

Kiniwe Section 01: Jennifer Ryan, Molly Ryan, Jordan Kron, Charles armah, Brigid Gliwa, Albert Mousad, Ally Manyak, Nusrath Jahan, Afia Anokye, Nicole Venkataraman, Rebecca Glass, Darby Huye, Laporsa Dees, Jenah Gabby, Emma Tomlinson, Henry Fernandez, Cole Scheiber, Calvin Aroh, Charles armah, Nicolas Chung, and Kiara Rose.

Kiniwe Section 02: Todd Humphrey, Cory Barel, Ryan Ghayour, Joanne Jeong, Andrea Chavez, Jailene Peralta, Nirvan Dani, Allison Bernstein, Sajani Clerk, Charles abakah, Obinna Abalihi, Amina Dieng, Jeremy Goldstein, Amrita Mecker, Gabriel Ukegbu, Mitchell Koganski, Jennifer Ihedioha, Mahlet Ayana, Aman Javeri Kadri, Kelechi Offor, Sofia Rohana, and Jailene Peralta.

Kiniwe Section 03: Jacob Stavis, Ariana Mathews, Onyedika Ekechukwu, Aanvi Kanoria, Ragini Jain, Paul Ly, Bo Lan, Jeremy Nartey, Connor Bowman, Julia Worden, Rachel Kiehne, Miles Reid, Meher Khatwani, Taarini Sinha, Lily Blackshaw, Alison Moky, George Sidamon-Eristoff, Tara Zhou, Afua Ofori-Darko, Clark Lindsey, Theogene Micomyiza, Adaeze Dikko, and Peter DeMaria.

Mile Norvisi is the performing name of a course in music theory taught by Felicia Sandler at the New England Conservatory of Music: THYU585 “Analytical Approaches to West African Music – Ghana.” Mile Norvisi regularly collaborates with Agbekor Drum and Dance Society, specializing in singing while ADDS performs drumming and dancing.

Mille Norvisi: Leonardo Barbosa, Emma Burge, Rahul Carlberg, Gavin Connolly, Jolee Gordon, Jiawen Guan, Yejin Hong, Andrew Hughes, Sieun Joo, Chaewon Kim, JiYoun Lee, Minji Lee, Yuhang Li, Hunter O’Brien, Stuart Ryerse, Peter Vode, Evan Wright, Heng Yang, and Yilei Yin.

The Agbekor Drum & Dance Society was founded by David Locke, Professor of Music at Tufts University in Medford, MA. Locke fell in love with the music of Ghana while an undergraduate at Wesleyan University in the 1970s. As his expertise grew, he sought out other drummers and dancers who were willing to commit to learning and performing Ghanaian drumming and dance authentically, as it is done in Ghana. The Agbekor Society was founded in 1979 and is today led by Ghanaian master drummer Emmanuel Attah Poku. They perform regularly around the Boston area, particularly in academic and educational settings.

Agbekor Society: David Locke (Founder), Attah Poku (Artistic Director), Ben Paulding (Drum Leader), Allison Stamaris (Dance Leader), Harriet Barnes-Duke, Tony Carter-Hill, Lauren Caso, Teren Citino, Anthony Douglass, Joe Galeota, Kevin Koteles, Tom Macdonald, Jennelle Marchand, Scott Mordecai, Felicia Sandler, Michael Traub, and Anthony Wilder.



Friday, December 6, 2019 at 8:00 p.m.
Distler Performance Hall

A Performance of Traditional Music and Dance from Ghana

Kiniwe, the African Music and Dance Ensemble of the Tufts Music Department
Directed by Professor **Attah Poku**, with Kimani JIvan Bishop, Teaching Assistant
and

Mile Norvisi, New England Conservatory of Music, Directed by Felicia Sandler
Agbekor Drum & Dance Society, Founded by David Locke
Featuring: Mohammed Alidu

Friday, December 6, 2019 at 8:00 p.m.
Distler Performance Hall | Granoff Music Center, Tufts University

PROGRAM

Words of Welcome: Adaeze, Campbell, and Jeremy

Adowa Drumming (Asante) (Agbekor Society)

Adowa is originally an Asante royal court dance that is now widespread throughout the entire Akan area of Ghana and is frequently performed at funerals and other public social events.

Gahu (Ewe) (Kiniwe Section 01, Mile Norvisi)

Traditional in its musical style, Gahu was created in the mid-20th century as a social, recreational music that fosters community spirit and fun-loving gender relations.

Sanga (Asante) (Kiniwe Section 02, Mile Norvisi)

Sanga is recreational music and dance. In the olden days Sanga was performed in the evening at the royal palace for the entertainment of the king and queen.

Bammaya (Dagomba) (Kiniwe Section 03, Mile Norvisi)

In the olden days this piece was called "Baamaaya." Farmers celebrated a good harvest with a fun-loving, high-spirited dance featuring comical costumes and clowning. Currently in Ghana, under the name "Bambaya," the piece has become a popular item in the repertoire of professional and amateur performance groups.

Slow and Fast Agbekor (Ewe) (Agbekor Society)

Originally, Agbekor was performed in military contexts both as an oath of sacred duty and also as a way to convey the experience on the battlefield through song and dance-drama. These days the piece is a staple of modern performance ensembles that conveys the creative accomplishments of the Ewe people of Ghana and Togo.

Kete (Asante) (Kiniwe Section 01, Mile Norvisi)

The group does Akwaduom, a Kete section that in this version presents the company of dancers in a gesture of welcome to the audience. Taking the dancing couples offstage is Apente, or "Kete Highlife."

Tora (Dagomba) (Kiniwe Section 02, Mile Norvisi)

Social dancing for women arranged in a medley form with several sections. Drums include the pressure tension drum (lunga) and the bass drum with snare (gung-gong).

Please silence all electronic devices during the performance.

Vote of Thanks: Adaeze, Campbell, and Jeremy

Kpanlogo (Ga) (Kiniwe Section 03, Mile Norvisi)

Kpanlogo is traditional in style but is not "ancient." Historians report that Mr. Otoo Lincoln of the Ga people created Kpanlogo during the 1960's in Accra, Ghana. The dance conveys youthful energy using gestures and intricate footwork inspired by the fishing trade. Songs, drum language, and dance moves touch on social issues, especially gender relations

Audience Participation Kpanlogo

PERFORMERS

Attah Poku is a prominent master drummer from the Ashanti Region of Ghana, West Africa. Born and raised inside the walls of the Ashanti King's palace, Prof. Poku began training with his grandfather when he was only five years old, and officially joined the Ashanti King's drum ensemble when he was ten. He currently is on leave from employment at the Centre for National Culture in Kumasi, where he is the master drummer for the resident Amamereso Agofomma Folkloric Troupe. Prof. Poku directs the Kiniwe ensemble at Tufts University, and is the Artistic Director of the Agbekor Drum and Dance Society.

Professor **David Locke** teaches ethnomusicology in the Music Department of Tufts University. He has written three books, numerous scholarly articles, and the Africa chapter in *Worlds of Music*, an ethnomusicology textbook. He has created online monographs for Dagbamba dance-drumming and several idioms of Ewe music (<http://sites.tufts.edu/davidlocke/>). He founded the Agbekor Drum and Dance Society as well as Kiniwe.

Mohammed Alidu is singer, songwriter and performer on the international music scene with two albums out and another on the way. Originally from the town of Tamale in Northern Ghana, Alidu has one foot in his 1000-year legacy of earthy and pulsing Bizung rhythms and another in the modern studio sounds heard in the clubs and lounges of New York, London and Paris. One thing that's consistent throughout, however, is that he connects with musicians and audience wherever he goes. "I think if you open yourself up to others, they will open themselves up to you," Alidu explains. "What I do I do from my heart, and so far everywhere I've traveled people seem to embrace that." (see www.alidumusic.com)

Dr. Felicia Sandler is a composer who teaches in the music theory department at the New England Conservatory of music. The singers on the program today are enrolled in her graduate offering, *Analytical Approaches to African Music: Ghana*.

Kimani Jiva Bishop is a musician and aspiring educator from Trinidad and Tobago. His primary instrument is the steelpan (also known as the steel drum), the only acoustic instrument invented in the twentieth century. In addition to his role as Kiniwe's TA, Kimani is a Master's degree candidate in Ethnomusicology at Tufts University, studying the connection between modern Caribbean music and its West African cultural origins.

Kiniwe, the African Music and Dance Ensemble of the Tufts Music Department. Kiniwe is the performing name of a performance ensemble course in the Music Department (MUS-91). In fall semester 2019 the course has three sections.