

A background image of a musical score with various notes and staves, some containing Chinese characters.

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

Salisbury University Percussion Ensemble,
AMP! African Dance and World Drum Ensemble
Present

An Evening of Percussion

in conjunction with the Salisbury Percussion Festival 2016 (SPF 16)
Ted Nichols, Kim Clark-Shaw and Eric Shuster, directors

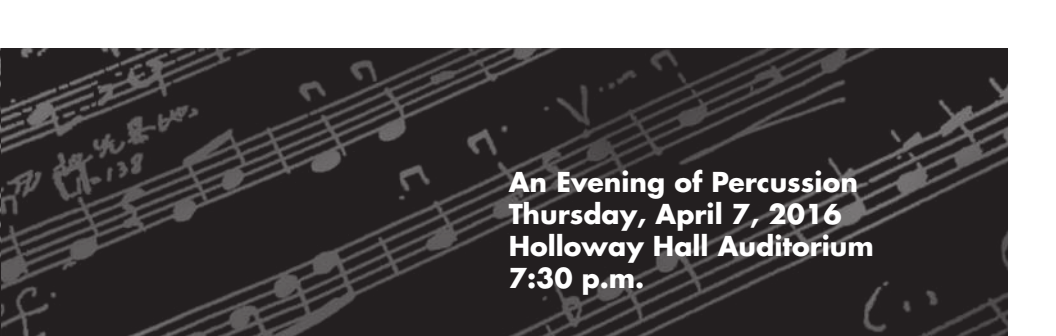
Salisbury
UNIVERSITY
www.salisbury.edu

Thursday, April 7, 2016
Holloway Hall Auditorium
7:30 p.m.



Tiriba/MedinaArr. Ted Nichols
Tiriba (Triba) is from the Laduma-people, from the Boke and Boffa area in the West of Guinea. Through the years, *Tiriba* has been given different meanings. In the oldest period, *Tiriba* was a great dancer who performed with a group of percussionists. Dancing in a special costume, he was called “the *Tiriba*.” This *Tiriba*-dance is no longer danced, but the rhythm is played very often. Later the rhythm got popular with initiations, as girls became woman; a dance where mothers and their daughters dance together.
Featuring AMP! African Dance

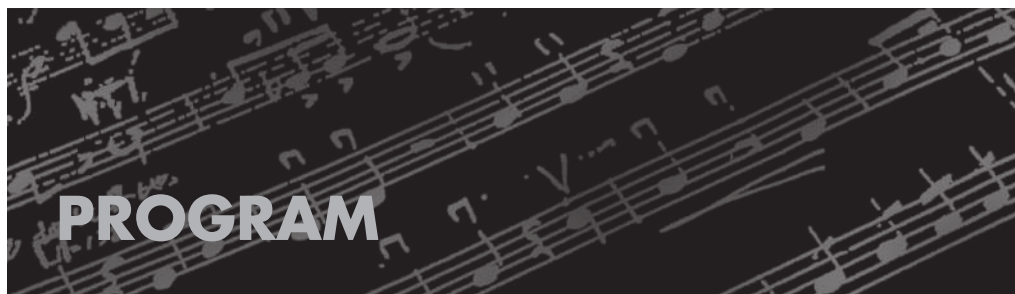
Vicious Children (2014)Wally Gunn (b. 1971)
The schoolyard and the playground can be places of savagery, where each child must nervously navigate the shifting alliances, the ruthless and cruel scheming, and sometimes the unjustified violence of their fellows. It’s not clear whether these behaviors are learned from grown-ups or whether they are innate. In any case, they are ubiquitous, and no child escapes them. *Vicious Children* recalls this struggle with a musical and theatrical narrative of brittle stick clicks and driving drumming, dreamscapes of meditative bells, and grim, sinister nursery rhymes whispered, sung and shouted. The piece was composed for Mobius Percussion.
– Wally Gunn



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GuaguancoArr. Ted Nichols
This is an arrangement of a 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.

murmur (2015)Dave Molk (b. 1981)
murmur, one of two movements that comprise my dissertation composition, was composed in the spring of 2015. This quartet is for two vibraphones and features cardboard dowels from coat hangers standing in for more traditional mallets. These dowels create a “thwack” sound when striking the bars. The result is a blurring of pitch and noise, further explored through the use (or absence) of the pedal. The piece culminates in a chorale using ping pong balls and a bow, the percussiveness throughout now taken to a very delicate extreme. – Dave Molk



PROGRAM

KuKu Syliva Franke and Ibro Konate
This rhythm features West African music that is passed down orally through the generations. Dejembe music is group music that features the combination of several ethnic instruments to produce a unique marriage of sound. The meaning is roughly translated to “Come and look, the lion is there.”

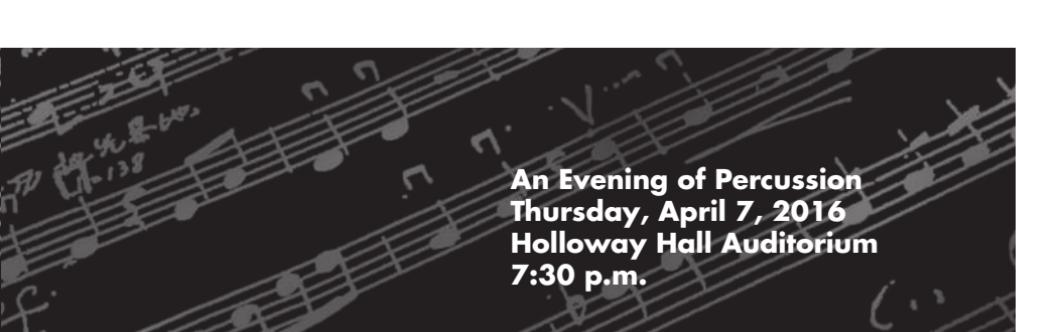
Featuring AMP! African Dance

Kpanlogo

Jong Kplek Kple Traditional, Arr. Valerie Dee Naranjo

Jong Kplek Kple and *Kpanlogo* are pieces both transcribed and arranged for marimba by Valerie Dee Naranjo and conceived by Kakraba Lobi. They are originally played on the Gyl, the national instrument of Ghana. The Gyl (pronounced jee-lee) is known as the grandmother of the mallet keyboard family and is made of 14 wooden slats that are suspended on a frame over calabash gourds. *Jong Kplek Kple* means “The Haggard Man” and is a very colorful/moody piece with a driving 12/8 rondo. *Kpanlogo* is a dance from the South and is meant to be played with dancers and drum accompaniment. – Gianna Spedale

Gianna Spedale, marimba

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Kpanlogo Arr. Ted Nichols

The *Kpanlogo* dance originated in the south of Ghana in the late 1950s and early 1960s among the Ga people of Accra and the surrounding area. *Kpanlogo's* creator, Otoo Lincoln, said he invented the dance to accompany a story his grandfather told him:

"...there were three girl triplets called Kpanlogo, Mma Mma and Alogodzan. Their father, who was the chief of the town, said that the man who would guess the three girls' names could take all three and marry them."

Salisbury University Percussion Ensemble • World Drum Ensemble
AMP! African Dance

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PERSONNEL

Salisbury University Percussion Ensemble

Eric Shuster, director

Ryan Donoghue, junior, Music-Traditional Track (Ellicott City, MD)

Becca Doughty, junior, Music Performance (Salisbury, 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)

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

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

Salisbury University World Drum Ensemble

Ted Nichols, director

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

Paula Lee, senior, Psychology (Salisbury, MD)

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

Shayla McLaurin, senior, Music Technology (Dover, DE)

Princewill Ojimaga, sophomore, Biology-BS/Nursing (Oxen Hill, MD)

Camarillo, Lizeth Berenice Rivera, freshman, Undergraduate Non-Degree (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)

AMP! African Dance

Kim Clark-Shaw, director

Nicole Amberoise (Biology)

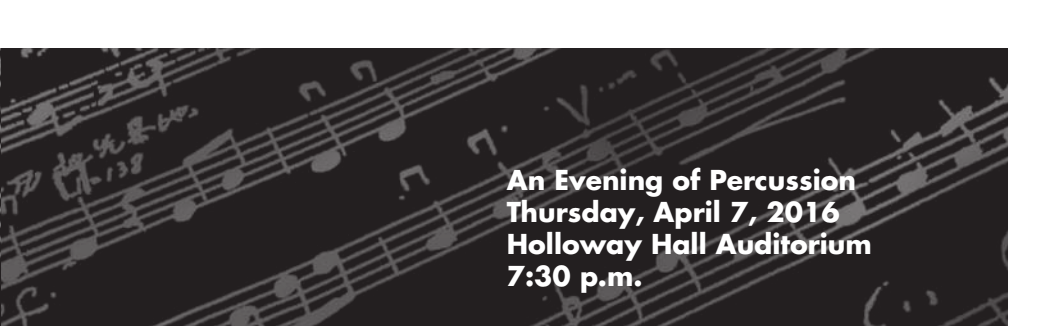
Amanda Ampofo-Williams (Community Health)

Delé Clark-Shaw (Undecided)

Shavone Culzac (Community Health)

Briana Dugger (Psychology)

Georgina Quaye (Biology)

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

Dr. T. Paul Pfeiffer, *Co-Chair, Department of Music, Theatre and Dance*

Sally Choquette, *Administrative Assistant II, Department of Music, Theatre and Dance*

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

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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