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UNIVERSITY OF RICHMOND
Department of Music

Fall 2023 – Spring 2024
Concert Series

Global Sounds

Andy McGraw, Director

Sunday, November 19, 2023

3:00 PM

Camp Concert Hall
Booker Hall of Music



UNIVERSITY OF RICHMOND
School of Arts & Sciences[™]

DEPARTMENT OF MUSIC

music.richmond.edu

PROGRAM

Ensemble Directors: Roderick Davis, Alasdair Denvil,
Kevin Harding, Andy McGraw
Approximate Program Time: 90 mins.

Indonesian (gamelan) Ensemble (MUS 229, MSEN 203-03, Gamelan Raga Kusuma)

Sri Widodo. Bawa sekar ageng retna mulya. Pelog barang mode.
Traditional Javanese court music. Peni Candra Rini, solo vocal.

Wilujeng. Pelog barang mode. Traditional Javanese court music.
“Wilujeng” means “peace,” and the work is often performed to ensure a successful concert or ceremony.

Kembang Kates. Pelog nem mode. Traditional Javanese court music. The chorus expresses Javanese ethical beliefs through poetic metaphors.

West African (djembe) Ensemble (MSEN 203-02, Creative Hands Drum Ensemble)

Soli Wassoulou. “Soli” (Soli Rapide, Manian, Lent, Soukou, Donba) and “Wassoulou” are rhythms of the Malinke people of Guinea. It accompanies the rites which precede initiation (circumcision) of boys. Playing this rhythm occasionally starts about three months before the ritual. “Soli Wassoulou” is a rendition of the rhythm played by the Wassoulou ethnic group.

Soli des Manian. “Soli” (Soli Rapide, Wassoulou, Lent, Soukou, Donba) and “Manian” are rhythms of the Malinke people of Guinea. It accompanies the rites which precedes initiation (circumcision) of boys. “Soli des Manian” is a rendition of the rhythm played by the Manian ethnic group.

Mishima. “Mishima” means “Three Islands” (Takeshima, Iojima, and Kuroshima). These islands were very important to the late Grand Master Mamady Keita. The Mishima island has a building the size of the average grade school dedicated solely to West African drum and dance. Although the population is roughly 400 people, they have been practicing and speaking the national language of Guinea for decades. Mamady Keita created a rhythm dedicated to Mishima, called “Mishima.”

Brazilian (bossa nova) (MSEN 195)

Gaiolas Abertas (bossa nova). João Donato. One of many simple and enduring instrumental tunes written by pianist João Donato.

O Cantador (toado) Dori Caymmi. A ballad about singing that says: “A singer does not choose his singing, he sings of the world he sees.”

Sorri, Sou Rei (soul with *baião* rhythm) Natiruts. In the 1970s, Rio’s Black communities intensified the ongoing struggle for recognition and equality by embracing soul music from the US, and soon after, soul music of their own making. The Natiruts continue in this tradition.

Taiko Ensemble (MSEN 203-01, River City Taiko)

Yataibayashi and *Tama-ire* (UR Taiko Ensemble and River City Taiko) “Yatai” refers to a cart or float pushed down the street during festivals. “Yataibayashi” is based on festival music from Chichibu, near Tokyo, where an annual festival features drummers playing taiko while sitting inside a *yatai*, with dancers on top. “Tama-ire” is played on smaller drums as the cart is turned around street corners.

Utsu-Hachijo and *Oiuchi-daiko* (UR Taiko Ensemble and River City Taiko)
Hachijō-jima is an island nearly 200 miles south of Tokyo, and was often a place where samurai were sent into exile. Many songs from Hachijo express a longing for friends and family on the mainland. “Oiuchi-daiko” is the middle section of this arrangement. “Oiuchi” means “attacking the routed enemy,” and the song was written by one of the first modern professional taiko groups, Oedo Sukeroku Daiko.

Jack Bazaar and *Matsuri-daiko* (River City Taiko)

“Jack Bazaar” was written by Kris Bergstrom in 2011. It is inspired, in part, by the “matsuri battles” that have become prominent in another song, “Matsuri-daiko” (“Festival Taiko,” based on rhythms from Tokyo), which has become very popular among North American taiko groups. Both songs make frequent use of *fuchi* (the rim of the taiko).

STICK AROUND AND TRY THE INSTRUMENTS!

PERFORMERS

MUS 229 Students: Billy Apostolou, Zach Bader, James Barbour, Kavya Borra, Jamaal Brown, Gabe Carbajal, Maddie Hitching, Will Hoffman, Mark Johnson, Leah Li, Jinpeng Liu, Andrew Magrane, Jada Muir, Joe Sciulli, Lakya Simon, Kumiko Sulla, Ryan Thompson, Matthew Traynor, Dani Valderrama-Avila, Weiyi Wan

Gamelan Ensemble (MUS 203-03) Students: Yuqi Bao, Jiayi Chen, Ziqi Meng, Amara Taylor, Weiyi Wan, Zhupoqun Wei, Ziqaoou Wue, Jillian Yates

Gamelan Raga Kusuma, Andy McGraw, director: Taylor Burton, Caio Davison, Paul Fleisher, Jackson Gillie, Brian Larson, Andy McGraw, Nicholas Merillat, John Priestley, Julie Sidharta, Dan Wingo, Jessika Zike.

Guest Artist: Peni Candra Rini, Visiting Artist. Indonesian Institute of the Arts, Java.

African Drumming Ensemble (MUS 203:02), Roderick Davis, director: Rilwan Akinola, Gracejit Chahal, Brian Garcia, Tyrone Lee, Kerry-Ann Moyo, Ahoefa Nanevi, Ashley Wilson, Erika Wilson, Andy Wyman

Creative Hands Drumming Ensemble, Roderick Davis, director: Liz Hambrick, Eric Godsey, Whit Kirtley, Daniel Scruggs, William Anderson II, William Anderson III

Brazilian Ensemble (MUS 195), Kevin Harding, director: Charleigh Tiff, voice; Lizzy Taggart, percussion; Janice Park, keyboard; Charli Chen, percussion; Steven Chen, guitar

Taiko Ensemble (MUS 203:01), Alasdair Denvil, director: Emily Herrera, Emma Light, Jenna Donaldson, Lauren Xavier, Mei Pricolo, Pierce Chancy, Stella Wu, Vikhyat Agarwal, Zarni Kaung

River City Taiko, Alasdair Denvil, director:

Akira Suzuki, Alasdair Denvil, Hien Vo, Jeriel Pungtilan, Marina Roo, Nikki Aldridge, Sharon Plata, Shun Kadekawa, Tadao Uchisawa, Thomas Fulks, Tsugumi Fukuma, Yumi Hwang, Zach Sowers

Study these Musics for Credit!
Consider these Spring 2024 .5 unit Courses
No pre-reqs, all welcome, FSVP credit (over 2 semesters)

MSEN 203:01 Japanese Taiko

MSEN 203:02 West African Drumming

MSEN 203:03 Indonesian Gamelan

MSEN 195 Brazilian Music

About UR's Instruments

The Japanese word “taiko” means drum, but since the 1950s it has also referred to a new style of ensemble drumming. It was popularized by composer/performer Oguchi Daihachi (1924-2008) and groups like Sukeroku Taiko, Ondekoza, and Kodo. Many taiko pieces incorporate traditional rhythms into new compositions. Taiko was introduced to the United States by Seiichi Tanaka (b. 1943) when he founded the San Francisco Taiko Dojo in 1968. UR's *chu daiko* (“medium” taiko) were made by Toshi Kato in 2013. Following the American tradition of taiko construction, these drums are built from wine barrels.

UR's Balinese gamelan ensemble was made in 2006 by Pande Sukerta, Bali's foremost gongsmith. UR's Javanese gamelan was made in the 1980s by Ki Tentrem, Java's foremost gongsmith.

Gamelan Raga Kusuma is a community gamelan in residence at the University of Richmond. Founded in 2008 by Andy McGraw and Gusti Putu Sudarta, the ensemble has appeared in performances in Bali, the Smithsonian Institution, the Indonesian Embassy and in several venues along the East Coast. Membership is free and open to the public.

Interested? See: www.ragakusuma.org, our Facebook and Instagram profiles, or email amcgraw@richmond.edu. Rehearsals are held Sunday evenings 6-8 in North Court 024.

River City Taiko grew out of the University of Richmond Taiko Ensemble, which was founded in 2010 by Prof. Paul Yoon. River City Taiko and its accompanying kids' group, Stream City Taiko, are currently based at Sabot at Stony Point. www.rivercitytaiko.org.



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