



BE RESILIENT IN *thought*, TENACIOUS AT *heart*,
AND RESOLUTE IN ACTION FOR **DIVERSITY**

OPENING REMARKS

Greeting Prof. Nancy Maria Balach
Chair, Department of Music

“Lift Every Voice and Sing” Text: James Weldon Johnson
Music: John Rosamond Johnson

Erika Wheeler, *voice*
Brittany Parry, *piano*

OMADDE

George Dor, *director*

Kinka Anlo Ewe social dance
Samuel Agbenyo, *lead drummer and choreographer*

GUEST ARTIST

Doreen's Jazz New Orleans Band
Doreen Ketchens, *clarinet*

THE MISSISSIPPIANS JAZZ ENSEMBLE

Michael Worthy, *director*

“Rain Check” Billy Strayhorn, arr. John Clayton

Michael Rowlett, *clarinet*

“Boogie Stop Shuffle” Charles Mingus, arr. Sy Johnson

DIVERSITY AND THE BLACK HISTORY MONTH CONCERT

Words of Wisdom on Diversity Dr. Norris “EJ” Edney III
Director, Center for Inclusion and
Cross Cultural Engagement

Expression of Gratitude George W. K. Dor, Producer,
UM Black History Month concerts

THE MISSISSIPPIANS JAZZ ENSEMBLE

“Tutu” Marcus Miller
arr. Michael P. Mossman



PROGRAM NOTES

“Lift Every Voice and Sing”

Lift ev'ry voice and sing, till earth and heaven ring,
Ring with the harmonies of liberty;
Let our rejoicing rise, high as the list'ning skies,
Let it resound loud as the rolling sea.
Sing a song full of the faith that the dark past has taught us,
Sing a song full of the hope that the present has brought us;
Facing the rising sun of our new day begun,
Let us march on till victory is won

“Lift Every Voice and Sing” was first written as a poem. Created by James Weldon Johnson, it was premiered by 500 school children in celebration of President Lincoln’s birthday on February 12, 1900 in Jacksonville, Florida. The poem was set to music by James’ brother, John Rosamond Johnson, and was soon adopted by the National Association for the Advancement of Colored People (NAACP) as its official song. Today, “Lift Every Voice and Sing” is one of the most cherished songs of the African American Civil Rights Movement and it is often referred to as the Black National Anthem.

As we lift our voices to sing, and as we play musical instruments and dance during today’s Black History Month Concert, let us invoke the collective spirit of the African American or Black people we celebrate. The image of the bird printed on this program is called “Sankofa,” which in Twi (a Ghanaian language) means, “Go and retrieve it.” This symbol philosophically captures an underpinning purpose of Black History Month: in addition to celebrating the remarkable achievements of outstanding individuals and the group agencies of many unsung heroes, it is once again time to reflect on our positive past, retrieve it, build on it, and apply it to our present, in order to shape a better future for our academic and other communities. Yes, the Johnson brothers not only assert how our “dark past has taught us... faith,” but they also want us to celebrate the “hope that the present has brought us.” So, have faith and hope for a better future. We all have a role to play: we need to **Be Resilient in Thought, Tenacious at Heart, and Resolute in Action for Diversity.**

Kinka

Kinka is a popular Anlo-Ewe recreational dance-drumming which originated among the Fon people, also called Fon nu, or Agadja, the largest ethnic and linguistic group in Benin found particularly in its southern region; they also inhabit southwest Nigeria as well as Togo. Through migration, the dance arrived in Ghana, assuming popularity among the Southern Ewe people from the 1950s. *Kinka* bears superficial similarities with both *Gahu*, particularly in instrumentation, and *Agbadza* in dance movements. *Kinka* instruments include *gakogui* (bell), *axatse* (rattle), *kagan* (smallest supporting drum), *kidi* (main responsorial supporting drum), *boba* (complementing the lead drum), and *atimevu* (the lead drum). Performance is characterized by a series of rhythmic motives introduced by the lead drummer, to which the *kidi* and *boba* respond while all other instruments remain consistent with their basic fixed ostinato patterns. Dancers perform primarily in pairs (male/female) or in threes (a female between two males or a male between two females). The dance movements begin with a stylistic warm-up, followed by a more vigorous *Agbadza* movement and a closure. A typical *Kinka* performance is climaxed by the appearance of the patron (king) of the ensemble in the dance arena, flanked by some elders, led by one good dancer, gorgeously and exceptionally costumed, who dances on behalf of the patron to the admiration of all. The royal entourage (*Fiahawo*) are customarily ushered into the dance arena with a special homage song, making all others in the arena give way. While the choreography for today’s performance has been simplified and done with spacing protocols in mind, the audience will have a good idea about the beauty of the dance’s basic movements.

“Rain Check” by Billy Strayhorn (1915-1967), arr. John Clayton (1952-)

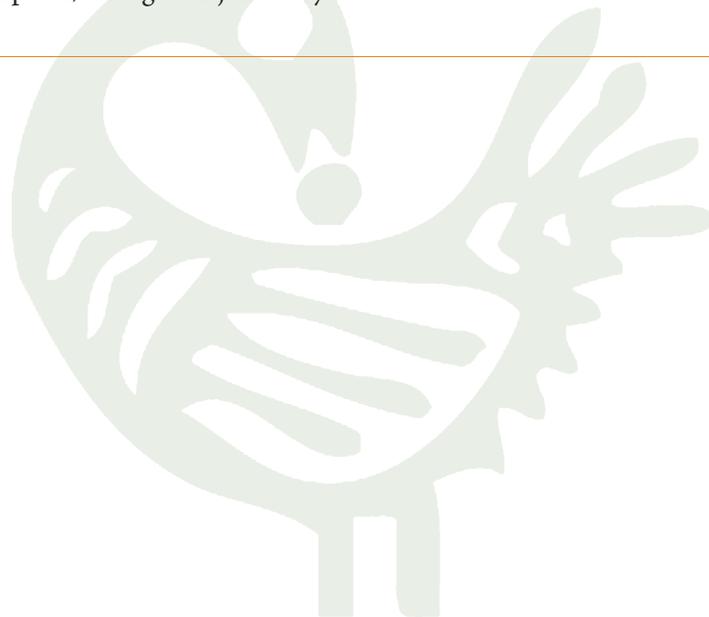
Billy Strayhorn, a longtime collaborator with Duke Ellington, was one of the most influential composers and arrangers of the 20th century, contributing over 100 compositions to the Duke Ellington Orchestra library. In his autobiography, *Music Is My Mistress*, Ellington states, “...Billy Strayhorn was my right arm, my left arm, all the eyes in the back of my head, my brainwaves in his head, and his in mine.” “Rain Check” was one of the numerous compositions that remained dormant until his passing, and was included on the tribute album, *And His Mother Called Him Bill*. The arranger, John Clayton, is a prominent jazz musician, composer and bandleader; the Clayton-Hamilton Jazz Orchestra is one of the most prominent contemporary big bands. Clayton teaches at the University of Southern California Thornton School of Music and is a past president of the Jazz Education Network.

“Boogie Stop Shuffle” by Charles Mingus (1922-1979), arr. Sy Johnson (1930-)

Charles Mingus was a bass player, bandleader and composer. Mingus played with all the greats of the 1950s including Miles Davis, Charlie Parker and Duke Ellington before forming his own mid-sized band to play his own music. Mingus’s music is heavily influenced by the blues and gospel, and pioneered a sub-genre of jazz called hard bop. “Boogie Stop Shuffle” was included on his critically acclaimed 1959 recording, *Mingus Ah Um*. The Mingus Big Band is a New York based ensemble that reinterprets the repertoire of Charles Mingus. This arrangement by pianist Sy Johnson was recorded on their 2006 album, *Live In Time*.

“Tutu” by Marcus Miller (b. 1959-), arr. Michael Phillip Mossman (1959-)

Marcus Miller is mostly known as a bassist in the jazz world for his work with Miles Davis and other jazz legends. Released in 1986, “Tutu” is the title track from one of Davis’s last studio albums. Like many of his pivotal recordings before, its reception was mixed but it now stands as one of the milestones in Davis’s evolution of the genre and a defining jazz album of the decade. While the original recording relies heavily on synthesizers, drum machine and other electronic instruments as a backdrop for Miles’s Harmon-muted trumpet, this arrangement captures the timbres and voicings of the original in an authentic adaptation for jazz ensemble. Michael Phillip Mossman was a trumpeter with the Machito Orchestra, Toshiko Akiyoshi, and the Lionel Hampton Orchestra, and has become one of the most prolific composer/arrangers in jazz today.





ENSEMBLES

DOREEN'S JAZZ NEW ORLEANS BAND

Doreen's Jazz brings the best of New Orleans to every performance, travelling the world sharing traditional jazz and other musical forms of the region. Doreen's Jazz is a versatile group who has entertained millions of people including dignitaries and royalty with traditional jazz, gospel, blues, and soul. Doreen's Jazz New Orleans has performed in Africa, Asia, Canada, Europe, South America, Russia and the United States. They have performed for four United States presidents, including Bill Clinton, George Bush Sr., Ronald Reagan and Jimmy Carter. The band has released thirty albums and three DVDs.

Doreen's Jazz works through Jazz at Lincoln Center and The U.S. Department of State to teach the traditions of New Orleans Jazz to children and adults, in schools and on many continents. In-demand performers, they have played to ambassadors and other dignitaries to the United States. Fans of Doreen's Jazz appreciate the deep knowledge, energy, skill, and love of the music that the band brings to every performance.

Doreen Ketchens, *Clarinet*

Dorian L. Ketchens Dixon, *Drums*

Lawrence H. Ketchens II, *Sousaphone*

David Hammer, *Guitar*

MISSISSIPPIANS JAZZ ENSEMBLE MICHAEL WORTHY, DIRECTOR

With a lineage that goes back to the 1890s, The Mississippians are one of the oldest jazz ensembles in the nation. A photograph of the "Jazz Orchestra" appears in the 1922 Ole Miss annual, and a jazz band used the name "Mississippians" for the first time in 1927. Over the last 10 years, the ensemble has performed at the Jazz Education Network National Conference, The Notre Dame Collegiate Jazz Festival, The Umbria Jazz Festival in Perugia, Italy, and the Jazz à Juan Festival in Antibes, France.

TODAY'S PERFORMERS

Saxophones

Ricky Salazar, San Pedro Sula, Honduras

Mayuka Ishii, Tokyo, Japan

Will Hamilton, Pontotoc, MS

Emory Booth, Florence, MS

Courtney Wells, Philadelphia, MS

Trombones

Nathan DuVall, Memphis, TN

Jacob Roland, Tupelo, MS

Drew Darling, New Albany, MS

Aaron Dallaire, Jackson, MS

Trumpets

Max Warren, Ocean Springs, MS

Brandon Mitchell, Meridian, MS

Ryan Phillips, Madison, MS

Colton Gray, Grenada, MS

Rhythm

Isaiah Walker, *piano*, Tupelo, MS

José Cuellar, *bass*, Valladolid, Spain

Collin Keys, *drums*, Grenada, MS

OLE MISS AFRICAN DRUM AND DANCE ENSEMBLE (OMADDE) GEORGE W. K. DOR, DIRECTOR

George W. K. Dor founded the Ole Miss African Drum and Dance Ensemble (OMADDE) in September of 2003, after the University of Mississippi acquired a fifteen-piece set of carved drums from Ghana. OMADDE presents concerts to enhance multicultural life on campus and beyond, thereby serving as both a proof and a tool of diversity at the University of Mississippi. OMADDE collaborations with the William Winter Institute for Racial Reconciliation include the 2003 Open Door Ceremony at the forecourt of the Lyceum, the International Conference on Racial Reconciliation, and the “Truth Project” held in January 2009 in Jackson. OMADDE’s major celebratory concerts include the commemoration of Ghana’s 50th Anniversary of Independence in 2007 and the 50th anniversary of integration at the University of Mississippi in 2012. OMADDE also warmed the stage for the historic Fisk Jubilee Singers’ and UM Concert Singers’ collaboration during the 2018 BHM concert.

OMADDE has performed in Memphis, Tupelo, Columbus, Starkville, Jackson, Clarksdale, Oxford, and at the Bishop Gray Center at Canton, Mississippi, during a variety of events on university campuses, at arts centers, in churches, and as part of festivals. In addition to playing leading roles during annual Black History Month concerts since 2005, OMADDE has given International Week concerts.

The College of Liberal Arts and the Office of Global Engagement awarded a 2016 grant to OMADDE director Dr. George Dor to acquire new skills in Ghanaian dance and drumming, aimed at promoting an intensified internationalization of our campus. Currently, OMADDE has three special assistants: Yawa Dor, the longest serving dancer; and Samuel Agbenyo and George Blankson, two graduate assistants. Mr. Agbenyo taught and leads *Kinka*, his native Anlo Ewe dance that the ensemble performs today.

Every fall and spring semester, the Department of Music offers courses in African Music Ensemble. Students have access to rich resources for their study, including: drums and costumes used in northern Ghanaian Dagbon ethnic dances such as *Damba Takai* and *Bamaaya*; an extensive set of new instruments acquired from Ghana in 2009 and 2016 that include drums, bells, and rattles; and additional costumes used in other traditional dances. We encourage more students to participate in this ensemble for credits, fun, or from the drive to learn something rewarding about another culture. OMADDE is open to the larger LOU cultural community.

TODAY’S PERFORMERS

Dancers

Yawa Dor[^] (USA/Ghana)
Kate Aboaku[^] (Ghana)
Grace Okine (Ghana)
Akos Princess Aboaku[^] (USA/Ghana)
Samuel Agbenyo (Ghana)

Percussionists

Samuel Agbenyo (Ghana)
George Blankson (Ghana)
Herob Anthony (Nigeria)
Gerald Loveless (USA)
Saviour Sallah (Ghana)
George Dor* (Ghana)

*Professor

~Alumni

[^]Family of Faculty

[`]LOU Community



BIOGRAPHIES



Virtuoso **DOREEN KETCHENS** (Queen Clarinet)

Doreen Ketchens brings the best of New Orleans to every performance. While Doreen is perhaps most famous for playing on the streets of New Orleans, her band, Doreen's Jazz New Orleans, has traveled the world performing their joyful, energetic original and soulful New Orleans jazz in 47 states and 24 countries. Doreen's Jazz has represented the United States on several occasions by teaching and performing for dignitaries and royalty, including four US presidents. Doreen can also be found in numerous radio and television shows, including *Treme* on HBO. She has also appeared in commercials, music videos, and movies, including Tyler Perry's *Temptation*.



Doreen's Jazz has established a stellar reputation, with millions of fans around the world and viral videos reaching over sixty-five million views. With thirty albums and 3 DVDs displaying their incredible musical abilities, Doreen's Jazz spreads the culture of New Orleans around the world. Doreen has built a crossover audience after recently performing with the Louisiana Philharmonic at a standing room only concert in St. Louis Cathedral. Doreen also recently performed for the Mayor of New Orleans' 300-year celebration, which included clergy from around the world.

Doreen Ketchens has changed the way scholars view their clarinets. She has successfully created her own style that blends the techniques of classical with the soul of jazz, and she's equally at home with gospel, blues, R&B, classical, and jazz. Doreen's fans point to the transporting quality of her intense passion, both as a clarinetist and a singer, and say that she plays like Bird, sings like Mahalia, and has the chops and personality of Louie.

NORRIS “EJ” EDNEY III

Dr. Norris “EJ” Edney III graduated from the University of Mississippi in 2011 with a bachelor of arts in biology with minors in chemistry and psychology, in 2013 with a Master of Arts in Higher Education/ Student Personnel, and in 2019 with his Doctor of Education in Higher Education. He currently serves as the Director of the Center for Inclusion and Cross-Cultural Engagement at the University of Mississippi where he works to enhance efforts to support diversity, equity, and inclusion.

EJ’s work and research focuses on mentoring and its capacity to affect issues of equity and access for marginalized student groups. His work has received numerous awards including the Donald Cole Award for Excellence in Mentoring (2016) from the University of Mississippi Black Student Union and the Laws Innovation Award from the University of Mississippi School of Education (2018).

EJ has worked in various areas on campus, which have provided him a broad set of experiences. Prior to joining the CICCE staff, EJ served as Program Coordinator for the Luckyday Scholarship Success Program and as a Coordinator for National Pan-Hellenic Council fraternities and Sororities. EJ’s professional experiences have helped to galvanize his passion for supporting and promoting equitable access to student success. As such, he has been a consistent fixture on numerous committees and working groups assembled to approach issues of diversity, equity, and inclusion. EJ is mentor, scholar, educator and leader.



NANCY MARIA BALACH

Prof. Nancy Maria Balach is Chair and Professor of Music, and CEO/ Artistic Director of the Living Music Resource™ at the University of Mississippi. Her performing career has included opera, operetta, musical theatre, concert, cabaret, song recital, and chamber music. She has performed roles with Florida Grand Opera, Lyric Opera of Cleveland, New York Gilbert and Sullivan Players, Ohio Light Opera, Opera Theater of Pittsburgh, Opera Theatre of St. Louis, and Tulsa Opera. Balach has done extensive concert work with symphonies in Acadiana (LA), Canton (Ohio), Mississippi, North Carolina, Tupelo (MS), and Tuscaloosa (AL). As a recording artist, she can be heard on Albany Records, Newport Classic, New World Records, VOX Classics, and Operetta Archives in leading roles. Balach is an active researcher and recitalist, singing innovative programs and presenting topics internationally. Service in both her field and community are important to Balach. She is currently the Governor for the Mississippi District of the National Association of Teachers of Singing, and over the past several years she has been a featured artist with the North Mississippi Symphony Orchestra on Link Up Concerts sponsored by NYC’s Carnegie Hall for over 15,000 Mississippi students.



MICHAEL WORTHY

Dr. Michael Worthy, Associate Professor of Music, directs the Mississippians Jazz Ensemble and the UM Jazz Studio and teaches music education courses. He is active as a jazz clinician and adjudicator, and has authored numerous publications and given conference presentations on jazz education, ensemble rehearsing, and music teacher preparation. Showcasing the musical talents of Ole Miss students, he has led the Mississippians Jazz Ensemble to perform at some of the most prestigious jazz festivals in the US and in Europe. He has developed the UM Jazz Studio to expand the university's jazz activity beyond our two 18-piece big bands. The UM Jazz Combos have performed in multiple venues including on Thacker Mountain Radio, and the UM Salsa Project recently performed at the Double Decker Arts Festival. Further, the UM Jazz Workshop provides instruction and performance opportunities for area middle school and high school student musicians.

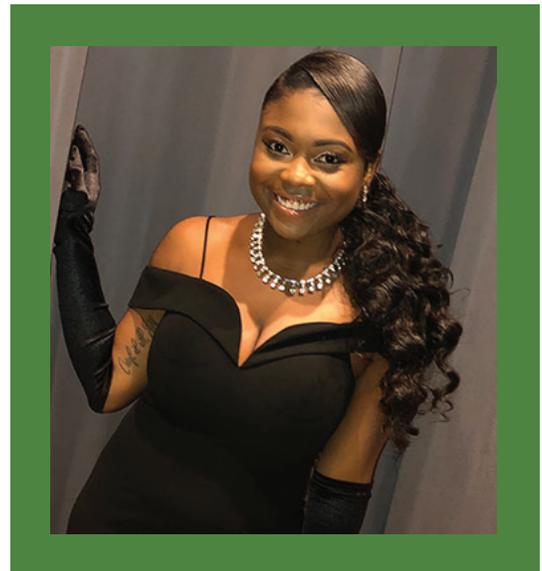


MICHAEL ROWLETT

Dr. Michael Rowlett, Associate Professor of Clarinet and Music Literature, is an active recitalist and has performed at national and international conferences, including the International Clarinet Association, the National Flute Association, the International Double Reed Society and the College Music Society. Dr. Rowlett was a featured soloist with the Mississippians Jazz Ensemble at the 2012 Jazz Education Network Conference performing Leonard Bernstein's "Prelude, Fugue and Riffs." His first CD, *Close to Home* was released by Albany Records in 2012, featuring music of 20th and 21st century American Composers.

ERIKA WHEELER

Erika Wheeler is a native of Vicksburg, MS. In 2019, she obtained a Bachelor of Art in Music from Alcorn State University and is currently pursuing a Master of Music in Vocal Performance at the University of Mississippi. She is an active member of the Mortar Board National Honor Society and National Society of Leadership and Success. She has performed with the University of Mississippi Opera Theatre, University of Mississippi Concert Singers, Opera festival di Roma, Natchez Music League, Nicholls State University, and Cedar Grove M.B. Church. She is currently the Graduate Assistant for the Living Music Resource at the University of Mississippi. In her spare time, Erika enjoys traveling the world and discovering new places. Erika operates her own travel blog known as "The Global E," which highlights and shares many exciting experiences, including those that make the everyday life of a singer worthwhile.





BRITTANY PARRY

Brittany Parry is a graduate student from Crestview, Florida. She is pursuing her masters in Collaborative Piano from the University of Mississippi. She hopes to pursue her doctorate after graduation in the spring of 2022.

SAMUEL AGBENYO

Samuel Agbenyo is currently a Ph.D. student in Music Education and a Graduate Teaching Assistant at the University of Mississippi. Before coming to UM, he had taught several Ghanaian

dances at the University of Education, Winneba in Ghana, where he obtained his Master of Philosophy in Music Education. Also, Agbenyo taught undergraduate music education courses including “Introduction to Music Education in Ghana,” “Methods of Teaching Music,” and “Psychology of Music.” Prior to that he doubled as the Music and Dance tutor and the Director of the African Music and Dance Ensemble at Peki College of Education, also in Ghana, for three years. Whilst at Peki, Agbenyo was a visiting Music instructor at Jackson Educational Complex (Peki campus). Further, he served as adjudicator in several music and culture festivals of junior and senior high schools in Ghana. Born and raised in Anloga, an Anlo-Ewe community in the Volta Region of Ghana, Agbenyo grew up learning to perform dances including *Agbadza*, *Atsiagbekor*, *Kinka*, *Gahu*, and *Gota*, both in the community and in school. Agbenyo learned to perform ethnic dances from other ethnic regions as well. These include *Adowa*, *Apatampa*, *Bamaya*, and *Kpanlogo*. As a teaching assistant, he assists Dr. George Worlasi Kwasi Dor, the Founder and Director of the Ole Miss African Drum and Dance Ensemble (OMADDE) in teaching selected Ghanaian dances.



GEORGE BLANKSON

George Blankson, a native of Ghana, is currently a Ph.D. student in Music Education at the University of Mississippi. He holds a Master’s degree in Music Education, and a Bachelor of Music and Philosophy degree, all from the University of Cape Coast, Ghana. As a music educator, Blankson has over ten years of teaching experience, ranging from elementary to post-secondary. He has directed several school musicals and concerts including Association International School and Wesley Girls High School in Ghana. Blankson has also served as the choir director for several Ghanaian choirs, and conducted the prestigious *Vocal-Concertisten-* a German based choir. In 2013, he won an award for a short study at Potsdam University, Germany, where he presented research papers at a doctoral colloquium. Blankson has served as the keyboardist for churches in Ghana and now the USA for the past two decades. Through his involvement with OMADDE, Blankson has taken special interest in playing traditional African drums. Blankson is currently a Teaching Assistant for MUS 104 and MUS 204: Introduction to World Music.





GEORGE WORLASI KWASI DOR

Dr. Dor, a native Ghanaian Ewe, 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, with an ethnomusicology focus, from the University of Pittsburgh. Dor's publications include *West African Drumming and Dance in North American Universities: An Ethnomusicological Perspective* (University Press of Mississippi, 2014), which is held in over 900 libraries in the world; *Multiple Interpretations of Dynamics of Creativity and Knowledge in African Music Traditions*; a Festschrift honoring Akin Euba, coeditor (MRI Press, 2005); and numerous articles and book chapters. His current research focuses on new African music genres in the diaspora, biographies of reputable custodians of African music, and indigenous knowledge. Dr. Dor is a 2018 Carnegie African Diaspora Fellow.

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 have been performed in the US by the LOU Symphony Orchestra under Dr. Selim Giray, and in Germany.

For more than a decade 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 has recently been awarded the University of Mississippi's 2020-2021 Diversity Innovator Award.

Acknowledgements

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Guest Artists:	Doreen Ketchens and Doreen's Jazz New Orleans Band
Soloist:	Erika Wheeler
Accompanist:	Brittany Parry
Ensembles, Directors:	Mississippians Jazz Ensemble, Dr. Michael Worthy OMADDE, Dr. George W. K. Dor
Other Lead Musical Roles:	Dr. Michael Rowlett, guest soloist for Mississippians Samuel Agbenyo, lead-drummer & TA for OMADDE
Special Remarks:	Dr. Morris "EJ" Edney III Prof. Nancy Maria Balach
MCs:	Erika Wheeler George Blankson
Technical Crew:	Mathew Zerangue and his Team Amanda Fliflet and her Team
Other Assistance:	Lynn Wilkins Leigh Jackson Lawrence Ketchens Amy Woodward Evans Ford Center Volunteers



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