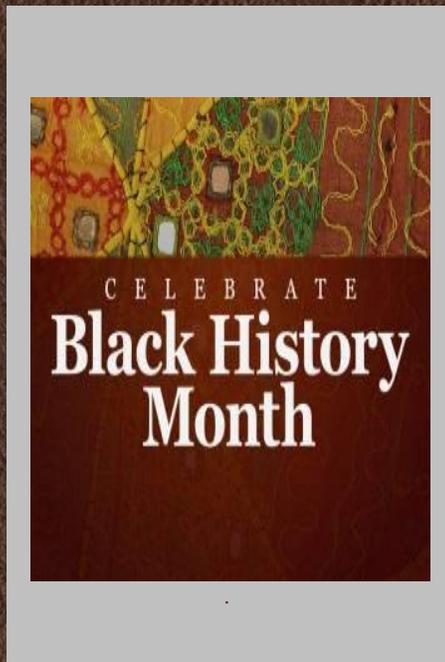


ALABAMA A&M UNIVERSITY
Department of Visual, Performing, & Communication Arts
Vol **Woodwinds and Flute Newsletter**

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Adjunct Professor of Music Education
Music Education Ministry, Woodwind Methods, Woodwind Ensemble, & Flute Performance



**The Music of Ndongana, Nketia,
Onovwerosuoke, Tamuzusa, and Uzoigwe
For Flute and Piano**

The works that will be presented have offered a glimpse of the spirit and traditional music of Africa. The composers' diverse training backgrounds have led each to connect with different African and Western music, but each has succeeded in finding their own unique voice and how to connect with diverse audiences on multiple continents. While some performers find this cultural duality fascinating, it is also a formidable barrier to many performers. Though written for western instruments using western notation, as in contemporary compositions that employ extended techniques, the performer must familiarize himself or herself with new elements, such as a barrage of polyrhythm, new melodic and harmonic sensibilities as well as the cultural traditions that influenced the composer which are integral to the musical compositions



MUSIC EDUCATION MINISTRY

LECTURE RECITAL

AFRICAN ART MUSIC FOR FLUTE

BY AFRICAN COMPOSERS

FEBRUARY 28, 2012

12:00 P.M.

MUSIC EDUCATION MINISTRY

LECTURE RECITAL

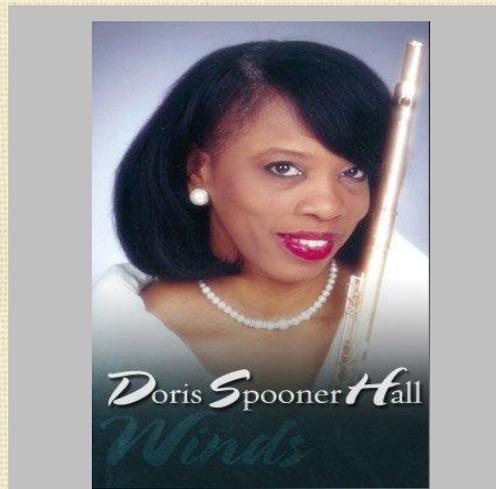
**AFRICAN AMERICAN COMPOSERS MUSIC FOR
FLUTE**

FEBRUARY 29, 2012

12:00 P.M.

ALABAMA A&M UNIVERSITY/ RICHARD MORRISON BUILDING

CHOIR ROOM/ 1ST FLOOR



FEBRUARY FLUTE LECTURE RECITAL

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Bongani Ndongana-Breen

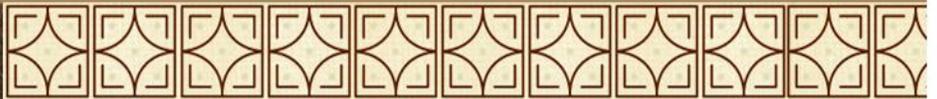
Ndongana uses the pentatonic scale, rhythmic motifs as a means of sectionalizing each piece, drastic changes in rhythmic texture and louder dynamics to indicate moments of climax, and the Minimalist technique of slow changes in harmonic rhythm. In the composer's words, the title of *Visions* describes "fragments of memories – a vision of Africa, the people and places he once knew and grew up with now clouded by distance and time, and attempt to hold on to fragmented memory and self.

Bongani Ndongana-Breen represents a younger generation of African Composers. Born in 1975 in Queenstown, South Africa, studied music at Rhodes University in Grahamstown, South Africa and composition with Roelof Temmingh at the Conservatory in Stellenbosch, South Africa. He has composed operas, oratorios, symphonies, chamber music and choral works. He has been composer in residence with the Indianapolis Chamber Orchestra, conducted with the Cape Town Opera, and since 2000 has been the Artistic Director of the Ensemble Noir in Toronto. Ndongana's musical style is described as "influenced by the lyricism and rhythms of Africa, blended with contemporary music.



Joshua Uzoigwe

Joshua Uzoigwe studied music in Nigeria while at the King's College High School, the International School and the University of Nsukka, then abroad at the Guildhall School of Music in London, and then the University of Belfast, where he studied ethnomusicology under John Blaking, receiving an MA (1978), and PhD (1981). He has held various teaching positions in Nigeria. He uses polytonality, atonality, and the twelve tone technique. Many of his works use African Pianism for solo piano, and contemporary techniques.



Fred Onovwerosuoke



Composer Fred Onovwerosuoke's diverse background has given rise to a varied compositional style. Born in Ghana to Nigerian parents, Onovwerosuoke grew up in both countries and eventually naturalized in the United States. "FredO", as friends call him, has traveled in more than thirty African countries doing field work and analyzing some of Africa's abundant music traditions. "I see hidden across Africa a gold-mine of unlimited musical scales and modes, melodic and harmonic traditions, and, yes, rhythms - abundant yet largely untapped," says Onovwerosuoke of his dominant influences, and also maintains that "my compositions are informed by my travels around the world, and each piece is harnessed and nurtured by an African sensibility that is unmistakable and genuine." Fredo has also traveled extensively in the American Deep South, the Caribbean and South America for comparative research in what he likes to call "traceable musical Africanisms." His influences are wide and varied, and is much at home discussing Handel and Mozart as he is talking about the gonje, mbira, kora, kontingu and balafon riffs, or foremost exponents of African traditional music. In 1994 he founded the St. Louis African Chorus to help nurture African choral music as a mainstream repertoire for performance and education.

Today, the organization's mission has broadened to include other art music by composers of African-descent and renamed African Musical Arts Inc. Onovwerosuoke's works have been featured in audio recordings, films, documentaries and radio, including Robert De Niro's film, *The Good Shepherd*, William-Chapman Nyaho's CD, *ASA and Landscapes of Africa: Music for Orchestra* is a much-demanded item for orchestral conductors shopping for classical music by non-European descent composers. His numerous awards include the ASCAPPLUS Award, as well as Honorable Mention by the Minnesota Orchestra Composer Institute. His new book, *Songs of Africa: 22 Pieces for Mixed Choirs* published by Oxford University Press has quickly become a favorite among choral directors across the United States and globally.

Meet Ghanaian Composer and Musicologist J.H. Kwabena Nketia

Kwabena Nketia is world-renowned for his many scholarly writings including his landmark book, *Music of Africa* in 1974. He has held teaching positions in Universities around the world including the United States of America, Australia, and China as well as in Ghana. Nketia studied music at the Presbyterian Training College and abroad at the University of London, Birbeck College, Trinity College of Music, Columbia University (studying composition with Henry Cowell), the Juilliard School of Music and Northwestern University. He returned to the University of Ghana, Legon to teach, where he now is the Director of the International Centre for African Music and Dance. His writings both continued the tradition of his successor and mentor, Ephraim Amu, and improved on them such as his concept and interpretation of time and rhythmic patterns. His compositions include choral music and 55 works for solo instruments and ensembles, mostly in the 1950's and 60's, which are just now being made known to performers and compiled for publication by the St. Louis based company, African Music Publishers.



Kwabena Nketia

FEBRUARY FLUTE LECTURE RECITAL

Justinian Tamusuzza's [website](#) chronicles his success in Western classical music: "Tamusuzza first came to world attention through the Kronos Quartet, whose CD "Pieces of Africa" features Tamusuzza's first string quartet, *Mu Kkubo Ery'Omusaalaba*. The CD reached No. 1 on the Billboard Classical and World Music Charts in 1992. He has since been commissioned by Kronos (for his second string quartet), the International Society of contemporary Music, ISCM (Essen, Germany 1995), the Chamber Symphony of Princeton and the Richmond Symphony Orchestra of Virginia."



Justinian Tamuzusa



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"A leader is best when people barely know he exists; not so good when people obey and acclaim him; worse when they despise him; but of a good leader, who talks little, when his work is done, his aim fulfilled, they will say: We did it ourselves." -Lao Tsu

