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**EVENING OF REMEMBRANCE IN  
HONOUR OF THE LATE  
PROFESSOR EMERITUS J. H. KWABENA NKETIA**

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### **ORDER OF SERVICE**

- 5.00 p.m. – 5.55 p.m. – Arrival of Guests:  
Songs by Ghana Police Central Band  
/Harmonious Chorale
- 5.00 p.m. – Opening Prayer:  
Rev. Prof. B.Y. Quarshie  
Rector, Akrofi-Christaller Institute
- Introduction/Declaration of Purpose:  
Prof. Yaw Twumasi,  
Chairman of Council
- Opening Hymn:  
Pleasant are Thy courts above
- Dirge: Institute of African Studies
- Prof. Emeritus J. H. Kwabena Nketia:  
The Passing of a Legend:  
Appellations: Mr. Osei Korankye
- Interlude by University of Ghana  
Jubilee Choir
- Hymn: I've reached the land of corn  
and wine (Beulah Land)
- Interlude by Ghana Police Central  
Band
- Prof. Emeritus J.H. Kwabena Nketia:  
What he meant to us?  
  - School of Performing Arts
  - Institute of African Studies

- Song by Harmonious Chorale
  - University of Ghana Tribute
- Professor Emeritus J.H. Kwabena Nketia:  
Lest we forget: Photo Slides  
(background songs by Harmonious  
Chorale)
- University Anthem: UG Jubilee Choir
- The Composition of the University  
Anthem: Video Extracts
- Hymn: Land of our birth
- Bible Reading: Galatians 3:1-9  
Mrs. Stella A. Amoa, Director of Public  
Affairs, University of Ghana
- Now Praise we Great and Famous Men
- Exhortation: Rev. Prof. B.Y. Quarshie  
Rector, Akrofi-Christaller Institute
- Prayers: Rev. Michael Anim-Tettey,  
Minister, Immanuel Presbyterian Church,  
Madina.
- Announcements
- Vote of Thanks: Family member
- Song by Harmonious Chorale
- Closing Hymn: Captain of Israel's Host  
and Guide

- Closing Prayer /Benediction:  
Rev. Prof. B.Y. Quarshie,  
Akrofi-Christaller institute
- Halleluiah Chorus: Massed Choir
- Recessional Choruses:  
Ghana Police Central Band

**WELCOME ADDRESS BY PROF. YAW TWUMASI,  
CHAIRMAN OF UNIVERSITY COUNCIL**

Distinguished Ladies and Gentlemen, Good Evening.

It is my task, a solemn one though, to welcome you all to this Great Hall of Legon, to participate in this Evening of Remembrance in honour of Emeritus Professor J. H. Kwabena Nketia who passed away on Wednesday, March 13, 2019, at a grand old age of 97. For those who were used to seeing him in good health every year, he passed away too soon.

Professor Nketia came to national attention early in his life because of his musical compositions and publications and for this which the nation recognises, he will be given a state burial this weekend, but we at Legon claim him as one of our own, hence the decision of the University to organize this Evening of Remembrance for him. This will give the Legon community the opportunity to express their views on his immense scholarly works and the broad array of contributions he made to Legon, the country and the scholarly world as a promising and mature scholar and academic. Those who worked closely with him in this community and elsewhere will also pay tribute to this genuinely distinguished academic. I would like to acknowledge in this welcome address the presence of Professor Nketia's immediate family – his surviving children, Prof. Mrs. Akosua Perbi, her sister, Rev. Priscilla Naana Nketia and Mrs. Nana Adjoa Nketia Adutwum, his grandchildren and great grandchildren. We welcome you all; and our heartfelt condolences.

Professor Nketia was blessed with long life, and was throughout his life a very active researcher, teacher and music practitioner. He touched many lives, including mine and I would therefore insert here a brief personal note! When I gained admission to Legon, immediately after independence in 1957, Professor Nketia was a faculty member already, famous for his brilliant researches but for me he was a remote person. When I became a faculty member by mid 1960s, I became more familiar with him, and it was during this period that he suggested to me to consider transferring to the Institute of African Studies (IAS).

I knew him as a well-published academic who regularly attended academic conferences, especially in the USA. At some point in this period, I was at the United States teaching at the University of Michigan, Ann Arbor, and Professor Nketia regularly attended conferences here. This enabled me to have long conversations with him over dinner on many occasions during these academic visits. He told a lot about Legon, this country, himself, and I was privileged to know a bit more about this distinguished person.

I would like to make three points about him at this point. First, Professor Nketia was a genuinely humble person. Everything about him was quiet except his laughter. Second, Professor Nketia was an academic institution builder. Dr. K. A. Busia and his teacher at Oxford, Meyer Fortes, 'discovered' him and saw him as a person of great academic promise. He was encouraged to further his education. Prof. Busia interviewed him on an occasion at Akropong where he was teaching and got the University to recruit him as a researcher. He attached him as a research fellow in a small unit at the Department of Sociology where he was given enormous resources to study the musical traditions of Ghana. The first principal of the University of Ghana, David Balme advised him to do careful research and not rush into publication. The underlying reason in this advice was that those who publish too quickly and too much could not but be superficial and just write potboilers. Professor Nketia ignored him and his advice and went ahead and published his research findings; and some of the literary products became classics like his Akan Funeral Dirges and Drumming in Akan Communities.

When the Institute of African Studies was established, Professor Nketia became a founding member, and greatly helped to lay a solid foundation for this academic institution. With the support of such expatriate scholars like Thomas Hodgkin and Ivan Wilks, it is not surprising that the Institute of African Studies became an international centre of research. Prof. Nketia became the first African Director of Institute of African Studies after Hodgkin left in 1966 and the Institute became even more well-known at home and abroad.

Prof. Nketia was also a Foundation Fellow of the Ghana Academy of Arts and Sciences where he worked quietly and steadily to enhance the reputation of the Academy. As the first Director of the International Centre of Music and Dance (now an important archival institution), he centrally contributed to its world-wide reputation. Also, as Chancellor of the Akrofi Christaller Institute of Theology Mission and Culture at Akropong, his influence in its growth is apparent to all. Prof. Nketia has undoubtedly been a great academic institution-builder. What has been on display in these institution-building activities are his great intelligence, great capacity for hard work and the ability to work as a team member and team leader.

Finally, one of the greatest legacies of Prof. Nketia is his scholarship in African music and culture. When he assumed leadership of Institute of African Studies at Legon, the subject was viewed with derision, a subject students at Legon laughably described as *dondology*. Under his leadership, Prof. Nketia changed all this and in his scholarly works and musical compositions he raised the study of African Studies to a high academic level, locally and internationally. The way he did it was simple but profound and it is spelt out in his latest book written when he was about 94 years - "*Reinstating Traditional Music in Contemporary Context*".

For him it was always important to situate African musical traditions and their knowledge in the contemporary context and that for any scholarly work or publication to surpass in scholarly achievement and accomplishment, it must be brought into agreement or concord with universal knowledge.

To be able to do this, one needs wide knowledge and learning and Professor Nketia had it all, for he started his scholarly career with the study of linguistics, anthropology, history and later (as it is clear from reading his works) the social sciences. Prof. Nketia was a polymath, a person with encyclopaedic knowledge. He has left an important legacy and will be greatly missed. This legacy is, however, likely to remain for a very long time.

**TRIBUTE BY THE SCHOOL OF PERFORMING ARTS  
DELIVERED BY PROF. KOFI AGYEKUM**

**KWABENA NKETIA: A VISIONARY PIONEER IN  
SCHOLARLY LEADERSHIP**

Good Evening Ladies and Gentlemen,

A lot of people know Prof. Nketia for his in works Ethnomusicology but tend to forget that he also worked in linguistics. He wrote a lot in the Akan Language. He has poems and other oral literature. I am going to read one of his own works, in one of his books called *Awisem* published by Ghana Publishing House.

**BAKOMAA ADEE AHIA NO**

Bakoma a adee ahia no, ɔne  
Bakoma a adee abu no sɔ  
Ebi nam nne, ɔkyena ebi beba  
Bakoma, nsrahwe ne deen?  
  
ɛhyen ne sum, ɔhyee ne awɔ  
Aduane ne k ɔm, ɔde ne yea,  
Seree ne su, anigyee ne awerehoɔ  
Ofua ba nne, ofua ba kyena.

Anidasoo ne hwammo  
Animia ne abasamtuo,  
Ahosepe ne ahodwan  
Ofua ba nne, Ofua ba kyena.

enne esum aduru me a,  
ɛhyen pa, hyeren me so.  
enne awɔ abubu me a,  
ɔhyee e, ka me hye  
enne adee ahia me a,  
Sunsum pa, kyekye me werɛ.  
enne hwamm ɔ adi hyire a,  
Anidasoo, bo no ntwoma.

Kanyan me Mada a, nyane me.  
Firi me Meyare a, ye me aduro  
So me hwe  
Me korona rete a,  
So me nsa na se me se  
Bakoma, bra ma yenni agoro  
Agya ba, mene wo na ebo

Bakoma, nk ɔ nnya me a! na  
Me nko menante a, mempe

Aduane abu so, akade nyɛ na  
Bakoma te hɔ rekyene kɔm  
Bakoma , nni awerehɔɔ, na  
Me nko medidi a, memp

Sereɛ nie, ahotɛ nie,  
Bakoma, sup ɔ ahini no  
Bakoma, nni awerehɔɔ, na  
Me nko mesere a, mempe

Awia rebɔ, mframa refa  
Bakoma te hɔ, aw ɔ aku no to!  
Bakoma s ɔre bra awiam, na  
Me nko meto wia a, mempe.  
ɛhyɛn adwa; anigyɛɛ aba  
Bakoma, esum aduru no.  
Bakoma, ntena sum mu, na  
Me nko meto hyɛn a, mempe

Agor ɔ nie; gofomma rehim no  
Bakoma si dan mu, gofoɔ abɔ no.  
Bakoma, bra ma yɛnni agoro,  
Agya ba, mene wo na ɛbɔ.  
Bakoma, bra ma yɛnni agoro  
Agya ba, mene wo na ɛbɔ  
Bakoma, nk ɔ nnya me a! na  
Me nko menante a, mempe

**ɛ Tɔ DA BI A, ɛ Yɛ**

ɛtɔ da bi a, ɛyɛ  
ɛtɔ da bi, ɛnyɛ  
ɛsono deɛ da de brɛ obiara  
ɛnne anyɛ yie a, ɔkyena wɔ hɔ  
ɔkyena w ɔ h ɔ nti na Anidasoɔ wɔ hɔ  
Mframa a ɛfae abre wo awɔ a,  
Foforo befa na to wo bo ase.

ɛtɔ da bi a, ɛyɛ  
ɛtɔ da bi, ɛnyɛ  
ɛsono deɛ afe de brɛ obiara  
Afe yi anyɛ yie a, afedan wɔ hɔ  
Afe a ɛsiie de hia abre wo a,  
Foforo beba na kyekye wo werɛ.

ɛtɔ da bi a, ɛyɛ  
ɛtɔ da bi, ɛnyɛ  
ɛsono deɛ eberɛ de brɛ obiara  
eberɛ yi anko yie a, eberɛ bi beba  
eberɛ bi w ɔ h ɔ nti na Anidasoɔ wɔ hɔ  
eberɛ a ɛsoeɛ anso wo so sopa a,  
eberɛ bi beba, ɛbeso wo sopa.

ɛtɔ da bi a, ɛyɛ  
ɛtɔ da bi, ɛnyɛ  
Asetena yi, sɛ yɛhu no ara ne no.  
Fufuo wɔ hɔ na tuntum wɔ hɔ  
ɛte saa nti na nsaasaawa wɔ hɔ

Woadi tuntum a, mma wo bo ntu.  
Fufuo wɔ ho, ebesane wo bi.

eto da bi a, eyɛ  
eto da bi, enye  
Deɛ osuo fɔ no, owia wo no.  
Deɛ osuo hwe no, owia bɔ no.  
Deɛ awia hye no, osuo dwo no.  
Osuo ahwe wo nne a, owia bebɔ  
Awia ahye wo nne a, osuo  
bedwodwo wo

eto da bia, eyɛ  
eto da bi, enye  
Agya Ananse nko ne n'asem  
enne dua abu abɔ no, ɔda Adwaa mu  
ɔkyena Agya Ananse si ak onk on  
ete saa nti na ehia Anidasoɔ  
Anidasoɔ mu na yefiri bɔ bra yi

eto da bia, eyɛ  
eto da bia, enye  
Okuafoɔ ben na onnim no saa?  
Apeseburoo, ne nyinaa mma pe  
Aduankom, wontee din da?  
Nso nna bi ba, aduane bu so.  
Mmerɛ nyinaa nse: obi nnim nna.

eto da bia, eyɛ  
eto da bia, enye  
Deɛ ɔdi dwa nsuro ntwire  
enne mfasoɔ boreborebore  
ɔkyena ne nyinaa abɔ no to!  
Wodi dwa a, na wohyia ntwire  
Ntwire nti na ehia Anadasoɔ

eto da bia, eyɛ  
etɔ da bi a, enye  
Odwumfoɔ nsa ano nnwuma  
nyinaa nyɛ pe  
ɔbaa noa aduane a , efiri ne nsa.  
ɔkyeame pa, da bi, n'ano fom  
ete saa nti na ehia Ohunuma  
Ohunuma, ene Nteaseɛ na enam

etɔ da bi a, eyɛ  
etɔ da bi a, enye  
Nnipa ntam asem nso te sa  
enne wote se honam ne ntoma  
ɔkyena wote se bayerɛ ne sekan  
ete saa nti na ehia Abot ɔaseɛ  
enne, ankɔ yie a, ɔkyena wɔ ho.  
etɔ da bi a, eyɛ  
etɔ da bi a, enye  
ɔbanin se onhunuu wo so baa da  
Ayɛ wo de, wordeda w'ani akyi  
Adeɛ mpo nkye na wak ɔdi foforo  
akyi

ete saa nti na ehia Abot ɔaseɛ  
Nokore ne Hwammɔ, empa mane mu.

et ɔ da bi a, eyɛ  
et ɔ da bi a, enyɛ  
ɔbaa se ɔpe wo: wo tiri ada.  
ɔkyena na wadane: wak ɔhunu foforo  
Adaneadane nipasu mu adeɛ  
ete saa nti na ehia Abot ɔaseɛ  
enne na wagya wo a, ɔkyena ɔbeba

et ɔ da bi a, eyɛ  
et ɔ da bi a, enyɛ  
ɛsono deɛ da de bre obiara.  
enne anyɛ yie a, ɔkyena wɔ ho  
Onipa dasani, nkwa na ehia.  
Yɛda so te nkwa mu a, ɔkyena deɛ  
nhia  
Anidasoɔ, Ohunuma ne Abot ɔaseɛ  
bedi nim.

## **TRIBUTE BY THE INSTITUTE OF AFRICAN STUDIES**

### **KWABENA NKETIA: A VISIONARY PIONEER IN SCHOLARLY LEADERSHIP**

#### **Early Influences**

From his position as Research Fellow in the Sociology Department in 1952 under the tutelage of Professor Kofi Abrefa Busia, he became Senior Research Fellow in 1959 and accepted an appointment at the Institute of African Studies in 1961. He ascended very quickly to the professorial rankings of Associate Fellow in the same year and full Professor in 1963.

Three major elements of Professor J.H. Kwabena Nketia's experience as a scholar and nationalist were to stand him in exceptional stead to take on a leadership role in the Institute of African Studies. The first was his commitment to field work as a researcher. For him, fieldwork was to be approached with a sense of both rigour and delighted discovery. The second was the meticulous documentation of his findings and his scholarship which often involved offering alternative perspectives to the prevailing dominant discourse in academia. Thirdly, he was already working within an interdisciplinary paradigm, bringing together fields such as Music, Linguistics and Anthropology. This was to become one of the defining features of programmes at the Institute. Nketia was an educator and remained preoccupied with issues of methodology throughout his career. Additionally, he was in touch both with custodians of the indigenous cultures as well as national authorities. In this regard, Professor Nketia always remembered the sheer depth of critical thought demonstrated by his grandmothers.

#### **J.H Kwabena Nketia as Director of the Institute of African Studies:**

##### **The Challenge**

Starting his administrative career at the Institute as Deputy Director in 1961, Nketia was assigned the particular mandate of establishing a music and drama unit. He was confirmed as Director of the Institute of African Studies in 1965, concurrently holding the position of Director of the

School of Music and Drama whose programmes had by then, been developed enough to warrant a semi-independent status.

The tongues that coined the disparaging rubric 'Dondology' to represent the efforts to bring African performance into mainstream academia were soon stilled as the Institute of African Studies and its School of Music and Drama began to attract streams of students from across the world.

Under J. H. Kwabena Nketia's leadership, the University was assisted by the Institute to recognize in Ghanaian heritage and creativity, a sense of identity and vast unexplored fields of enquiry which were to add exponentially to knowledge production about Ghana and Africa. Additionally, the ceremonial life of the university, whose uniqueness is greatly admired, has many features which display Ghanaian iconography and expressions.

Professor Kwabena Nketia's approach to developing the faculty needed to operationalize the Institute's mandate is revealing of his understanding of what it would take to build an African research hub founded on both rigor and innovation. These were complemented by individuals engaged in groundbreaking intellectual and artistic work outside academia. The appointments of Mawere Opoku, Ephraim Amu and Efua Sutherland created a powerful force of emerging national icons with a keen interest in research and its application as well as creativity. The Institute became an essential fulcrum for the creation of a new national culture. This made it possible to establish a multi-layered programme of studies geared towards the doctorate, masters, undergraduate and diploma as well as a variety of extra mural short courses in areas such as music composition and creative writing. Documenting societies and cultures in real time involved the training of audio technicians and professional photographers with an eye and ear for the subtleties of cultural expression. In the meantime, the Institute had developed a healthy interdisciplinary programme of work in linguistics, history, social anthropology, development studies, literature and music.

A highly successful collaboration between the government's Institute of Arts and Culture and the Institute of African Studies of the University of Ghana created the Ghana Dance Ensemble in 1962. From its inception, the

Ensemble was to be Ghana's flagship for the professional, world-wide promotion of the music and dance heritage of Ghana.

### **The School of Performing Arts: A Dream Come True**

Professor Nketia's accomplishments as educator, administrator, writer and a repository of African traditional knowledge, bodies and values were crucial assets for bringing African performing arts into the realms of the academy. As first Director of the School of Music and Drama, he made sure that knowledge transmission was understood as the art of cultivating the moral, emotional, physical, psychological and spiritual dimensions of developing an individual, a group or a nation. He also demonstrated with many musical compositions how this holistic education could be achieved by drawing on cultural forms such as music, dance and dramatic fusion.

The then School of Music and Drama at its inception represented a revolution in bringing indigenous artistic culture and epistemologies into a university based on a European model. The programmes developed included subjects such as African Dance Forms, Drama in African Societies, Ghanaian Folklore and Traditional African Songs, alongside Western standards such as Choreography, Dance Technique and Theory of Music.

With the strong team of performing arts practitioners and scholars, the School of Music and Drama under the directorship of Prof. Kwabena Nketia began to engage in experimental productions and works with African arts as the focus. These laid a firm foundation on which the current Creative Industry in Ghana relies on for its materials and tools. The School of Performing Arts could not have been a reality without a strong pillar like Professor Nketia. Over the years, Professor Nketia set a scholarly example by making regular contributions to journals and other publications of the Institute. Thorsen (2004:201) partly attributes interdisciplinary studies emerging with the growth of Institutes of Music and Music Research all over the African continent' to J. H. Kwabena Nketia's initiatives in Ghana.

Professor Nketia retired from the Institute of African Studies as Director in 1979. It is significant that after retirement from a long stint at universities abroad, Professor Nketia resettled at the University of Ghana by creating

the International Centre for African Music and Dance (ICAMD). This unique programme attracted a large number of graduate students from around the world and also built an impressive library of audio visual and reading materials. In 2008, Professor Nketia formally gifted the audio visual library of ICAMD to the Audio Visual Archive of the Institute. He was also appointed Professor Emeritus and maintained an active scholarly engagement, working on his compositions and papers. Most importantly, he made himself available for consultations and responding to a very heavy demand on his time by scholars and artistes from around the world.

It is beyond the scope of this brief tribute to list the entire oeuvre of Professor Nketia which consists of more than 200 journal articles, books and monographs. He has several essays suggesting the re-direction of theory towards a deeper understanding of expressive cultures in Africa. His book: *"Ethnomusicology and Africa Music Modes of Inquiry and Interpretation"* Vol. 1, assembles a number of key ideas in this respect.

His works in Akan must be highlighted as a contribution to building the literature necessary for scholarship in Ghanaian languages. Together his works set the standard for framing the scholarly output of the Institute of African Studies and the School of Performing Arts.

We at the Institute of African Studies have sought to express our indebtedness to Professor Emeritus Joseph Hanson Kwabena Nketia in a number of ways, one of which we are very proud was to present to him a Festschrift titled "Discourses in African Musicology", based on papers presented at a two-day international conference held in the Kwabena Nketia Conference Room at the Institute in September, 2011 on the theme *"The Life and Works of Emeritus Professor J. H. Kwabena Nketia"*.

Additionally, through the vibrant creativity of the School of Performing Arts and its alumni, Professor J.H. Kwabena Nketia's initiative reverberates throughout the world with the chant of their final farewell:

1. We have a story  
Let the story sound-  
*Behold your servant departs  
And there he shall find rest  
In the blissful abode of the creator*
  
2. We have a story to tell  
It is a story of great significance  
At the sound of bells, shakers and drums  
Our story will surely echo in music.  
Let the story sound  
*Behold your servant departs  
From Earth to join the Ancestors  
And there he shall find rest  
In the blissful abode of the creator*
  
3. Permit us to tell you our story  
It is a story of multiple dimensions  
Disseminating across many nations  
From Accra the capital of Ghana  
To the four corners of the globe  
Let the story sound-  
*Behold your servant departs  
From Earth to join the Ancestors  
And there he shall find rest  
In the blissful abode of the creator*
  
4. Listen to the story  
It is a story you can see, touch and feel  
And there goes your servant in musical compositions  
And there goes your servant in choreographic fabrications  
And there goes your servant in dramatic and theatre productions  
And the School of Performing Arts rejoices  
Over the Anthem at University Congregations

Let the story sound  
*Behold your servant departs  
From Earth to join the Ancestors  
And there he shall find rest  
In the blissful abode of the creator*

Professor Kwabena Nketia  
Da yie na wakyi aye fefeefe

<sup>1</sup> See Mitchel Strurnpf : Professor J. H. Kwabena Nketia : Ethnomusicologist and Educator' in Arnpene et al.(2015)

**TRIBUTE TO J. H. KWABENA NKETIA BY  
PROFESSOR KWESI YANKAH  
MINISTER OF STATE, TERTIARY EDUCATION  
AND FELLOW, GHANA ACADEMY OF ARTS AND SCIENCES**

If I am in black today, my apologies, it is not necessarily to mourn my good friend and mentor, J.H. Kwabena Nketia. It is to mourn those who never met him, and never heard his passion, and never learnt from the pearls of wisdom he churned out; and never learnt how the passion for tradition and music can build bridges and change the universe. Today I indeed mourn the younger ones who live good lives but have no mentors. “Wonni panin a due.”

Let me change the stanza, and sing the tune of his long life that never ended, his long life that still continues.

Mid-March 2015, I received a call from my former neighbor at Legon, Professor Akosua Perbi. Her daddy, Professor Nketia wanted to speak to me on phone. I was all ears, was there anything I could do? It was a request for me to write the foreword to a forthcoming book Professor Nketia had written. I nearly screamed across the phone! A new book by Professor Nketia at 94? I sighed in disbelief, paused, and then mumbled a prolonged yes, almost suppressing my disbelief. Yes, a new book by a 94 year-old.

**Living Legend**

This should have been foreseen. Beyond 90, Nketia was still intellectually active, and took on new speaking roles at the Ghana Academy of Arts and Sciences, volunteering a lecture where no offers were forthcoming. A month before, I had received at Central University, humanities scholars visiting from Nigeria as part of the African Humanities program established by the American Council of Learned Societies. On their visit to Legon the previous week, I was told, they had met at the Institute of African Studies, a living legend, JH Kwabena Nketia. A legend many had otherwise given up as far gone!! When the Nigerian scholars saw him alive and kicking, they had no alternative but stampede for photo opportunities. To the surprise of my colleagues, as they told me, Nketia was still alive to deep intellectual discourse!

J.H. Kwabena Nketia was at his best when it came to jokes about life's journey, and where he himself had reached. He sometimes referred to accounts in his latest book as, "life's final chapter." Indeed in the book he would rather say, he was a "senior citizen who was still in the waiting room." That is indeed a joke he happily shared with his family, Akosua tells me.

### **Theatre in Chicago**

There was a rather dramatic episode some twenty years ago, as far back as 1996, when Professor Kofi Anyidoho and I were at Northwestern University in Chicago on a humanities fellowship. Over a period of three days, tragic news about our celebrity, broke and spread across America like wild fire. Our phones kept ringing off the hook; friends from far and near were all anxious to know how it happened and when.

Kofi and I were unsure how to handle such a delicate piece of news, which had so far not been confirmed by any member of the family. The sad event was said to have happened in USA, where he was on a visit to one of the Universities. It was Michigan State University. To allay our anxieties, we decided to call his number, and perhaps ask his wife for further details about the alleged tragedy, the program of activities and all. The approach itself sounded rather bizarre, insensitive, and against cultural ethics. If the wife should respond, we would probably then say we were inviting the legend for a talk at Northwestern University, and needed to check his availability. Rather cautiously, Kofi lifted the phone and placed a call to the old man's Michigan number, while we kept our fingers crossed, indeed-waiting with bated breath. In a matter of seconds, I saw a change in Kofi's countenance. He was virtually trembling and gasping for breath; what was happening? Professor Nketia had apparently picked up the receiver from the other end! 'Hello' he had responded, and it was his voice! Wide eyed, Kofi in a halting voice, told him of our intention to invite him to Northwestern, where we were about to celebrate Ghana's independence anniversary. Fortunately, the great professor was not going to be available! Hmm, we heaved a sigh of relief, but swore never again to indulge in such silly phone adventures, made worse by telephone, "ahomatrofo", the wire that is well known for conveying falsehood.



**Professor Emeritus J.H. Kwabena Nketia**



**Prof. Yaw Twumasi, Chairman of Council declaring  
the purpose of gathering**



**Prof. Kwame Offei, Pro-Vice Chancellor, (Academic & Student Affairs)  
delivering the tribute on behalf of the University**



**Professor Kwesi Yankah, Minister of State, Tertiary Education and Fellow, Ghana Academy of Arts and Sciences delivering his tribute**



**Prof. Esi Sutherland-Addy delivering the tribute on behalf  
of the Institute of African Studies**



**Prof. Kofi Agyekum delivering the tribute on behalf  
of the School of Performing Arts**



**Mrs. Stella A. Amoa, Director of Public Affairs,  
reading the Scripture**



**Rev. Prof. B.Y. Quarshie delivering the Exhortation**



**Dr. Ebenezer Ewusi-Emmim giving the vote of thanks on behalf of the family members**



**From left: Mrs. Stella A. Amoa, Director of Public Affairs, Mrs. Mercy Haizel-Ashia, Registrar, Prof. Kwame Offei, Pro-Vice Chancellor, (Academic & Student Affairs) and Prof. Yaw Twumasi, Chairman of Council**



**University Officials and dignitaries at the ceremony**



**Mr. Osei Korankye performing the Appellations**



**Flute blowers from the Institute of African Studies  
performing the Dirge**



**A cross-section of audience at the ceremony**

A few days later, we got to understand the source of the rumour. The death had been announced in Ghana of Nana Kobina Nketsia, Omanhene of Essikado. If the internet had been widespread at the time, the situation would have been worse.

### **Retires Again and Again**

Such living legends that remain in active scholarship for a period of over seventy years are rare. Here is a man whose retirement from active academic life had been announced time and again. He retires today, he returns to office in another cloak tomorrow. Indeed, when Nketia started the International Centre for African Music and Dance in 1994 at the School of Performing Arts, it was about his third resurrection at the University of Ghana. It was to mark his indefatigable posture that the University of Ghana honored him with an emeritus professorship in 1990. This is a title normally conferred on professors who have retired from teaching but are still in active academic service.

At a very advanced age, Nketia still attended conferences, and presented papers. He would never say no to an invitation to do a keynote, and when he started a speech, it was often difficult to stop him.

In 1993, the University followed this up by giving him an honorary doctor of letters (D Litt) degree. This was remarkable, and even more meaningful; for Professor Nketia had attained global recognition for his work, and been promoted from research fellow, through senior research fellow, Associate Professor of Music, to Full Professor, without necessarily holding a masters or doctorate degree. What he indeed had achieved in scholarship was clearly a supra doctorate endeavor; but if opportunities did not make post graduate degrees possible, the extent and depth of his scholarship were more than enough. If an honorary doctorate had been awarded, it was perhaps overdue.

### **Nketia Conference Room**

In 2003, the University of Ghana considered his immense contribution to the study of music in Ghana and Africa, by naming the Conference Hall of the Institute of African Studies, after J. H. Nketia. A year or so after the naming of the hall, the Faculty of Arts, where I was Dean organised a

colloquium at the Kwabena Nketia Conference Centre and invited legendary Nketia to be the guest of honour, while Professor A.A. Kwapong, former Vice-Chancellor, University of Ghana was the guest speaker. Before they were asked to mount the stage, the two sat on the front row next to each other, while I sat closely behind them unfairly eavesdropping on their chat. Just before the program started, I overheard Professor Kwapong asking Professor Nketia, “Kwabena, how does it feel sitting in a hall that has been named after you?” Professor Nketia as expected responded with a pronounced chuckle, infectious enough to rock Professor Kwapong himself, who ended up enjoying his own joke.

In a culture where we name structures and entities, only after distinguished personalities who have passed on, was that any surprise?

The continued relevance of Nketia in scholarship at his age, was also because he still considered himself as a student. At various conferences he attended, you would see the student still writing copious notes from lectures and presentations delivered. With all his scholarship and international attainments, Nketia was still a learner. Indeed like the humble drummer of the talking drums, he was still saying,

Mmeresua momma menhu,  
Meresua momma menhu.  
I am learning, let me succeed  
I am learning let me succeed.

### **First Impressions**

Nketia's book I launched in 2016, titled *“Reinstating Traditional Music In Contemporary Contexts: Reminiscences of a Nonagenarian's Lifelong Encounters with the Musical Traditions of Africa,”* goes far beyond reminiscences at a waiting room or departure for the future," as we find in that book, which served notice that there were many more intellectual engagements ahead of the nonagenarian.

I must have first seen Nketia in the mid-1960s. A speech and prize giving event at Winneba Secondary School, my alma mater brought in a guest speaker, who delighted us all interspersing his delivery with impeccable

renditions of Twi poetry and wise saws. Kwabena Nketia was his name. Was he a poet, a musicologist, a linguist, a literary scholar, an anthropologist? It did not quite register at that innocent age. But within the wider national context as I later learnt, that must have been part of the process of a cultural re-awakening, brought on by Osagyefo Kwame Nkrumah. Nketia, a humanities scholar with wide ranging interests had been fired by Kwame Nkrumah's pan Africanist fervor that consolidated political and cultural freedoms and sought to assert the resilience of African culture.

Later in the 1970s at the University of Ghana while pursuing my academic interest in linguistics/oral literature, I stumbled on the personality on various pathways: his compilation of indigenous Akan poetry: hunters songs, appellations, praise poetry, drum poetry, dirges and all; analytical studies of various genres, and the interdisciplinary dimension he had given to analyses of every single genre (ranging from musical, linguistic, anthropological to literary). What kind of mind intellectual influences were at play?

In my own work, I had copiously quoted from two of his classics: a 1955 publication on Akan Funeral Dirges, and a 1971 article on the linguistic aspect of style in African languages.

### **Tradition Reborn**

In 2003, while I was Honorary Secretary of the Ghana Academy of Arts Sciences, and the humanities section was brainstorming on the theme for an intended conference, we picked on Nketia's suggestion: "The Contemporary Relevance of Tradition." That conference, held at the International Conference Center, brought together indigenous scholars, philosophers, academicians, chiefs and other traditionalists, policy makers, humanities scholars, and scientists. Reading the manuscript for Nketia's latest book, I savored echoes of the Academy conference, the resonance of a broader theme that encapsulates the creative and integrative role of traditional music, within a turbulent world of intrusions. Westernization and globalization were the looming threats. But resilient cultures do not buckle or recoil under such pressures; they adjust, adapt, and reposition to revitalize creative energies. Resilient art accommodates, reinvents, and blossoms with

a new lease of life.

That is creativity beyond survival. It is not surprising that Nketia's grandson, Manifest, has today donned the mantle, and taken music to a contemporary stage.

Reinventing tradition has indeed been the lifelong pre-occupation of Emeritus Professor J. H. Kwabena Nketia, as a musicologist, linguist, composer, performing artist, teacher and advocate.

### **Sources of Inspiration**

The narratives on such gem are rare, particularly when they span a period of 90 years. His last book tells it all. It covers Nketia's sources of inspiration, intellectual influences, mentors, as well as social and political contexts from which a wellspring of ideas have flowered. When Nketia listed his mentors, prominent among them were his non-literate grandmother and indigenous teachers, from whom he imbibed indigenous analytical paradigms that informed his work as a scholar and practitioner. But his libations acknowledge several other sources including Kwame Nkrumah, who recognized his creative potential and adopted him as a formidable ally in the promotion of the African identity; and Dr. Kofi Busia who is hailed for providing Nketia with the first intellectual impetus for cultural research, inviting him to Legon.

A greater part of acknowledgment goes to local and international influences on Nketia's scholarship, and the several forums, research opportunities, and teachers such as Ephraim Amu, R. O. Danso and Otto Boateng etc. who tuned him on for a long-winding career.

### **Putting Dondo on the World Map**

It was also a life with its share of frustrations: his floundering fortunes at Legon, where a derisive "dondology" (derogatory term for ethnomusicology) was originally considered an unwelcome intrusion on academia; and his return to Ghana to realize he had been dislodged by Busia's successor at Sociology, and dumped at Archeology! But a bigger

opportunity awaited him in the establishment of an Institute of Africa Studies in 1962, where he was appointed research fellow, and later its first African director.

It is rare to find scholars who have been catapulted to national and international fame and glory on the vehicle of the arts on the international scene. The issue is compounded by the difficulty intellectuals have, in digesting the concept of Africa, and assimilating it as an integral part of global discourse, to attain international eminence against these odds, through the study of the creative arts of a continent that has often suffered global marginalization, or even denigration, gives cause for celebration.

For Nketia, the achievement lies in the scope of his interest, as well as the diversity of epochs his works represent. As a scholar, researcher, cultural activist, song composer and poet, he remained on the artistic scene for well over 70 year.

Signs of fatigue were visible in Nketia, when in 2016- the Ghana Academy hosted his book launch. During his turn to speak as the author, the energetic young man spoke and spoke and spoke, somehow into extra time, sometimes returning to the same line and paragraph over and over again, which we all occasionally do anyway when we are in love with our own words.

As this happened, I saw a visibly nervous Akosua Perbi (daughter), twitching and fidgeting in her seat. Gently, she rose from her seat, and climbed the stage, and we all overheard her saying, "Daddy wabre. ... "Caressing and rubbing his shoulder like mother and son, Akosua reassembled scattered pages of his speech on the podium, and walked the young man to his seat amidst a standing ovation. That was Nketia at 94.

### **Whetstone**

Today he is gone. The whetstone, on which wits are sharpened to perform acts of bravery. Over the years, students have sharpened their wits on the whetstone and have blossomed and bloomed and flourished in various

spheres of life; for it is said we do not look for firewood at the spot where a pawpaw tree has fallen.

You may be gone, but remittances are sent wherever people move back and forth from the ancestral world. When someone is coming, at least send drum sticks so your students and children might use to drum your vision; send them the elephant tusk, so they would play on the ivory while waiting for Ebony to harmonize the piano you left behind. Send us the horn of the buffalo, so we can carve out the trumpet, and blow the pearls of wisdom you left in the sands of time. Then send slim sticks of the bamboo shoot so Osei Korankye, your mentee, would strum your praise on seprewa; and Dela Avotri, your mentee, would fluently do a flute solo chanting an eulogy in praise of you.

### **Ebuo**

The famous musician said it all: *ebuo pae a yempam*; 'fragments of a broken rock cannot be cobbled together.' If your fragments could be pieced together, your colleagues and costume designers of theatre would have happily picked a sewing thread and stitched together the broken pieces spread at-our feet this evening, but there is hope.

Where you left off, generations you mentored will continue. They will renew the legacy you left. Your work will continue because you were not selfish; you allowed the young ones to use you to light their own candles.

The pain your departure has unleashed across the nation and across the globe is too much to bear; and we can only pause here, to wipe our tears in the rain.

Thank you.

**TRIBUTE BY THE UNIVERSITY OF GHANA DELIVERED  
BY PROF. KWAME OFFEI (PRO-VICE CHANCELLOR)**

**J. H. KWABENA NKETIA – THE PASSING OF AN  
INTELLECTUAL GIANT**

Now praise we great and famous men,  
The fathers named in story;  
And praise the Lord who now as then  
Reveals in man his glory.

*William George Tarrant (1853–1928)*

It was with deep sadness that we received the news of the passing of Ghana's illustrious scholar, Emeritus Professor J. H. Kwabena Nketia (1921-2019).

Indeed, the University of Ghana, Africa and the entire world has lost one of its most legendary scholars and a founding father of African Musicology who was once described by the first Ghanaian Vice-Chancellor of the University of Ghana, Professor Alexander Adum Kwapong, as “our University icon and national treasure.”

Four years into the establishment of the then University College of the Gold Coast, Dr. Kofi Abrefa Busia identified a young man, Joseph Hanson Kwabena Nketia, at the Presbyterian Training College in Akropong and offered him employment at the African Studies Unit of the Department of Sociology. Nketia, who had earlier studied with Ida Ward at the School of Oriental and African Studies in London, immediately turned into an intellectual asset of the fledgling but thriving university in the late colonial period and the early independence years.

In 1961, when the Institute of African Studies was founded, he was transferred there as Deputy Director, rising to become the first African Director of the Institute until his retirement in 1979. The University of Ghana benefitted from the work and presence of Professor J. H. Kwabena

Nketia a second time when he returned to Legon in 1992 and set up the International Centre for African Music and Dance at the School of Performing Arts. This initiative eventually led to the establishment of the J. H. Kwabena Nketia Archives, which was named in his honor in 2015 and preserves a large number of his recordings and intellectual legacy. The archives also continues to serve as the repository for other musical works, especially recordings of the old traditional and guitar band music of pioneer guitar band performers such as E.K. Nyame and Kwabena Okai, Kwaa Mensah, Otu Lartey, Kwabena Onyina and Agya Koo Nimo as well as old time highlife music.

He extended his archives project to some of the regions, including the Cape Coast Cultural Centre, where he collaborated with others to set up a musical records and instruments museum where instruments such as the old acoustic guitars and various generations of the gramophone popularly known as the “Tarkwa Machine” were preserved. The museum also housed old vinyl (78, 45 and 33 rpm) gramophone recordings of various musical genres including traditional music such as adenkum, kundum and asafo songs.

Nketia was Emeritus Professor at the University of Ghana, and many renowned universities. On the African continent, he was well known for his extensive work on African musicology in Nigeria, Kenya, Zambia and Tanzania. His eminent contributions to scholarship have put African Musicology on an entirely new footing. With terms such as “time line pattern” for the bell formulas, which govern much of West African drumming, he gave important directions and inspirations for the study of African rhythm. But among his more than 200 publications, there are also case studies of particular styles and genres, the role of music and musicians in performance or society and last but not the least theoretical and aesthetical explorations of the intimate relationship between music and language. Nketia's *Music of Africa* (1974) became a standard textbook that has been translated into various languages and up to date it is a must-read for budding African Musicologists. Professor Nketia remained intellectually active until his passing. His latest book publication, *Reinstating Traditional Music in Contemporary Contexts*, was launched as he celebrated his

95<sup>th</sup> birthday. As a composer he continued the groundbreaking work of Ephraim Amu and with pieces such as his *Volta Fantasy* he equally contributed to the development of African Pianism.

When the idea of a University anthem came up to herald the University's Golden Jubilee year in 1998, the University solicited entries for the anthem both by open and direct invitation. Professor Nketia was one of those personally and directly invited to submit an entry. He accepted to do it wholeheartedly. In his own words, he said: "Since I am a member of the University and I have been branded as a "*dondologist*", I cheerfully agreed to do it. I thought about it: what do I want to put into a university anthem that will reflect its history, struggles, aspirations and so forth. An anthem that is short, brief but straight to the point; an anthem that has a certain lilt that will inspire people to sing and enjoy; an anthem whose rhythm and emotions would build up those who would listen to it." A number of entries including the one from Prof. Nketia were received, thoroughly reviewed and whittled down to two which were then submitted to the Academic Board. The Board overwhelmingly selected Professor Nketia's anthem.

And thus, the famous University of Ghana anthem was composed. We thank you Professor Emeritus J. H. Kwabena Nketia. You have left us with a legendary composition you described as a gift to the University, which we know will stand the test of time.

On the occasion of his ninetieth birthday, the University of Ghana celebrated Emeritus Professor J.H. Kwabena Nketia at a luncheon hosted in his honour on June 22, 2011 at the Great Hall. This the University saw as befitting for a man who had mostly dedicated his life to the work and development of the University and academia as a whole. On that memorable day, when Professor Alexander Kwapong was about to propose the toast in his honour, he asked for permission to sit down and read his speech because of his advanced age, even though he was about four years younger than Professor Nketia. He then advised Professor Nketia to do likewise when it is his turn to respond to the toast. Contrary to Professor Kwapong's admonition, when it was Professor Nketia's turn to respond to

the toast, not only did he not sit down, but he virtually sprinted up the stairs onto the stage of the Great Hall, and gave a speech which lasted more than fifteen minutes, all on his toes.

This was the man who as the “gong-gong” beater, announced the inauguration and installation of the first Chancellor of the University of Ghana, Dr. Kwame Nkrumah in 1961. He also symbolically “enstooled” Mr. Kofi Annan as Chancellor of the University during his investiture in 2008 at the Great Hall, in a characteristic Ghanaian fashion.

Nketia was honoured with many awards in Ghana, including the Companion of the Order of the Star of Ghana (the current highest state honour), the Grand Medal of the State of Ghana (Civil Division), the Ghana Book Award, ECRAG Special Honour Award (1987), Ghana Gospel Music Special Award (2003), and the ACRAAG Flagstar Award (1993). He was a Member of Honour of the International Music Council. In 1991, Professor Emeritus J.H. Kwabena Nketia was conferred with an honorary degree, DLitt, at a Special Congregation of the University of Ghana.

Other international awards Professor Nketia received include the Cowell Award of the African Music Society; the ASCAP Deems Taylor Award, for *The Music of Africa* (1975); the IMC-UNESCO Prize for Distinguished Service to Music; the 1997 Prince Claus Award; and the Distinguished Africanist Award of the African Studies Association of the USA (2000).

In private life Nketia was a man of gentle personality, and despite his position as an internationally renowned and celebrated scholar, there has been an air of civility and humility around him throughout his life. But behind this gentle personality was a certain resoluteness and determination with which he approached his responsibilities and related to his peers, superiors and subordinates. He was very approachable and believed in gentle persuasion. It was his approachability and ability to relate to all manner of persons and handle controversial issues with equanimity that endeared him to many people on and outside campus. For example, when the Institute of African Studies was established, Nketia was appointed the

Deputy Director in charge of the performing arts, particularly the African Music and related Arts section. The Director, Thomas Hodgkin, an Englishman, was not very conversant with the sensibilities and nuances of African culture. The lot therefore fell on Nketia to steer the various programmes of that section as well as the other sections of the Institute to the level of acceptance as serious intellectual disciplines. People in the university, students, workers and lecturers used to refer derisively to the new Institute as the *Dondology Institute*, implying that the Institute did not go beyond just being a place for playing African drums. Nketia handled these unwarranted criticisms of the Institute with equanimity even though he felt very concerned that some of his colleagues on the Academic Board did not believe that their own cultural heritage could be regarded as a serious academic discipline worthy of development and research.

Together with his lieutenants, Ephraim Amu, Mawere Opoku, Atta Annan Mensah, N. Z. Nayo, and with a lot of patience and determination, they steered and developed the new curricula of the performing arts section, and the Institute as a whole through the various committees and Boards of the University, including the Academic Board.

It was painful for Professor Nketia to sit in Academic Board meetings and senior common rooms and listen to his colleagues talk disparagingly about the Institute. But with his characteristic gentility and patience, he was able to gradually bring respect and admiration to the Institute. Programmes such as *Labanotation Performance in Dance*, and *melody and counterpoint* in music, gradually became fully understood and accepted as being on equal ground intellectually as other disciplines and programmes.

So praise we great and famous men,  
The fathers named in story;  
And praise the Lord who now as then  
Reveals in man his glory.

*William George Tarrant (1853–1928)*

The University of Ghana mourns with his children and family.  
Damirifa Due, Prof., Nante Yiye!

**EXHORTATION BY REV. PROF. B.Y. QUARSHIE**

Bible Reading: Galatians 3:1-9

Theme: “Fully African, Fully Christian”

Prayer: Lord, speak to me that I may speak in living echoes of your tone.  
Amen.

Virtually all Paul's letters have thanksgiving sections. No matter the state of the Church that he was writing to, he appears to find something to be grateful to God for. So, for example, in his first letter to the church in Corinth, in spite of all the divisions in that Church, the immorality (there is a situation where even a man is living with his father's wife), he still finds reason to be grateful to God for that Church. But when it comes to the letter to the Galatians, interestingly enough, there is no thanksgiving section, and, as we can tell from our reading from Chapter 3, the language is really harsh; he describes them as foolish! He believes that the language they would appreciate, to describe their behaviour is nothing short of people who have actually been bewitched.

My dear Christian friends, this situation reflects the serious nature of the circumstances of the Galatian Church. Critical matters were at stake for Paul. Briefly, the first one had to do with his gospel. The gospel he had been preaching all along was at stake. He had preached in Galatia and they had come to faith, a gospel that does not insist on the law, requires only faith in Christ Jesus as the basis for salvation. But Judaizers or some Jewish Christians had followed him into Galatia and they were insisting that the law was required for salvation and that the kind of gospel he was preaching was incomplete because it did not include the law.

The second issue at stake for Paul was his apostleship. He had come to preach to them as the Apostle to the Gentiles, claiming Christ Jesus had called and sent him; and he was prepared to do all the things that would mark him out as an apostle: miracles, making personal sacrifices, facing

persecution, putting his life on the line because he felt called to be the Apostle to the Gentiles. But his opponents, who followed him to Galatia, were insisting that they had come from Jerusalem, the original apostles, and that Paul was not really an apostle; he was not part of the original twelve; he had not worked with Jesus while he was alive; and so they called his apostleship into question. Serious issues at stake: his Gospel, his apostleship!

But the third critical issue had to do with the salvation of the Galatians themselves. They had believed in the Gospel Paul had preached; they had come to faith and now these Jewish Christians were insisting that they had to keep the law; and it appears that they were buying into that idea. So Paul takes up this matter, seriously addressing these developments -- Jewish Christians insisting that the Galatians had to follow the law: they had to be circumcised, they had to keep the festivals of the Jewish people, the holidays of the Jews and that all these were prerequisites for salvation. In short, these Jewish Christians were insisting that the Galatians had to become Jews before they could be saved.

Beloved in the Lord, Paul could simply not accept this and as it is clear from our passage from Galatians 3, he took the Galatians to task. He had preached to them; they had not followed the law; they had come to faith; they had received the Holy Spirit; the power of the Holy Spirit had been at work among them; they had experienced miracles; all these on the basis of faith not the works of the law. So what the Jewish Christians were offering them they already had on the basis of faith in Jesus Christ; the same kind of faith that Abraham had demonstrated and on the basis of which he had been declared righteous. There was no law for Abraham to follow, and so Paul was insisting, faith and the salvation that comes from it had nothing to do with racial origin or ethnicity.

Indeed as he affirms in verse 28 of the same chapter that salvation has nothing to do with gender, with a person's position in life in terms of their means, with being a slave or free person; faith alone was required. So Paul insisted that the Galatians without the law, on the basis of faith alone, were fully Galatian and fully Christian. They did not have to become Jews before

they could be saved. So he did not write to them in Hebrew or Aramaic; he wrote to them in Koine Greek, a language that they could understand and read. He did not demand that they should use the Hebrew Scriptures in terms of what is in the Hebrew language but they used the Greek translation of the Septuagint.

Beloved, Christianity has been in Ghana for a very long time; the Basel Missionaries arrived here about one hundred and ninety one years ago to establish the oldest continuously existing church in Ghana, the Presbyterian Church of Ghana to which, of course, the Emeritus Prof. Kwabena Nketia belonged. Some have insisted, especially during the fight for independence, that Christianity is a foreign religion. On the other hand, there are some who regard themselves as Christians and have insisted that we should forget about our culture; it is demonic and that the Christianity that the white man brought is what real Christianity is about.

Beloved in the Lord, what Paul reminds us of tonight is the fact that we can be fully African, fully Ghanaian, and fully Christian without any apology. Christianity is a religion that makes itself at home in any cultural context. As Africans we need to bring all the gifts that God has given us in our cultural heritage into service of God and of Christ. Two key gifts in this enterprise no doubt are music and language; music and language that enrich our worship and facilitate our propagation of the gospel. Prof. Nketia understood this very well and his whole life is a testimony that reminds us of the importance of culture, the need for us to take seriously our local languages and appreciate them as carriers of our culture. This is not a call upon us to live in the past; as he emphasized throughout his life, we can indeed bring our culture into the modern age and still make use of it to facilitate our development as a people. Prof. Nketia demonstrated beyond doubt that he was fully African, fully Ghanaian, and fully Christian without any crisis of identity; and that is what we are invited to be on the basis of faith in Jesus Christ. That our culture that defines us should be appreciated and brought into the service of Christ, whether in terms of music or language. Yes, we can be fully Ghanaian and fully Christian and it is on that basis that those of us who call ourselves Christians and are in the majority in this country, if the last census is anything to go by, 71.2%, will truly be

making a difference, making an impact, if we appreciated our cultural heritage and held on to that as what defines us as African Christians. We will truly bring our Christian faith to bear on our day-to-day lives; that was how Prof. Nketia operated!

Prof. Nketia was a very modest man; a very modest man who lived his faith as an African Christian. In fact, all the materials he gathered, he could very easily have claimed them as personal property, copyrighted them and made money from them. That temptation did arise but it was his decision that this was a collective heritage; it belongs to all of us and therefore he made it available to all of us, thinking about the whole, thinking about the total community, and that is what we are reminded of tonight. If we had that same sense of understanding, that same appreciation of what it means to be genuinely Christian, we would not be faced with the kind of corruption we live with today, where people are thinking only about themselves, only about themselves at expense of the community.

My dear Christian friends, Prof. Nketia has bequeathed a great legacy to all of us for which we must be most thankful. He has set us a wonderful example that we must endeavour to follow and he has, finally, left us a great responsibility that we must take up and seek to fulfill, that by our way of life we may anchor the Christian faith in the African soil, such that day in day out we would live lives that testify to our faith in Jesus Christ as African Christians.

Okunini nimdeefo Kwabena Nketia, damirifa due, damirifa due, damirifa due ne amanehunu. Tweduamong Nyankopong, nea ode wo kyee abusua, na ode wo kyee Kristo Asafo, ne titriw Presbyterian Church of Ghana, Onyakopong a ode wo kyee suamong yi ene oman Ghana, ode wo kyee Africa ene nipa nyinaa no, onona omma wo baabi nhome na omfa nasomdwee a esen neema nyinaa, na etre adwen bribiara no nkyew. Emeritus Professor J. H. Kwabena Nketia da yie.

Amen.

