world of funky percussion. The diverse timbral vocabulary employed in this work used in conjunction with driving rhythms, half-time grooves, thematic transformations, and frequent time and feel changes makes for a piece that is a genuine challenge and pleasure to work on and perform. *Program note by Josh Kahn.*

Josh Kahn, director

Mozambique Arr. Ted Nichols
This piece is a tribute to Cuba with “Mozambique,” a modern Cuban Carnival music and dance invited by Pello el Afrokan in 1963, rich with congas and bells and bombos (bass drums played with one stick).



Ke BendoFamoudou Konate and Thomas Ott
Ke Bendo is sung by women from Kissidugu, an ethnic group in the forest of Guinea, who were protesting against polygamy. It offers a warning to their husbands: “Hey! You Men! Would you believe it! Men! Marry two women – That’s not good! Marry three women – That’s not good! Marry one woman – That’s good! What shall we tell you? Men!” Early African culture had permitted, and even required, men to have several wives. The protest began in the 1960s to prevent husbands from taking more than one wife.

Percussion Music (1935)Gerald Strang
(1908-1983)

- I. Alla marcia
- II. Moderato
- III. Rondino

Gerald Strang studied under Henry Cowell, a 20th century composer who experimented with sound and rhythm. During this time of exploration, the percussion repertoire was evolving and composers were beginning to see that these instruments have harmonic rhythm. This three-movement piece crosses over three players with an instrumentation that includes woodblocks, Chinese bells, bass drum and gongs. In the first movement, the metal sounds provide a contrast against the different pitched drums and woodblocks. Each player has a different interpretation of the rhythmic idea presented and that travels to the end sequence. The second movement, a softer sound, has an underlying beat that brings in small bells or woodblocks to enhance a melodic idea carried into movement three. The finale revisits central patterns under a driving tempo with unity between parts. *Program note by Meghan Rollyson*

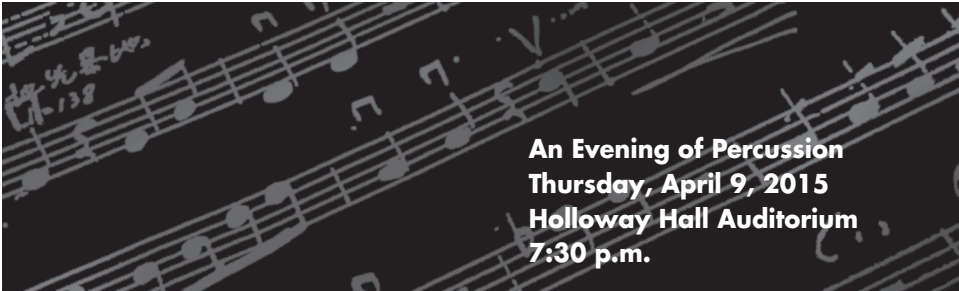
Meghan Rollyson, director



The StormPhillip Mikula
This piece is a solo composition for multiple percussion instruments. They are used to create the tumultuous sounds of associated with thunderstorms, tornadoes or even a hurricane. He captures the feelings we get when we experience a major storm.
Josh Holland, percussion

Credo in Us (1942)John Cage
(1912-1992)

The year is 1942. The world is at war and the United States is still recovering from the attack on Pearl Harbor. John Cage together with dancers Jean Erdman and Merce Cunningham develop a work of music, dance and narration to depict a dysfunctional married couple. Cage later described this work, *Credo in Us*, as a “a suite with a satirical character” and acknowledged that the title could refer to “us” and “the U.S.” The score for a quartet featuring tin cans, muted gongs, tom-toms, a buzzer, radio, phonograph and piano travels a musical collage of pop music, classical, Cage’s early style and whatever happens to be on the radio. This marked the beginning of Cage’s life-long collaboration with dancer/choreographer Merce Cunningham.
Program note by Eric Shuster



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William Tell OvertureGioachino Rossini,
Arr. Ted Nichols

A unique arrangement of Rossini's using Boomwhackers (tuned percussion tubes). This is a parody set on a construction site where the builders find time to include music in their work routine.

Yankadi - MakruMahiri 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 whom they wish to dance with.



PERSONNEL

Salisbury University Percussion Ensemble

Eric Shuster, director

Katelyn Bergbower, freshman, Psychology (Preston, MD)

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

Michael Fitzgerald, junior, Mathematics (Derwood, MD)

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

Josh Kahn, senior, Music - Performance (Olney, MD)

Meghan Rollyson, senior, Music - Education (Salisbury, MD)

Burt Tabet, senior, Music - Technology (Lusby, MD)

Salisbury University World Drum Ensemble

Ted Nichols, director

Rajae Duvea, sophomore, Music - Technology (White Plains, MD)

Josh Holland, freshman, Music (Salisbury, MD)

Paula Lee, junior, Music - Psychology (Onancock, VA)

Jessica Kroll, senior, Music (Annapolis, MD)

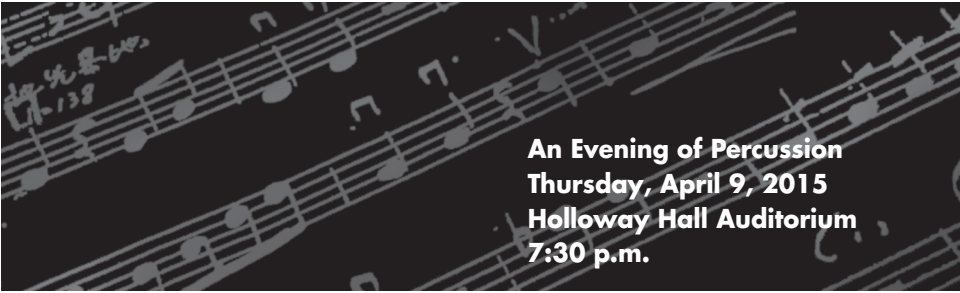
Marisa Lacey, junior, Music - Education (Mechanicsville, MD)

Shayla McLaurin, senior, Music - Technology & Psychology (Dover, DE)

Katherine Potvin, junior, ESOL/K-12 Certification (Salisbury, MD)

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

Meghan Rollyson, senior, Music - Education (Salisbury, MD)

A dark background featuring a light-colored musical score with various notes and staves.

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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*

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.

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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

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