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**Evening Concert Series**

**2021–2022 Season**

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Sara M. Snell Music Theater

Saturday, November 20, 7:30 PM

**West African Drum and Dance Ensemble**  
**Julie Hunter, director**  
**Martin Kwaku Kwaakye Obeng,**  
**guest instructor and artist**

Salaam Malekum Traditional

Kpatsa Dance-Drumming Traditional  
Shayo Lee  
Kpatsa Le Samba

Tu Tu Gbovi Traditional

Agbadza Dance-Drumming Traditional  
Agba Ee  
Kwadzo Ku

Kpanlogo Dance-Drumming Traditional  
Tsoo Boi  
Ayelevi  
Calabash Song  
Kawie Saka Saka  
Salaam Malekum

**“Salaam Malekum”** is a song set in Arabic which means “peace unto you”. It is typically performed as part of the *Kpanlogo* repertoire (see last piece).

**Kpatsa** is the first dance-drumming piece of the program. It originated from the Ga-Adangme ethnic group of southern coastal Ghana. Kpatsa is a popular form of entertainment at funerals and festivals. It has historically been performed as a coming-of-age dance for girls prior to marriage. It is said that this style of music originated among dwarfs, and the off-kilter and low-to-the-ground dancing reflects their movements. Instrumentation includes *nonota* (iron double bell), *toke* (boat-shaped bell), *shekeshe* (gourd rattle), *mi* (lead hand drum), *sogo* (low stick drum), *kidi* (medium stick drum), and *kagan* (high stick drum).

**“Tu Tu Gbovi”** is a song set in the Ewe language spoken in southeastern Ghana. It is a popular traditional lullaby which translates to “away, away, little goat”. It is often performed solo without accompaniment in people’s homes. However, there are many examples of its adaptation to genres such as *boboobo*, *palmwine*, and *highlife*.

**Agbadza** is an Ewe war dance-drumming genre, which is typically performed at contemporary funerals. It first developed in the 1700s, and is the most common type of traditional music played today among the Ewe of southeastern Ghana and southwestern Togo. The themes of songs touch on heroism, leadership, bravery, war, and death. The song “Agba Ee” discusses death by using the metaphor of a plate that has gone missing. “Kwadzo Ku” is about a Monday-born male who has died at home. In West Africa, people are given day names, such as Kwadzo, based on the day of the week they are born. The instrumentation includes the *gankogui* (iron double bell), *axatse* (gourd shaker), *toke* (boat-shaped bell), *kagan* (small stick drum), *kidi* (medium stick drum), and *sogo* (lead hand drum).

**Kpanlogo** is the third dance-drumming piece of the night. It is a type of Ga recreational genre from the capital city region of Accra in southern Ghana. It is typically played at funerals, festivals, and parties. It developed in the 1950s during Ghana’s independence period. The song lyrics and dance movements embody the lifestyle of urban West African youth. The lead hand drum calls the dancers. Instrumentation includes *mi* (hand drums), *nonota* (double iron bell), *shekeshe* (gourd shaker), *dodomp* (small iron bell), *tamalin* (frame drums), and wooden clappers. The audience is encouraged to clap along, sing, and dance in the aisles when the lights go up at the end.

## Ensemble Performers:

Frankie Altamirano  
Raven Brown  
Samuel Burgess  
Cameron Cannioto  
Alexandria Costanza  
Shayna Filion  
Ryan Gordona  
Emma Matusovich  
Jayne Matzelle  
Sara McIntyre  
Sophie Mejia  
Sara Mistler

Michael Newberger  
Mariah Nissen  
Zana Northrop  
Emmanuelle Paluch  
Salvatore Sanfilippo  
Dan Shaw  
Hosanna Snell  
Justin Tan  
Trudi VanOmmeren  
Emma Vos  
Alexandra Zagara

## Special Guests:

Brandon Griffin  
Molly Guarton  
Farida Ibrahim  
Peter McCoy  
Christina Morris

## Guest Artist Bio:

**Martin Kwaku Kwaakye Obeng** has worked with the Crane West African Ensemble since its start in 2013. He is a well-renowned drummer, singer, dancer, composer, and educator originally from Ghana who has worked internationally for the past 30 years. He began drumming at the age of five. By seventeen he was appointed Royal Court Drummer to the high chief of the Aburi-Akuapim area in the Eastern Region of Ghana. He was also a member of Ghana's National Arts Council Folkloric Company. He has continued to perform traditional music of West Africa, in addition to highlife, funk, jazz, Latin music, and reggae. Obeng directs the Ghanaian Drumming and World Music Ensembles at Brown University. He has shared the stage with such luminaries as Max Roach, Roy Hargrove, Randy Weston, Anthony Braxton, Gideon Alorwoyie, and Obo Addy. Please check out his music on YouTube at Nfewa Music.

*Special Thanks:*

David Heuser, Martin Obeng, Peter McCoy, Brandon Griffin, Robert Vadas, Libbie Freed, Emma Matusovich, Justin Tan, Emma Vos, Farida Ibrahim, Christina Morris, Jason Hunter, Carol Lowe, Karen Miller, Matthew Gatti, Mollie Gotham, Robert Zolner, Douglas McKinnie, Jerod Sommerfeldt, Jeffrey Francom, Charles Guy, Timothy Sullivan, Joseph Janover, Manavi Deku, Kwamivi Ashiaby, Yaw Atiso, Linda and David Hunter.



The Crane School of Music celebrates the life of Dean Emeritus Dr. Lonel Woods by proclaiming his salutation the 2021-2022 theme. The curator of this program has chosen at least one musical work on this concert that resonates with our community emphasis: "Peace & Love."