

**A MUSICAL TRIBUTE TO A PIONEERING GHANAIAN COMPOSER
AND PROGENITOR OF AFRICAN MUSICOLOGY
J. H. KWABENA NKETIA**

**NKETIA
MEMORIAL
CONCERT**

**47th
ICTM WORLD
CONFERENCE**



CONCERT PROGRAM

**GREAT HALL
UNIVERSITY OF GHANA, LEGON
18TH JULY 2023 | 8:00PM**



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Nketia Memorial Concert – 47th ICTM World Conference

University of Ghana Great Hall
Tuesday 18th July 2023 | 8:00 pm – 10:30 pm

Time	Item	Presenter/ Performer
8:00 pm – 8:10pm	Welcome Message Nketia Tribute Introduction to Program Part I	Dr. Nii Dortey Prof. Ampene Prof. Avorgbedor
<i>PART I: Instrumental Works</i>		
8:10 pm - 8:35 pm	Piano Music of Nketia Twelve Pedagogical Pieces <ul style="list-style-type: none">• <i>Play Time</i>• <i>Owora</i>• <i>At the Cross Roads</i>• <i>Rays of Hope</i>• <i>Libation</i>• <i>Meditation</i>• <i>Dagarti Work Song</i>• <i>Builsa Work Song</i>• <i>Volta Fantasy</i>• <i>Dagomba</i>• <i>Absent Friends</i>• <i>Akpalu</i>	Dr. Kyoung Ok Kim
8:35 pm - 9:05 pm	New African-Inspired Art Music in the Spirit of Nketia <ul style="list-style-type: none">• <i>Prelude and Pentafuga</i> by Onche R.Ugbabe• <i>Agbadza</i> by Gabriel Abedi• <i>Trinity</i> by Dr. Lukas Ligeti• <i>Nyonŋ Tsele Variations</i> by Dr. George Francois	Pentafoø String Qtet. Constant Ahadzivia Mawulorm Batsa Dr. George Francois
9:05 pm - 9:15 pm	<i>Brief Intermission</i>	

PART II: Choral Works

9:15 pm – 9:20 pm	Introduction to the Program Part II	Dr. Arhine
9:20 pm – 10:20 pm	Choral works by J.H.K. Nketia: <ul style="list-style-type: none">• <i>Monkamfo No</i> (“Extol Him”)• <i>Adanse Kronkron</i> (“A Holy Witness”)• <i>Agya Onyame Adom Ahwe Yen</i> (“The Grace of God Has Been Our Guide”)• <i>Wonya Amane</i> (“Difficult Situations Confirm Who Our Friends Are”)• <i>Maforo Patahunu</i> (“I Have Climbed a Tree/Canopy in Vain”)• <i>Onipa Beyee Bi</i> (“A Man Has a Part to Play but Certainly Cannot Do All”) Choral work by Prof. George W. K. Dor: <ul style="list-style-type: none">• <i>Agbemavor</i> (“Eternal Life”)	Harmonious Chorale
10:20 pm – 10:30 pm	Closing Remarks Vote of Thanks	Prof. Dor Prof. Emielu

INSTRUMENTAL WORKS

Twelve Pedagogical Pieces – by J. H. Kwabena Nketia (1921- 2019)

Piano: Dr. Kyoung Ok Kim

Kpanlogo drums: Gabriel Bokorvi

Bell: Arnold Amedume

Shaker: Samuel Odoom

Twelve Pedagogical Pieces is a set of short solo piano pieces written between c. 1946 and c. 1975 by J. H. Kwabena Nketia. It is a monumental work in Ghana's piano music history. J.H. Kwabena Nketia was a teacher, linguist, composer, poet, researcher, and pre-eminent scholar of ethnomusicology on Africa. He wrote these pieces for his piano students to give them nurtured Western piano pieces with African rhythmic and tonal flavors when the School of Music, Dance, and Drama (now the School of Performing Arts) was established in the 1960s.

In his preface he writes: "African pianism refers to a style of piano music which derives its characteristic idiom from African percussion music." These pieces were written for the piano using various traditional and popular materials/sources as the basis of the compositions. Horizontal and vertical hemiola, triplets, and syncopated rhythms are frequently used throughout the 12 pieces in tonal and non-tonal styles. For this concert, I decided to add a traditional bell (*dawuro*), xylophone, and drum for the basic rhythmic motifs and patterns commonly associated with the Anlo-Ewe *agbadza* dance.

In my imagination, with the sort of proclamation or fanfare beginning, the Korean traditional percussion instrument "Jing" comes to mind. It is also used in various ways, including peasant folk bands in the *Dagarti* and *Builsa* work songs. Also, the traditional drum may invoke fun or joy at work and relief from one's labours.

Prelude and Pentafuga – by Onche Rajesh Ugbabe

Prelude & Pentafuga is a two-part work for string quartet written to premiere at the 47th ICTM World Conference and being performed for the first time tonight. It follows the common prelude & fugue format (e.g., Bach WTC) but draws much of its rhythmic and harmonic inspiration from West African musical traditions.

The *Prelude* introduces the gonje (or goge), a one-string fiddle found in the Sahel region of West Africa including northern Ghana, as a surrogate for the first violin. In this sombre piece with an uptempo mid-section, key motifs, that are heard later in *Pentafuga* (which was composed before the *Prelude*), are introduced but in a manner that reflects traditional melodic tonal organization and idiomatic playing styles based on analyses of gonje music from northern Ghana by the composer. Harmonic approaches vary and begin in a quartal fashion but give way later to a more tertial romantic style in a reharmonization of the main theme in the coda.

Pentafuga, on the other hand, is a vivacious piece which draws heavily upon specific Ghanaian Anlo-Ewe and other common West African pentatonic scales and rhythms, but applies these in the format of a loose fugue ("fuga"

meaning fugue in Italian). The rhythmic palette and syncopated interplay is modeled on interaction between traditional drums, lending it drum/dance-like character. Other traditional music devices employed include the hocket technique, antiphonal call and response, and homophonic parallelism.

The composer wishes to dedicate this work to his parents Dr. Aako Ugbabe and Dr. Mrs. Kanchana Ugbabe – two of the most intelligent, kind-hearted, and exemplary human beings he has ever known – whose provision of a safe space and encouragement to explore creativity over time has meant the world. The name *Pentafuga* was inspired by *Pentanata* (pentatonic sonata) by late Ghanaian composer Kenn Kafui to whom the composer is also grateful.

Agbadza – by Gabriel Abedi

In 2021, *Agbadza* won the first prize at the Carlos Guastavino International Composition Competition. The piece is based on “*Agbadza*” and “*Gahu*” - two traditional music and dance styles of the Ewe people of Ghana. A brief “recitar-cantando” section precedes the strongly rhythmic section, where pentatonic Ewe melodies are treated in a “call and response” form. A slow and dreamy middle section evokes ancient historical Ewe songs and features element from the *Agbadza* genre. A variation of the first section is presented after, with interludes that break the rhythmic regularity. The end of the piece takes after the initial introductory passages

Trinity – by Lukas Ligeti

Trinity was composed in 2003 for a recording project of the pianist Jay Gottlieb released on CD by the Radio France/Signatures label and contrasts the piano's percussive and melodic sides. Allusions to West African traditional and/or pop melodies, especially Ghanaian Highlife music, coexist and contrast with a more European-style “*espressivo*” playing style.

Nyony Tsele Variations – by George Francois

There are five Variations which are essentially five reimaginings of the Ga children’s play song *Nyony Tsele Le Eje* (the moon has come out). These explorations emerge as a response to the two primary juxtaposed ideas of the play song - children’s play on the one hand, and death on the other - and inform the emotional range of the piece. The *Nyony Tsele Variations* are scored for piano trio. However, tonight’s presentation is a solo piano arrangement of the second and fifth variations.

Variation II, titled *We Will Play*, mirrors the carefree happiness of children at play under the moonlit sky. A light-hearted introduction is followed by thematic material from the play song, presented over a *highlife* rhythm accompaniment. Contrasting material is offered in the form of an ostinato harmonic pattern over and rhythmic melodic improvisatory material.

Variation V titled *We Will Die*, is a darker exploration of thematic and harmonic transformation implications of the song. *Nyony Tsele Le Eje; wɔ baa shwe; wɔ baa gbo!* The moon is out: we will play; we will die!

CHORAL WORKS

Monkamfo No (“Extol Him”) – by J.H.K. Nketia

In this chorus, Nketia alternates between addressing the audience and God. In the opening measures, the message entreats all people to exalt the Lord who ‘watches over us’. The sparse entrances of the voice parts, seeming to depict the gathering together of people, prepares the declamatory statement (from measure 7) – a unified ‘we lean on you’ – from where the addressee is the Lord, as is the case for much of what follows. The central piece of the music which, like the declamatory statement near the opening, is in praise of God, is likewise homophonically designed and contrasts the contrapuntal development that follows. These dramaturgical/narrative transformations, corresponding closely with textural manipulations, charge the piece with multilayered meaning, not least of which is an evangelistic implication, such as the title of the piece relates.

Adanse Kronkron (“A Holy Witness”) – by J.H.K. Nketia

The title of the piece translates to “holy witness”. The text is a call to evangelistic “arms”, expressing the need for believers to hold fast and defend their holy message and uphold the work. Upon this the declamatory writing acts most effectively as an accentuating force. But even more remarkable in projection of text is the minimalistic usage of musical devices – narrow vocal registers, consistent duple pulse, avoidance of counterpoint, simple cadential punctuations. On the foundation of these, Nketia sets up the music to constantly provide opportunity for the creation of special moments. The “call” lines, for instance - such as are seen in the tenor-bass pairing near the middle of the piece - are made even more jarring by the half cadence, in tandem with the overall low register, that precedes it.

Agya Onyame Adom Ahwe Yen (“The Grace of God Has Been Our Guide”) – by J.H.K. Nketia

This song begins with an acknowledgment of the keeping grace of God, and transitions into a prayer towards the end of the first section, which continues for the rest of the music. Nketia employs the homorhythmic texture as a voice of declamation by which, as is the case especially in this work, a conclusive message - in this case a prayer - is stated after a polyphonic section. In the middle section, a textual ostinato is placed in the alto parts, and provides a steady rhythmic-thematic stratum around which a simple interactive weaving of the other voices is organized. The causal relationship between speech inflections and the melodic contours is noteworthy in this work.

Wonya Amane (“Difficult Situations Confirm Who Our Friends Are”) – by J.H.K. Nketia

Soloist - Samuel Twum-Barimah / Accompanist - Kwame Appiah-Kubi

Although a reflective song, the message in this piece avoids any philosophical complexities. It presents a straightforward admonishment to the 'enlightened man' (ɔkanni) to not be hasty in reckoning friendships, but rather to leave it to the time of trouble to make proof.

The opening anticipates the musical and emotional highpoint near the middle of the piece. There, at the text *wonya amane* ('when you are in trouble') the tension is immediately heightened by the establishments of the harmonic point of departure on the second degree. Thereafter, much of the middle portion of the piece is built around this degree in much the same way - harmonically and cadentially - that the first part of the music is situated on the first degree.

The fragmentation of the long line by insertions of short cadential units and the repetitions thereto engendered in the middle section of the piece further charge the music with dramatic import - a direct portrayal of the danger of breathtaking dejection that false friendships present.

Maforo Patahunu ("I Have Climbed a Tree/Canopy in Vain") – by J.H.K. Nketia

Soloist - Michael Ewusi Aboagye / Accompanist - Kwame Appiah-Kubi

The text of this song is a mournful narration by an unfortunate soul, to whom the regular benefits or pleasures of life are alien - for whom any attempt at attaining them ends in disaster. In line with the theme of misfortune and distress, internal conflict is generated (in both piano and voice) by the brief moments of imposition of triplets within the rhythmic formations. The alternation and layering of the basic pulse pattern (and its resultant divisive rhythms) and the triplet figurations lead to a fleeting sense of cross-rhythm (as in mm. 6-7, 43, 45), while the less pervasive verticalization of additive and divisive rhythms (as in mm. 5, 9, 26, 34) results in polyrhythmic meshing, much of which is actuated by speech rhythm.

Onipa Beyɛ Bi ("A Man Has a Part to Play but Certainly Cannot Do All") – by J.H.K. Nketia

Soloist - Michael Marmah Martey / Accompanist - Kwame Appiah-Kubi

This song is a dirge, recognizing that each one only plays his part in this life, and soon departs to the afterlife. Although there is a mixture of compound duple and simple triple meters, the basic stride within the piece (which might be felt as a quarter or half note for simple meter, and dotted quarter or dotted half note for compound meter) is always present, and, combined with the compelling gravity of repetition of short phrases, presents the effect of a funeral procession. Also noteworthy, and supportive of the representation of departure and dissolution of the present life, is the usage of descending melodic contours.

Agbemavor ("Eternal Life") – by Professor George Worlasi Kwasi Dor

Dor bases "*Agbemavor*" on *Adevu*, a Northern Ewe dance drumming genre, drawing on a folk song, rhythm, and philosophic dicta as his pre-compositional resources that he combines with Biblical texts. The song expresses Christians' aiming at the ultimate goal of heaven, which is metaphorically juxtaposed to hunters eventual killing of a wild beast, including the desired processes and agencies involved in both enterprises, culminating in celebrations. A detailed analysis of this song can be found in *Ethnomusicology* 49 (2005): 464-470.

FEATURED COMPOSERS (NEW MUSIC)



George Worlasi Kwasi Dor

Professor George Worlasi Kwasi Dor, a native of Alavanyo in the Volta Region of Ghana, is the McDonnell Barksdale Chair of Ethnomusicology, Professor of Music, and the founder and director of the African Drum and Dance Ensemble at the University of Mississippi. Dor earned his PhD in music (ethnomusicology), from the University of Pittsburgh; MPhil in Music and BMus from the University of Ghana; and Diploma in Music Education from National Academy of Music, Winneba. Dor's publications include *West African Drumming and Dance in North American Universities: An Ethnomusicological Perspective* (2014), which is held in over 1,300 libraries in the world. In 2019 Dr. Dor was Visiting Professor of Music at the University of Port Harcourt, Nigeria, when he was awarded the Carnegie African Diaspora Fellowship. In Ghana, Dor is nationally recognized as a composer, performer, and teacher of contemporary Ghanaian music, and his choral and orchestral works have been studied as the subject matter of masters and doctoral theses at both Ghanaian and German universities. Dr. Dor's symphonic works are favorites of the Ghana National Symphony Orchestra and they have been performed in the US by the LOU Symphony Orchestra under Dr. Selim Giray, and in Germany. In December of 2021, Prof. Dor received a national award for his contributions as an outstanding composer of Ghanaian choral music. More recently in August 2022, the Ghana National Symphony Orchestra, Ghana Central Police Band, Harmonious Chorale, and other choirs celebrated Prof. Dor in a three-hour concert that featured only his original compositions at the National Theatre. During the same concert the University of Ghana's School of Performing Arts in a citation recognized Prof. Dor as a musical icon of Ghana and an outstanding contributor to Ghanaian art music and African musicology. For almost two decades now, Dor has initiated and continues to coordinate and produce Black History Month concerts at the University of Mississippi, in addition to his other contributions to multiculturalism and internationalization. Dor was a recipient of the 2016 "Lift Every Voice" award for his leadership role in promoting diversity at the University of Mississippi. Dr. Dor was also awarded the University of Mississippi's 2021 Diversity Innovator Award.



Lukas Ligeti

Born in Vienna and based between Miami and Johannesburg, Dr. Lukas Ligeti is a composer, improviser, and currently an Extraordinary Professor at the University of Pretoria. He studied at the Vienna Music Academy, obtained his PhD at the University of the Witwatersrand, and taught at the University of California, Irvine (in the PhD program in Integrated Composition, Improvisation, and Technology) and at the University of Ghana (jointly with J.H. Kwabena Nketia). A recipient of the CalArts Alpert Award in Music, his compositions have been commissioned by leading ensembles and musicians worldwide. In 2023, premieres took place at the Budapest Music Center and the Moers (Germany) and Aldeburgh (UK) Festivals. As a drummer, he works primarily in improvisation and experimental hybrid forms. He has given solo concerts on the marimba lumina, an electronic percussion instrument designed by Donald Buchla, in six continents. He co-founded the groups Beta Foly (Côte d'Ivoire) and Burkina Electric (Burkina Faso). He has worked in many other countries across Africa, leading to an approach he refers to as "experimental intercultural collaboration". Lukas is also the artistic director of the centenary World New Music



George Francois

Dr. George Francois is a classical pianist based in Accra and New Jersey. He is an alumnus of the Juilliard School in New York City. He also holds degrees from the University of Ghana, Legon, the Royal Northern College of Music, Manchester, U.K., the University of Texas at Austin, and Stony Brook University. Dr. Francois lectures at Ashesi University in Berekuso, Ghana as an Associate Professor in the HSS Department.



Gabriel Abedi

Gabriel Abedi is a young composer on a mission to bring a new African-based sound to the world of Art Music. A Ghanaian born and raised in Italy, he is a recent Graduate (BMus) in Music Composition at the Conservatory of Trento and Riva del Garda. He is currently based in Ghana and working to deepen his knowledge of traditional Ghanaian and African music in order to bring to the Classical Music world a new sound with a strong African identity. In 2021, his piece on Agbadza won the first prize at the Carlos Guastavino International Composition Competition. His most recent work includes a commission from Ensemble Modern for the Oluzayo Festival, which premiered in Köln, Germany in 2023.



Onche Rajesh Ugbabe

Onche Rajesh Ugbabe is a composer of Nigerian/Indian origin, born and raised in Nigeria. His compositions are broadly intercultural and include works for orchestra, chamber ensembles, solo instruments, jazz big band/combos, and electronics. His works have been performed, amongst others, by the Lark Quartet, Ying Quartet, marimbist Robert Van Sice, and jazz saxophonist Odean Pope. He has received recent commissions from Ensemble Modern (Germany) and the Akojopo African Art Music Commissioning Project (USA/Nigeria). He studied music composition at Dartmouth College (USA) under Jon Appleton, Larry Polansky, and (Pulitzer Prize-winner) Paul Moravec where he was the recipient of numerous awards and grants. He is presently an M.Phil. (Music) candidate at the University of Ghana deeply focused on the application of African traditional music elements in composition for orchestra and chamber ensembles under the tutelage of the department's Composition/Theory and Ethnomusicology faculty. He has also served as a music producer and audio engineer in the United States and Nigeria, with a range of artists including Nashville singer-songwriter Molly Parden (securing a spot on Barack Obama's Summer Playlist for a song he produced and co-wrote), female lead Barbara "BJ" Lomas of the iconic BT Express, and Nigerian jazz bass virtuoso Bright Gain Sagbama.

FEATURED PERFORMERS



Kyoung Ok Kim – Piano

Since 2003, Dr. Kyoung Ok Kim has been a lecturer of piano in the Music Department, School of Performing Arts, at the University of Ghana, Legon. She is a performer of classical and sacred music. She is the author of *Piano Tutor for Adults - Book 1, Piano Tutor with Repertoire - Book 2* (2012) and recordings of a piano solo album *Immortal Love Forever Full* (2002). Other recordings include performances with a choir and soloists in Seoul, South Korea. Kim has also performed several public and church recitals. She also served as a pianist at the Sarang Community Church in Seoul (1980- 2002).



Harmonious Chorale

Harmonious Chorale Ghana is a multiple award-winning group that began in Accra as a quartet in 2005 but has since developed into a full-fledged choir. It was crowned “Champion of the World Choir Games” (Category C28) in 2018 in South Africa and in 2021 it received the Gold Award in the Mixed Adult Choir Category at the World Peace Choral Festival. Harmonious Chorale has worked with world acclaimed conductors such Lahnor Adjetey Adjei (Germany), Peter Elery (United Kingdom) and Michael Dingaana (South Africa), produced twelve albums and has staged four major oratorios, and was the first West African choir to perform at the International Festival of Orthodox Liturgical Music in Poland. Harmonious Chorale has also hosted Vocal Concertisten of Germany and the Brigham Young Collegiate Choir, USA. In 2022, the choir had a year-long celebration of its 15th Anniversary including a joint concert with the Soul Winners Band, Kokui Selormey and Uncle Ato. Though the Covid-19 pandemic brought a lot of disruptions to our way of life, including events and concerts, it could not prevent the choir from producing good quality music to the admiration of its fans and patrons. In July 2020, Harmonious Chorale staged the first ever live virtual concert in Ghana dubbed “Virtual Experience” where tens of thousands watched and enjoyed the concert online. The choir has staged four live virtual concerts between July 2020 and March 2021 with the most recent being the 75th Birthday celebration concert of its Executive Chairman, Dr. Joyce Rosalind Aryee, a former CEO of the Ghana Chamber of Mines.



James Varrick Armaah – Conductor & Composer

Director, Harmonious Chorale

James Varrick Armaah hails from Winneba in the Central Region of Ghana and had his secondary education at the Winneba Secondary School. He has an MPhil and a Bachelor’s degree in Music from the University of Ghana. He also holds an MBA (Human Resource Option) from the Methodist University College of Ghana. James is currently a Ph.D. student at the Department of Music, University of Ghana. James has directed the Harmonious Chorale for all of its 16 years of existence. He has directed many choral groups in and outside Ghana. He has many compositions to his credit including ‘Asem papa

bia mate’, ‘Nea wo de me Abedu nie’, ‘Aseda nka Nyame’, ‘Nkwagye Kuruwa’, ‘Come Let Us Sing’, and many popular songs. James Varrick Armaah is a promoter of African choral music compositions and performances. He is the Director of Operations and Executive Secretary of the African Choral and Gospel Championship (ACGC).



Mawulorm Akua Batsa – Piano

Mawulorm Akua Batsa began piano lessons at the age of 8, taught by Ruthilde Erasmus, a German national. At the time, she was living in South Africa with her parents Dr. Vivien Akoto and Robert Senami Akoto (late). She returned to Ghana and was presented for the Grade 8 piano examinations of the Associated Board of the Royal Schools of Music (ABRSM) by Mrs. Grace Nartey (late). She passed with merit. After setting up her piano studio, Centre for Music Creativity, she became a full-time piano teacher in 2012. The COVID-19 period rekindled her love for piano performance, inspiring her to pursue an MPHIL in Music (Ethnomusicology) at the

University of Ghana. During this period, she was tutored by Dr. Kyoung Ok Kim. Mawulorm’s research area of music-making and well-being in ageing has made it possible for her to enjoy several hours at the piano, turning her into the pianist she has become today. She is currently a Graduate Assistant at the Music Department. She is married to Pastor Samuel T.T Batsa and they have four children.



Constant Ahadzivia – Piano

Constant Ahadzivia holds a degree in Music and Information Studies from the University of Ghana, Legon. He started piano lessons at the age of 9. Teachers include Mr. John Kweku Haizel, Mr. Clement Korlettey Sackey and Dr. Kyoung Ok Kim. He holds a Diploma in Piano Performance from the Associated Board of the Royal Schools of Music (ABRSM) based in London. He became a church organist at the age of 12 and has since then performed both as a concert soloist and accompanist to numerous choirs in Ghana. At the University, he served as the main

accompanist for music students on their various instruments, directed the University of Ghana Jubilee Choir and served as a Teaching Assistance in the piano department during his National Service. He is currently the organist for St. Patrick Catholic Church and main accompanist for Afro Classical Nights.



George Francois – Piano

Dr. George Francois is a classical pianist based in Accra and New Jersey. He is an alumnus of the Juilliard School in New York City. He also holds degrees from the University of Ghana, Legon, the Royal Northern College of Music, Manchester, U.K., the University of Texas at Austin, and Stony Brook University. Dr. Francois lectures at Ashesi University in Berekuso, Ghana as an Associate Professor in the HSS Department.



Thomas Woernle – Violin, Gonje

Thomas Woernle joined the Ghana National Symphony Orchestra in 1987 and since 2001 has been its principal violinist. He loves to try all styles of music (highlife, jazz, traditional music etc.) and is a virtuoso on multiple string instruments including the northern Ghanaian & gonje. He has performed internationally with the likes of Fela Kuti and Osibisa. He has also been a member of notable bands including the Amakye Dede Highkings and Poly Rhythmo.



Calvin Clifford Gyasi – Violin

Calvin Gyasi has a degree in animal biology and conservation sciences but currently works as a violinist and writer. He is the first violinist of a quartet called the Ruotolo String Quartet and has worked with some notable artists in Ghana including the rapper Manifest, MzVee, Becca, Fameye and Highlife legend Samuel Owusu. His hobbies include birdwatching, reading and playing chess.



Fiifi "Flawless" Quayson – Viola

Fiifi Quayson is well known for his performances of violin covers of popular hit songs and is one of the most famous violinists/violists in the country. He is employed as a member of Ghana's National Symphony Orchestra as a first violinist. Fiifi plays the viola as excellently as he plays the violin and usually plays it in ensembles and for chamber music sessions. He also teaches part time at the University of Education, Winneba and has worked with several artists including Kokui Selormey, an opera singer and broadcaster.



Bernard Afotey Odai – Cello

Bernard Afotey Odai is a cellist with the Ghana National Symphony Orchestra and Ruotolo String Quartet. He studied cello, with a German NGO Musiker ohne Grenzen (musicians without borders). He pursued further studies with Dr. Sally Singer of Whitman College and Wala Wala University and presently is a private instructor to several budding Ghanaian cellists. Bernard is also an avid photographer.