

Thank you all
for coming



UNIVERSITY OF GHANA
DEPARTMENT OF MUSIC

47TH ICTM WORLD CONFERENCE

PRESENTS

LUNCHTIME CONCERT

with

Choral
Ensemble

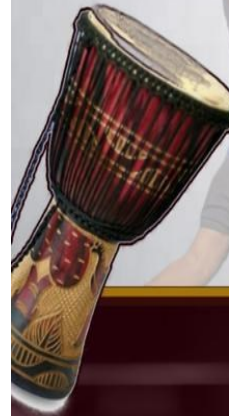
**LOCAL REPER
AFRICAN AME
SPIRITUALS**

1pm

Tue
18th



E.T.S DR



Tell a friend to tell a friend to tell

...mble from the Department of Music, who will take
...ng musical journey through "Local Repertoire and
...Spirituals."

...n a vessel for cultural expression, preservation, and
...his concert embodies the rich musical heritage of
...ons and African American spirituals. By exploring
...yet interconnected aspects of musical culture, the
...aims to highlight the diversity and resilience of the

...ne concert begins with an immersion into the world
...n spirituals during . Born out of the experiences of
...Americans in the United States, spirituals have
...role in their struggle for freedom, resilience, and
...ful and emotive songs have not only shaped the Af-
...ltural landscape but have also inspired countless
...eners worldwide.

...ble will perform a variety of African American spir-
...will showcase the unique blend of African rhythms,
...rical motifs with Christian themes. The melodies,
...call-and-response patterns, demonstrate the com-
...nese songs, reflecting the strength and unity found
...American community.

...nsitions to the second half, we will focus on "Local
...pays homage to the traditional music of the local
...sing. It's important to the concert's traditional and

7. Aboanor Mary
8. Nsiah Emmanuella Gyasi
9. Victoria Baidoo
10. Afriyie Sabina
11. Ntow Afoa Josephine
12. Odamtten Gabriella
13. Owusu Esther Amponsah
14. Owusu Elizabeth Acheampong
15. Matilda Bosompem
16. Addo Jedidiah
17. Happy Okletey
18. Olivia Amankwa Addo
19. Yeboah Cecilia
20. Siayor Celestine
21. Ansah Angela
22. Michelle Maame Esi Antwi
23. Abban Gloria
24. Abban Kate
25. Joan Elikem Ansah
26. Joan Elikplem Ansah
27. Ivana Selasi Zowonu
28. Eugenia Borley Mohammed
29. Peace Hammond
30. Frimpong Naana Fatima
31. Gabriel Adu – Gyamfi
32. Susuana Glover N.N.
33. Francis Lartey
34. Dankwah Andrew Amankwah
35. Adafia Maureen Esenam
36. Andoh George
37. Mobi Stephen
38. Ofori Bismark
39. Ebine Man Ngambe
40. Daniel Dogbatsey
41. Stanhope J. Williams
42. Emmanuel Amon
43. Cybill Yehodah Abbey
44. Bonnie Felix Tetey
45. Henry Antwi Dwamena

7. Juliet Wilson
8. Susan Amanda Parbey
9. Ashong Sosa Hannah
10. Esther Akorfa Voegbo
11. Vivian Boakyewaah A
12. Kali Akua Adu – Gyamfi
13. Georgina Boatema A
14. Vanessa Martey
15. Edith Antwi
16. Mary Yaa Enyonam A
17. Wilhemina Yayra Am
18. Sussana Adu - Gyamfi
19. Theodora Oklu
20. Victoria Amoako Agye
21. William Dor
22. Samuel Odoom
23. Michael Mensah
24. Derrick Gadagbui
25. Wisdom Elikem Adzi
26. Ernest Mawuli Yetiek
27. Jeffery Acheampong
28. Philemon Gladstone
29. Moses Adu Ofofu
30. Akanko Wilson
31. Alhassan Latifa
32. Solomon Kukah
33. Owusu Derick
34. Amegago Cyril Kofi
35. Isaac Mawuli
36. Vicentia Mensah
37. Max Antonio
38. Augustine Enimful
39. Nyarko Lewis
40. Amposah Caleb
41. Atibi Francisca Yawa

Instrumentalist
Manasseh Acquah
Gabriel Adu-Gyamfi
Andy Adotey
Grace Aboagye
Nii Sowah Okpoti

ers and the colonial masters.

iel Adu-Gyamfi

of the past) was composed as part of a series under the broad
(The past has things to say) Composed in the famous highlife
s us to the days of old and mentions some popular Ghanaian
ed under the moonlight. Games such as anhwkyere (don't turn
nd seek), and maame ne paapa (mother and father) did not only
he children, but where highly educative.

y Newlove Annan

awak) is originally sang in the community to accompany stone
nt to encourage concentration in participants. Arranged for
nnan, the song begins with all parts joining at different times
oles that are akin to the popular kpanlogo bell pattern. The song
k for a living otherwise what remains for the lazy person is
ecomes an orphan.

phraim Amu

art of story telling and singing. It was composed as one of
r solo voice and piano accompaniment. The song describes the
eaver before producing one of those beautiful fabrics that is
ed with the elite in the society.

y Ephraim Amu

the bravery of the hunter in our society. Even though, there is
imal kingdom with regard to power and strength, the hunter
erefore revealing a theme of "Everyone has a master"

orge Mensah Essilfie

influence of music on cultural identity and social
their captivating performances, they seek to honor
these musical traditions while inspiring dialogue and
among all who attend this concert.

We hope that today's Lunchtime Concert will touch
heart of these musical traditions, allowing you to
emotional depth, resilience, and joy inherent in the
and African American Spirituals." Please sit back,
enchanted voices of the Choral Ensemble from the
Music take you on this extraordinary musical journey

itions for performance and choral music education, as well as
rience for university students who wish to have voice train-
n a vocal ensemble even when they are offering or reading

iterature from all styles and other masterworks with re-
ctors, and Orchestra like the Ghana National Symphony Or-
eatre and other prominent places in Ghana. In addition to the
which is done in the form of examining the students, the
two major concerts which is the Easter and Christmas con-
collaboration with other choirs in the University. The choral
tudents to become profitable choral musicians at Theatres,
any places. Some of the repertoire performed are Esther,
d many repertoires across Africa and the world. The choral
world award winning Art musicians like Mr. James Varrick
Harmonious Choral Ghana, Newlove Kojo Annan , director
hoir.

s directed by Dr. Amakye Boateng, Dr. Peter Twum Bari-
and assisted by National Service Personnel Ransford Addae
Aensah Asare, and Manasseh Acquah with support from
nuella Djagbletey and Gabriel Adu-Gyamfi.

CONCERT REPETOIRE

Introit

Part 1

body pray

to Gospel Choir

t
r arr by Moses Hogan
s arr by Moses Hogan

Part 2

r SATB by Rev. Amakye Boateng

sense of being all alone.

Kumbaya by Soweto Gospel Choir

*Kumbaya is a popular traditional African Amer
exact origins are uncertain as it was likely passe
word 'kumbaya' is derived from the Gullah lan
'Come by here'. It was sung as a prayer by the
during slavery.*

Ride in the chariot

*Ride in the chariot is a joyful and uplifting so
spiritual salvation and the hope for a heavenly jo
symbolizes a vehicle of divine transportation, ta
heaven or to a place of spiritual liberation*

Wade in the Water arr by Moses Hogan

*Wade in the water has deep historical and cultu
was created by enslaved Africans. The song refle
and aspirations of those who endured the harsh
ery. The song's lyrics draw heavily from biblical
larly references the story of the Israelites crossi
the book of exodus.*

Ride on King Jesus