



Western Music

Don Wright Faculty of Music

WESTERN UNIVERSITY PERCUSSION ENSEMBLE

Friday, November 29, 2019

12:30 p.m. and 7:30 p.m.

Paul Davenport Theatre

Jill Ball, *director*

Escape Velocity (2008)

Dave Hall

Marimba Spiritual (1984)

Minoru Miki

Cherubic Hymn (1878)

Pyotr Illyich Tchaikovsky

Batucada

Daniel Sabanovich Arr. Rob Larose

O Bagaço da Laranja (2007)

Jovelina Pérola Negra/Zeca Pagodinho
Arr. Hevaldo Souza

Aquarela do Brasil (1939)

Ary Barroso, Arr. Hevaldo Souza

SPECIAL GUESTS

Caroline Blumer Delazaro, *Pandeiro and Vocals*

Hevaldo (Fox) Souza, *Piano*

Rob Larose, *Repinique*

ENSEMBLE PERSONNEL

Jonathan Bowen

Ryan Breen

Andrew Busch

Sam D'Eon

Quincy Doenges

Adela Li

Marshall Lister

Roisin Miland

Joshua Milligan

Sofia Pompe

Andrew Robichaud

Jessalyn Shein

Alexis Wright

PROGRAM NOTES

Escape Velocity was composed in the Spring of 2008. The quartet features three keyboards (2 marimbas, 1 vibraphone) and a djembe part, although each player plays several other percussion instruments, often simultaneously with their primary part. This piece is influenced by the music of Béla Bartók as well as “drum ‘n’ bass” artists like Venetian Snares and Aphex Twin.

Notes by the composer

Marimba Spiritual was composed from 1983 to the beginning of 1984, keeping in mind the acute period of starvation and famine in Africa which was occurring at that time. The piece is composed in an organic fashion, with the first half of the piece as a static requiem and the last part a lively resurrection. The title is an expression of the total process. The rhythm and note patterns are strictly noted throughout the piece, but for three percussion parts, only the relative pitches and tone qualities (for the first part, metal and wood percussion instruments; for the second part, skin drums) are noted. There is freedom, but the performers should pay much attention to balance in each section. The rhythm patterns for the second part are taken from the festival drumming of the Chichibu area northwest of Tokyo.

Notes by the composer

Hymn of the Cherubim is an excerpt from the *Liturgy of St. John Chrysostom, Op. 41*, a sacred, a cappella choral work Tchaikovsky completed in 1878. It was the first “unified musical cycle” of settings of the *Divine Liturgy of Saint John Chrysostom*, one of the central eucharistic services of the Eastern Orthodox Church. The core of the text is attributed to Saint John Chrysostom, Archbishop of Constantinople in the 5th century.

Notes by Timothy Judd

Samba: The most famous (along with Bossa Nova) and influential Brazilian instrumental and dance-style. Most common in duple meter with vocal choruses and syncopated orchestration. The following are three distinct types:

Batucada - A Samba played with only percussion, a percussion jam.

O Bagaço da Laranja - Partido Alto - A Samba with a call and response vocal style and a unique rhythm that was an offshoot for many Brazilian-Funk feels.

Aquarela do Brasil (Watercolour of Brazil) - Written on a rainy evening in 1939, its title referencing watercolor painting, is a clear reference to the rain. It has become one of the most famous Brazilian songs and celebrates Brazil's great qualities including the samba and pandeiro.

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