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**THE UNIVERSITY OF RICHMOND
DEPARTMENT OF MUSIC**

Presents
in a
World Music Concert

UNIVERSITY OF RICHMOND ENSEMBLES
Bossa Nova
Gamelan
Ngoma
Taiko

With guests
Jow Ga Kung Fu

Sunday, November 21, 2010
3:00 p.m.

Camp Concert Hall
Booker Hall of Music

A TUCKER-BOATWRIGHT ENDOWMENT
2010-2011 GLOBAL SOUNDS SERIES EVENT



Performers

BOSSA NOVA

Will Lambdin
Kevin Harding
Steve Minnich
Stephanie Wilson

TAIKO

Kiyihara Anderson
Justin Bailey
Ellen Broen
Ari Corson
Kelsey Cowger
Alasdair Denvil
Emily Fitzpatrick
Erin Good
Elizabeth Homan
Samantha Lindsey
Daniel Martin
Gabrielle Misiewicz
Khanh Nguyen
Phillip Opsasnick
Eric Piasecki
Audrey Short
Akira Suzuki
Vivian Trinh
Tadao Uchisawa
Paul Yoon

GAMELAN

Daniel Smither
Derrick Gregory
Elise Steenburgh
G. Lee Wall
Ellington Wall
Stuart Jackson
Adrienne Kerr
Naomi Benoit
Julie Liebovic
Kyle Dosier
Philip Codrey
Becky Nelson
Paul Fleisher
Patrick Jackman
Amelia Thomas
David Thomas
Alasdair Denvil
Audrey Short
Daniel Martin

Program

Chinese Lion Dance

JOW GA KUNG FU

African Dance Drum Call Libation Kou Kou

NGOMA AFRICAN AND CONTEMPORARY
DANCE ENSEMBLE

Bapang Selisir Topeng Tua

GAMELAN RAGA KUSUMA

Bossa Nova

UNIVERSITY OF RICHMOND BOSSA NOVA ENSEMBLE

Amazonas Manha de Carnaval Maria Joanna

Mandiani

NGOMA

Matsuri Yatai Bayashi

UNIVERSITY OF RICHMOND TAIKO ENSEMBLE

Belaganjur

GAMELAN



Please silence cell phones, digital watches, and paging devices before the concert.

Program Notes

NGOMA AFRICAN AND CONTEMPORARY DANCE ENSEMBLE

Ngoma- a Swahili word meaning "drum and dance," is a student-based organization on the campus of University of Richmond. It began in the fall of 1995, founded by student Markita Boney. She recognized a need for multicultural enrichment on campus and wanted African-diaspora students to find a sense of ancestral pride and self-esteem. For 15 seasons, Ngoma still enriches the campus and community-at-large. This year's cast consists of 13 members under the Artistic Direction of Babadunjo Olagunke'.

Drum Call - A drum call awakens the community at large to let them know that something grand is about to happen.

Libation - An acknowledgement of ancestors, regarded as collective spirits of the ancestors who occupy a space in heaven. They are Ara Orun. These ancestral spirits are believed to be in constant watch of their survivors on earth.

Kou Kou - A rites of passage dance representing young men and women who are taken off to the "bush" and taught the responsibilities of adulthood. Upon the initiates' return from their places of training, they are to show lessons learned to the community. The Kou Kou consists of two things: It is a fruit similar to the kiwi and strawberry family, and also is a dance. The dance is performed in front of the elders and council, and they decide if the adolescents pass on to adulthood. It originates from Guinea and is danced among the Mandika and Sou Sou people.

Mandiani - This dance crosses three different countries dating back to the 17th century of The Old Mali Empire, Guinea, and Senegal. A "rites of passage" dance performed during initiation of young to adulthood, Mandiani is also performed at weddings and other social events and is also one of the fastest, most energetic and exciting dances of West Africa.



GAMELAN RAGA KUSUMA

Gamelan refers to the large traditional percussion orchestras of Java and Bali within the Indonesian archipelago. The music typically accompanies theater and dance performance or serves as an acoustic offering within Balinese Hindu temple ceremonies. Above all, gamelan is about community. Ensembles are often owned by community organizations, and performers are drawn from the community-at-large.

Gamelan began to be studied in university and community settings within North America in the late 1950s. Today, there are over 200 ensembles within America and Canada. The University of Richmond's gamelan was made by the renowned gong-smith, Pande Sukerta, whose team of craftsmen spent five months forging the instruments and carving the cases before the set was placed on a cargo ship for the three-month journey to New York harbor.

Bapang Selisir is a traditional work from the *gamelan semar pegulingan* (gamelan of the Love God) repertoire. This work is traditionally used to accompany refined female dances.

Topeng Tua is the accompaniment music for the traditional Balinese mask (topeng) dance depicting an old (tua) man recalling his youth.

Belaganjur is a mobile form of gamelan performed for processions to and from the temple and during cremation ceremonies. It has its root in martial contexts; *bela* is an archaic term for warrior.

UNIVERSITY OF RICHMOND TAIKO ENSEMBLE

Taiko is the Japanese word for drum, but more recently it identifies a style of mass drumming, or *kumi daiko*. Though the drums are old, the style seen today began in Japan in the 1950s. Taiko combines rhythms used in festivals, rituals, and *hogaku* (Japanese classical music) with more contemporary music and dance. Starting with individuals such as Oguchi Daihachi (Osuwa Daiko) and groups like Sukeroku Taiko, taiko eventually received international attention with groups such as Ondekoza and Kodo.

The art form was first brought to the U.S. by Seiichi Tanaka, who founded the San Francisco Taiko Dojo in 1968. Other groups formed soon after including Kinnara Taiko (1969, Los Angeles), San Jose Taiko (1973), Denver Taiko (1976), and Soh Daiko (1979, New York City). In North America today there are over 150 groups.

The University of Richmond Taiko Ensemble began in Spring 2010. A majority of the drums you hear today were made by the students from wine barrels and rawhide (see photos on facing page), a common practice among American taiko groups. University of Richmond joins a growing trend of supporting university-based taiko groups, which first began in the 1990s.

Matsuri is the word for festival. This piece uses patterns written by Kenny Endo (Taiko Center of the Pacific) including *Oi-uchi daiko*. *Oi-uchi daiko* also incorporates patterns and choreography composed by Sukeroku Taiko.

Yatai Bayashi refers to the music ensemble (*hayashi*) that performs on "floats" (*yatai*) carried around cities during festival times. The primary pattern used here comes from the Chichibu region of Japan. It was a piece originally learned by Ondekoza and then arranged for the stage. Heard here is yet another arrangement of this famous piece within the taiko canon.

