Thank you all for coming.
Today, we are delighted to showcase the exceptional talents of the Choral Ensemble from the Department of Music, who will take us on a captivating musical journey through "Local Repertoire and African American Spirituals."

Music has long been a vessel for cultural expression, preservation, and storytelling, and this concert embodies the rich musical heritage of both local traditions and African American spirituals. By exploring these two distinct yet interconnected aspects of musical culture, the Choral Ensemble aims to highlight the diversity and resilience of the

The concert begins with an immersion into the world of African American spirituals. Born out of the experiences of enslaved African Americans in the United States, spirituals have played a crucial role in their struggle for freedom, resilience, and hope. These powerful and emotive songs have not only shaped the African American cultural landscape but have also inspired countless musicians and listeners worldwide.

The Choral Ensemble will perform a variety of African American spirituals. These songs will showcase the unique blend of African rhythms, harmonies, and lyrical motifs with Christian themes. The melodies, often filled with call-and-response patterns, demonstrate the communal nature of these songs, reflecting the strength and unity found within the African American community.

As the concert transitions to the second half, we will focus on "Local Repertoire," which pays homage to the traditional music of the local region. This repertoire often represents the customs, traditions, and

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

Tete Agoro (games of the past) was composed as part of a series under the broad title Tete wo bi ka (The past has things to say). Composed in the famous highlife style, it takes us to the days of old and mentions some popular Ghanaian games played under the moonlight. Games such as anhwekyere (don’t turn and seek), and maame ne paapa (mother and father) did not only bring excitement to the children, but were highly educative.

by Newlove Annan

Sansa Akroma (the hawk) is originally sang in the community to accompany stone passing games meant to encourage concentration in participants. Arranged for SATB by Newlove Annan, the song begins with all parts joining at different times and presenting vocables that are akin to the popular kpanlogo bell pattern. The song calls for a living otherwise what remains for the lazy person is shame when he/she becomes an orphan.

by Ephraim Amu

This song blends the art of storytelling and singing. It was composed as one of three songs for solo voice and piano accompaniment. The song describes the activities of a kente weaver before producing one of those beautiful fabrics that is associated with the elite in the society.

by Ephraim Amu

Zamina mina is the title of a hit song (1986) by Makossa group from Cameroon. The influence of music on cultural identity and social justice is evident in their captivating performances, they seek to honor these musical traditions while inspiring dialogue and understanding among all who attend this concert.

We hope that today's Lunchtime Concert will transport you to the heart of these musical traditions, allowing you to experience the emotional depth, resilience, and joy inherent in the "Local Repertoire and African American Spirituals." Please sit back, relax, and let the enchanting voices of the Choral Ensemble from the Department of Music take you on this extraordinary musical journey.
literature from all styles and other masterworks with renowned conductors, and Orchestra like the Ghana National Symphony Orchestra and other prominent places in Ghana. In addition to the two major concerts which is the Easter and Christmas collaboration with other choirs in the University. The choral ensemble to become profitable choral musicians at Theatres, churches, and many places. Some of the repertoire performed are Esther, Majesty of Christmas and many repertoires across Africa and the world. The choral ensemble has produced world award winning Art musicians like Mr. James Varrick Harmonious Choral Ghana, Newlove Kojo Annan , director of the Ghanaian Mass Choir.

Currently, the ensemble is directed by Dr. Amakye Boateng, Dr. Peter Twum Barisowah, and assisted by National Service Personnel Ransford Addae Mensah Asare, and Manasseh Acquah with support from graduate students Emmanuella Djagbletey and Gabriel Adu-Gyamfi.

CONCERT REPETOIRE

Introit

\[\text{Ossibisa}\]

Part 1

body pray

\[\text{by Soweto Gospel Choir}\]

\[\text{Ride in the chariot}\]

\[\text{Wade in the Water}\]

\[\text{arr by Moses Hogan}\]

Ride on King Jesus

\[\text{by}\]

\[\text{Ben Amakye Boateng}\]

Part 2

\[\text{SATB by}\]

\[\text{Ben Amakye Boateng}\]

Kumbaya by Soweto Gospel Choir

Kumbaya is a popular traditional African American spiritual. Its exact origins are uncertain as it was likely passed down orally. The word ‘kumbaya’ is derived from the Gullah language meaning ‘Come by here’. It was sung as a prayer by the African Americans during slavery.

Ride in the chariot

Ride in the chariot is a joyful and uplifting song about spiritual salvation and the hope for a heavenly journey. The chariot symbolizes a vehicle of divine transportation, taking one to heaven or to a place of spiritual liberation.

Wade in the Water arr by Moses Hogan

Wade in the Water has deep historical and cultural significance. It was created by enslaved Africans. The song reflects the experiences and aspirations of those who endured the harsh conditions of slavery. The song’s lyrics draw heavily from biblical imagery, particularly references the story of the Israelites crossing the Red Sea in the book of Exodus.

Ride on King Jesus

This is a well-known African American spiritual that celebrates Jesus as the king of kings and lord of lords.