

Texas State University's Salsa del Rio

Name, instrument

As of this Fall (2017), the format of this program is consistent with the current requirements of the School of Music. Nevertheless, always start drafting your program by consulting the latest postings in [this site](#) published by the School of Music. Notice that Latin Music Studies and other areas require program notes, while the School of Music as a whole does not. The School of Music will cover the cost of the program; LMS will cover the cost of the program notes.

This sample of a program and program notes showcase the graduate recital of alumnus Nicholas Tozzo. The selections feature Mr. Tozzo as performer in several percussion instruments, and as arranger and ensemble director in most selections.

Mr. Tozzo's program notes are also an example of what this aspect of your program is expected to provide. Give your audience brief but meaningful context for the selection (genre fundamentals for those genres with which your audience may be unfamiliar, composer and details of original recording as applicable, among other things.). Also help your audience understand how you have adapted or arranged the selection for this particular occasion, and what your creative contribution is. If you are featuring your original compositions, give your listeners a few markers to guide them through your musical creations.

All in all, program notes should be brief, focused, and geared toward enhancing the audience's understanding of your contribution to the body of repertoire in Latin music.

TEXAS STATE UNIVERSITY SCHOOL OF MUSIC

in the
**COLLEGE OF FINE ARTS
AND COMMUNICATION**

presents

**GRADUATE RECITAL
NICHOLAS TOZZO
LATIN MUSIC STUDIES**

**SATURDAY, JANUARY 24, 2015
PERFORMING ARTS CENTER RECITAL HALL 6 P.M.**

Nicholas Tozzo, Graduate Recital

Assisted by Jerry Espinoza, tenor saxophone; Louie Pereira, percussion; Drew Saenz, percussion; Francisco Cano, piano; Benjamin Triesch, bass; Chris Lippke, congas; Nick Chacon, drums; Salsa del Rio
Saturday, January 24, 6:00pm

P R O G R A M

Caravan Juan Tizol
(1900-1984)
Arr. Nick Tozzo

Jerry Espinoza, tenor saxophone

Cumbia Tradicional Arr. Nick Tozzo

Louie Pereira, tambora
Drew Saenz, llamador
Juan Cavazos, maraca

Mi Buenaventura Petronio Álvarez Quintero
(1914-1966)
Arr. Baudilio Guama/Nick Tozzo

Louie Pereira, bombo
Drew Saenz, cununo
Juan Cavazos, guasá

From Within Michel Camilo
(b. 1954)
Arr. Nick Tozzo

Benjamin Triesch, bass
Nick Chacon, drums

Gdansk

Paquito D’Rivera
(b. 1948)
Arr. Nick Tozzo

Jerry Espinoza, tenor saxophone
Frank Cano, piano
Benjamin Triesch, bass
Chris Lippke, congas
Nick Chacon, drums

Mambo Influenciado Jesús “Chucho” Valdés
(b. 1941)
Arr. Nick Tozzo

Jerry Espinoza, tenor saxophone
Frank Cano, piano
Benjamin Triesch, bass
Chris Lippke, congas
Nick Chacon, drums

I N T E R M I S S I O N

No Estas En Na’ Calambuco-Andrés Succar
(2010)
Arr. Juan Cavazos/Nick Tozzo

La Rumba Buena La 33-Diego Fernando Sanchez
(2008)
Arr. Mike and Amy Torres III

En Barranquilla Me Quedo Joe Arroyo
(1988)
As played by Joe Arroyo

Salsa Del Rio

*Presented in partial fulfillment of
requirements for the Master of Music degree*

NOTES

Caravan (1936) - Juan Tizol

“Caravan” is a jazz standard composed by Puerto Rican valve-trombonist Juan Tizol while he was a member of Duke Ellington’s jazz orchestra. The first recording of the song was done in 1936 by Barney Bigard and his Jazzopaters, which was a scaled-down version of the Ellington band. Tizol was a pioneer of modal jazz and brought many Latin influences to the Ellington band, with many of his compositions stemming from his experiences learning music in Puerto Rico. “Caravan” has been recorded thousands of times by jazz and Latin artist throughout the years, with over three hundred and fifty of those being by the Duke Ellington Orchestra alone. In my arrangement, I use the melody and form of “Caravan” as a backdrop to my conga solo.

Cumbia Tradicional

The Cumbia is a style of music from the Atlantic/Caribbean coast of Colombia. While the Cumbia has been used and implemented in many different musical genres, it is traditionally performed just with percussion, sometimes along with voices and wooden flutes, called *gaitas*. The percussion of the cumbia consists of the hand-held *llamador*, the *tambora* played with sticks, the *maraca*, and the soloistic *tambor alegre*. This arrangement demonstrates the solo voice of the *tambor alegre* at three different tempi. I play the solos on the *tambor alegre*, and I also initiate the calls and responses the start and end each section.

Mi Buenaventura (1952) - Petronio Alvarez Quintero

The Currulao is a folkloric Colombian music from the country’s Pacific coast that incorporates the *marimba de chonta* (a marimba made from palm and bamboo), voices, woodwinds, and several drums. “Mi Buenaventura” was written by one of the most influential early Currulao artists and composers, Petronio Alvarez Quintero. It was first recorded by Tito Cortés Y Los Trovadores

De Barú. This instrumental arrangement was played by Baudillio Guama, a well-known artist and instrument maker from the Pacific coastal region of Colombia. I play the melody on the marimba while the percussion section accompanies me on the *guasá* (cylindrical shaker), the *cununo* (hand drum), and the *bombo* (bass drum).

From Within (1993) - Michel Camilo

Dominican Latin jazz pianist Michel Camilo composed “From Within” for his 1993 album *Rendezvous*, on which he collaborated with bassist Anthony Jackson and drummer Dave Weckl. “From Within” has since been recorded by him many different ways, including a very famous rendition done as Camilo’s contribution to Oscar winning director Fernando Trueba’s 2001 Latin music documentary *Calle 54*, which featured many famous Latin music artists each performing a signature work. I did this arrangement that features the melody done on vibraphone instead of the piano. After playing through the head and solo section, there is a montuno section that features a drumset solo.

Gdansk (1984) - Paquito D’Rivera

“Gdansk” is a Latin/Funk song off of Paquito D’Rivera’s 1984 album *Why Not*. Cuban born D’Rivera is the winner of fourteen GRAMMY Awards, a founding member of the iconic Cuban band Irakere, and he also put out more than 30 solo albums. In addition to being revered for his talents as a woodwind player, he is world-renowned for his compositional style which has blended everything from Western Classical to Afro-Cuban to Rock, Jazz, and Funk. Here I solo both on vibes and on the “double second” steel drums.

Mambo Influenciado (1976) - Jesús “Chucho” Valdés

“Chucho” Valdés, son of famous Cuban bandleader Bebo Valdés, graduated from the Municipal Music Conservatory of Havana at age 14. After that, he formed his own jazz trio and began an illustrious career of performance and composition that continues to

this day. “Mambo Influenciado” is off his 1976 album *Piano I*, from the Cuban record label Areito. “Mambo Influenciado” blends Afro-Cuban rhythms with jazz harmonies, which was part of his signature style. Valdés also later co-founded the Cuban group Irakere, along with Paquito D’Rivera and Arturo Sandoval. After the melodic instruments solo through the changes, I added a vamp to this arrangement for the conga player to solo over.

INTERMISSION

No Estas En Na’ (2009) - Calambuco

Calambuco originated in Cali, Colombia, performing there for several years before relocating to Bogotá. This group of young musicians preferred a hard-hitting, street-style salsa and their lyrical content frequently harks to their neighborhoods, streets, and life. “No Estas En Na” is the portrait of a working salsa singer whose girlfriend is trying to get him to give up the life of a musician. Calambuco operated as a *sonora*, which is a salsa band where the only horns are trumpets, thus allowing for a bright, metallic sound which is conducive to the high energy sound these young musicians wanted to produce. In addition to taking a bongo solo, I also use the campana for lengthy improvisational fills.

La Rumba Buena (2008) - La 33

Bogotá salsa band La 33 was founded in 2002 by two brothers, bassist Sergio Mejia and pianist Santiago Mejia. Their critically acclaimed first album brought the band international recognition from their salsa rendition of the “Pink Panther” theme song, which they entitled “La Pantera Mambo.” The band put out their second

album *Gózalo* in 2008, which included “La Rumba Buena”. On this high-energy song, I take a conga solo.

En Barranquilla Me Quedo (1988) - Joe Arroyo

Álvaro José Arroyo González, known as the great Joe Arroyo, was born in the Colombian port city of Cartagena in 1955. He grew up singing in various local bands in a variety of different Colombian and Caribbean styles. In 1971, he was discovered by Julio Ernesto Estrada, the bassist and director of recently-formed Colombian band Fruko Y Sus Tesos. Joe Arroyo’s skill at blending his many different musical styles contributed to the meteoric success of Fruko Y Sus Tesos. However, ten years later Arroyo would go on to start his own band, La Verdad. His 1988 album *Fuego En Mi Mente* had “En Barranquilla Me Quedo” as its second track, and was a big hit for the band. Ordinarily, this song is performed with a piano solo, but I will instead take a timbal solo.