

# C W P S



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# From the Director

**G**reetings colleagues! I am delighted and honored to present our first edition of the CWPS Newsletter since I became a Wolverine and the director of the Center for World Performance Studies in September 2011. Indeed, these are exciting times at CWPS!

The Center for World Performance Studies has had an incredible year of academic and institutional growth with the establishment of a new Graduate Certificate in World Performance Studies. Students will now be able to examine performance as an artistic and scholarly field of inquiry and analyze issues of cultural identity associated with the field of World Performance Studies. The staff at CWPS, Nataša Gruden-Alajbegović (Unit Manager), and Dani Koel (Program Administrator), deserve our recognition for working tirelessly in the trenches to ensure the success of our proposal. Many thanks to the CWPS Steering Committee for their help and support in bringing the GCWPS to fruition!

The Graduate Certificate would not have been possible without the foundational work by my predecessor, Professor Glenda Dickerson (1945–2012). As the longest serving director of CWPS, Glenda successfully established the Graduate Student Residency program from 2001–2009, which led the way for the Graduate Certificate. Thank you!

The 2014–2015 academic year is full of exciting visiting scholars, artists, and events. We will kick off September 2014 with a one-month residency involving two royal guests, Nana Kwadwo Nyantakyi III and Nana Afi Adoma II, from the Asante Kingdom in Ghana. We will also host a faculty symposium, and support a Polish Jazz Series at the Kerrytown Concert House as part of our community outreach.



**Nataša Gruden-Alajbegović**  
*Manager*



**Dani Koel**  
*Program and Administration*

For winter, and as part of our International Initiative, we are partnering with the Adam Mickiewicz Institute (IAM) in Poland, the University Music Society (UMS), and the Copernicus Center at U-M to present the Polish jazz trumpeter, Tomasz Stańko, for the 2015 Copernicus Lecture and concert. For one week in March, CWPS will host Professor Kofi Agawu (Princeton University) for guest lectures and a talk as part of the Musicology Distinguished Lecture series in the School of Music, Theater and Dance.

This newsletter is an opportunity to look back at our many accomplishments, as well as look ahead to our exciting future plans. As you peruse the pages of this newsletter, I entreat you to take note of the undeniably strong academic component of our programs. Our programs include Scholar and Artist Residencies, signature events and performances, funding for faculty and students for research and events, International Initiatives, and community outreach.

I look forward to welcoming you to our programs this academic year!

**KWASI AMPENE**

*Director, Center for World Performance Studies*

COVER AND BELOW

An Evening of Hindustani Classical Music at the University of Michigan Museum of Art (UMMA) on Thursday, February 13, 2014. Professor Sanjoy Bandopadhyay (sitar) and Bhajanpreet Kohli (tabla). This concert was part of the LSA Theme Semester, India in the World, and was co-sponsored by UMMA. Photo courtesy of Peter Smith Photography.

# Graduate Certificate in World Performance Studies

Beginning Winter 2015

The Center for World Performance Studies is delighted to announce a new Graduate Certificate in World Performance Studies. The new certificate will welcome its first cohort in the winter of 2015. Thanks to the leadership of Kwasi Ampene and his Steering Committee, CWPS will join the ranks of a growing number of centers in the International Institute at the University of Michigan with well-established and thriving graduate certificate programs.

CWPS aspired to a certificate program in 2001 by establishing the Graduate Student Residency Program. Between 2001 and 2009, CWPS sponsored 55 graduate student residencies. Now, after years of planning, CWPS will offer a Graduate Certificate in World Performance Studies, fulfilling a need and goal for the Center since 2001.

The graduate certificate requires nine credit hours of coursework over the span of 12 months. Of these, six credits will be earned in two required courses while three credits will be taken by students in their home unit and double-counted towards the certificate program.

## PROGRAM DESCRIPTION

### Introduction to Performance Studies (Winter)

This gateway seminar will examine issues pertaining to the definitions of performance as an artistic and scholarly field of inquiry, and critically examine the ranges and sites of performance as well as its various manifestations.

### Summer Internship/Research/Practicum

Students will be required to do an internship, research, or a practicum for four to six weeks. The summer research can be designed as preliminary research for a dissertation project or a final performance project in the student's home department. Funding for the summer component will be provided by CWPS and will be available between May and August.

### Proseminar and Presentation of Capstone Project (Fall)

The Proseminar is for students to report and discuss summer projects and to prepare for public presentations toward the end of the fall semester. The capstone project can be based on a chapter from a dissertation that is most closely related to issues in performance studies, or a substantially rewritten paper from one of the courses in the home unit that has a bearing on performance studies, or it can be a performance.

*For additional information on the Graduate Certificate in World Performance Studies, please visit our website at [ii.umich.edu/cwps/academics](http://ii.umich.edu/cwps/academics).*

# Center for World Performance Studies Visiting Scholar and Artist Residencies

## 2013–2014 HIGHLIGHTS

The Center for World Performance Studies brings international performers and scholars to campus through the Visiting Artist and Scholar Residency Program. The program seeks to pair artists from abroad with University of Michigan faculty who share an interest or expertise in the same genre or tradition. Visitors participate in forums such as class lectures, demonstrations, public presentations, and performances.

### DR. RAJEEB CHAKRABORTY

Sarod musician and scholar from Kolkata, India

September 9–December 15, 2013

Rajeeb Chakraborty is a musician, educationalist, composer, and conductor. His talent has taken him across the globe for more than a decade to Europe, the United States, and Canada where he has participated in numerous concerts and major music festivals. Rajeeb started playing at the tender age of six under the guidance of his father, Pandit Rabi Chakraborty, himself one of the most distinguished and senior sarodist of the Maihar Gharana tradition. Apart from being a scholar in Indian classical music, Dr. Chakraborty earned his degrees in Western classical music from the Royal College of Music in London with distinction.

During the fall of 2013, Dr. Rajeeb Chakraborty's main activities were assisting Professor Ed Sarath in the School of Music. On a weekly basis, Rajeeb shared his expertise with the "Improvisational Forms" class, "Contemporary Improvisation" class, "Basic Musicianship" class, and the "Music School of the Future" seminar. Through this experience, Rajeeb was able to establish a solid connection with both Professor Ed Sarath and his students who greatly appreciated the unique talent and perspective he brought into the classroom.

Rajeeb Chakraborty also provided lecture demonstrations for affiliated faculty for the Center for South Asian Studies including Dr. Ho's courses "Music of Asia II" and "Music and Islam," Dr. Chanchani's courses "Art of Yoga" and "Intro to South Asian Art," and Christie-Ann Castro's course "Intro to Music."

When Rajeeb was not with Professor Ed Sarath or providing lecture demonstrations, he was spending his time with the Patient and Family Support Services at the University of Michigan Comprehensive Cancer Center and

### *"From the first time I met Professor Rajeeb*

*Chakraborty, I knew the fall 2013 semester would be a special one. Rajeeb was at my side in all four of my classes. He and I immediately established a very relaxed rapport, where at times he would chime in with brilliant insights and compelling anecdotes, and at others he would expound at length on a given topic. His presentation of Indian rhythmic practices was nothing short of breathtaking for me and my students. I was pleasantly surprised at how much Rajeeb was able to enhance the discourse in the Music School of the Future seminar. Individuals versed in two models of musical study as different as American and Indian systems are rare indeed. Many thanks to the Center for World Performance Studies for bringing this extraordinary musician, teacher, and thinker—who has also become quite a good friend—to our campus!"*

### ED SARATH

Professor of Jazz and Contemporary Improvisation



Professor Ed Sarath (left) and Dr. Rajeeb Chakraborty during a "Music School of the Future" graduate seminar.

From left to right: Dani Koel, Professor Kwasi Ampene, Dr. Rajeeb Chakraborty, Dr. Mousumi Banerjee after Dr. Chakraborty received the King, Chavéz, Parks award from Senior Vice Provost Lester Monts.



the Medical Arts Program at the U-M Medical School with Dr. Mousumi Banerjee. Dr. Banerjee played an integral part in organizing Chakraborty's residency.

Dr. Rajeeb Chakraborty's main event was a public performance at the School of Music's Stamps Auditorium in the Walgreen Drama Center on Monday, September 30, 2013 with tabla player Pandit Samar Saha, also from Kolkata, India. Both artists charmed over 350 audience members who expressed their gratitude with a thunderous standing ovation.

*Co-sponsors: School of Music, Theatre and Dance; the Patient and Family Support Services at the University of Michigan Comprehensive Cancer Center; the Center for South Asian Studies; the Medical Arts Program at the U-M Medical School; the King/Chavéz/Parks Visiting Professors Program and the Office of the Senior Vice Provost for Academic Affairs.*

***"The unique aspect of Rajeeb's residency was that he was engaged in several very exciting cross-disciplinary collaborations with the University of Michigan Cancer Center and the Medical School. Rajeeb collaborated with the Music Therapy program to develop music therapy modules for cancer patients, and delivered an exceptional lecture on the Healing Power of Music, as part of the U-M Cancer Center PsychOncology Grand Round Series. He also gave a very soulful performance at the Cancer Center's annual Candle Lighting Memorial event. In addition, Rajeeb participated as a visiting artist in the Medical Arts Program of the University of Michigan Medical School, interacting with medical students, residents, and fellows through a musical performance, panel discussion, and informal round-table discussions. We are grateful to the Center for World Performance for collaborating with the U-M Cancer Center and for making Rajeeb's visit a reality."***

**DR. MOUSUMI BANERJEE**  
*Research Professor of Biostatistics  
 School of Public Health &  
 Comprehensive Cancer Center  
 Director of Biostatistics  
 Center for Healthcare Outcomes and Policy*

## PROFESSOR PANDIT SANJOY BANDOPADHYAY

Sitar musician and scholar from Kolkata, India

February 9–15, 2014

CWPS welcomed esteemed sitar player Pandit Sanjoy Bandopadhyay to the University of Michigan for a weeklong residency during the very cold month of February in 2014. Pandit Bandopadhyay came to us from the Rabindra Bharati University in Kolkata, India, where he is the Ustad Alauddin Khan Professor of Instrumental Music and the Director of the S.M. Tagore Center of Documentation & Research of Languishing & Obsolescent Musical Instruments.

While in Ann Arbor, Professor Bandopadhyay performed lecture demonstrations for Professor Ho's "Music and Culture" and "Introduction to World Music" classes. He also performed lecture demonstrations for Professor Chanchani's "Himalayas: An Aesthetic Exploration" and "Ocean of Stories: Telling Tales in the Indian Subcontinent" classes. Bandopadhyay performed a public performance on Thursday, February 13, 2014 in the Aps of the University of Michigan Museum of Art (UMMA). Tabla player Bhajanpreet Kohli joined Bandopadhyay for this performance and both played in front of a full house. On his last day, Professor Bandopadhyay gave the lecture "Improvisation on the Sitar: Traditional Knowledge and Free Expression" for the Musicology Distinguished Lecture Series.

Co-sponsors: University of Michigan Museum of Arts (UMMA), Musicology Distinguished Lecture Series (SMTD)

BELOW: An Evening of Hindustani Classical Music at UMMA on Thursday, February 13, 2014. Bhajanpreet Kohli (tabla, left) Professor Sanjoy Bandopadhyay (sitar, right). The concert was part of the LSA Theme Semester, India in the World, and was co-sponsored by UMMA. Photo courtesy of Peter Smith Photography.



*"I heard a heavy voice on the phone, a call from Professor Kwasi Ampene, the director of the Center for World Performance Studies at U-M. I was so glad! I knew Prof. Kwasi since he visited India in 2012 when he spoke about 'African Rhythm' in our department. When Prof. Ampene extended an invitation for me to visit during February 2014, I was pretty excited.*

*On February 13, I performed for an immaculately arranged full house concert at the beautiful space at UMMA. It was so good! After the concert I remember Professor Ampene saying, 'Hey Maestro, why do you people press so much for good tabla players when the sitar alone sounds so good!?' I did not have an answer...*

*As part of the Musicology Distinguished Lecture Series, I gave a lecture on 'Improvisation, Traditional Art and Free Expressions.' The concept-line was, 'Learn it, practice it, master it and forget it!' Good musical improvisation is a process of the musician's inner listening and presentation of the listened music design.*

*Professor Meilu Ho was immensely helpful and I enjoyed interactions with students in Professor Nachiket Chanchani's 'History of Art' class. Professor Mousumi Banerjee of the Department of Biostatistics was very kind and managed time to make my Michigan visit even more enriching while Ms. Dani Koel very efficiently managed my visit. Very impressive indeed!"*

PROFESSOR PANDIT SANJOY BANDOPADHYAY



The Mark Stone Trio in a workshop in the Percussion Studio (SMTD). Dan Piccolo (left) is a drummer, percussionist, composer and teacher in Ann Arbor and a recent graduate and DMA from the SMTD. Mark Stone (center) is Associate Professor of Music and Coordinator of the World Music Program and the Percussion Program at Oakland University in Michigan. Alan Grubner (right) is a violinist, composer and producer in Brooklyn, New York.

## THE MARK STONE TRIO

March 12–13, 2014

The Mark Stone Trio is comprised of Mark Stone, Dan Piccolo, and Alan Grubner. In the group, Mark plays the gyil (a xylophone from Ghana) and many types of mbiras including the new American made mbira, the traditional Ugandan endongo, the ancient South African mbira nyunga nyunga, as well as the modern kalimba and karimba. Dan Piccolo plays percussion while Alan Grubner plays the violin. The Mark Stone Trio combines American jazz, African mbira/marimba music, and European concert music.

While at the University of Michigan, the trio participated in Dan Piccolo's class, "The World Percussion Ensemble," that explores North Indian (Hindustani) and South Indian (Carnatic) classical music traditions. The Trio also participated in the "Performing Arts and Power in Africa" class with Professor Kwasi Ampene. Finally, the Trio performed during the monthly UMMA After Hours event which encourages audiences/patrons to explore the museum, visit special exhibitions, enjoy live music, curators' conversations, tours, and light refreshments.

Co-sponsor: University of Michigan Museum of Arts (UMMA)

*"It was wonderful to return to my alma mater this past semester for a residency with my trio. I enjoyed the opportunity to work with some of the University of Michigan's new faculty, including Kwasi Ampene and Jonathan Ovalle, and to reconnect with my former mentors, including Professor Stephen Rush. But the best part of the residency was the opportunity to share our music with current U-M students. My trio presented a workshop to members of the percussion studio in the School of Music where we discussed the group's unique instrumentation and our use of compositional structures common to classical Indian music. We then presented a guest lecture for students in the course, 'Performing Arts and Power in Africa.' In this class I shared my experiences researching the music of Uganda and presented some of my compositions that draw on East African music traditions. Thank you to the Center for World Performance Studies for hosting the Mark Stone Trio!"*

**PROFESSOR MARK STONE**



Alan Grubner plays the violin during UMMA After Hours on Thursday, March 13, 2014. Photo by Leisa Thompson. Courtesy of UMMA

# CWPS Visiting Scholar and Artist Residencies

## 2012–2013 HIGHLIGHTS

### JAMES ACHEAMPONG

Master Drum Carver and Head of the Sculpture Section in the Visual Arts Department at the Center for National Culture (CNC) in Kumase, Ghana

**October 1–31, 2012**



Between lecture demonstrations with Professor David Doris and Professor Nancy Rose, James Acheampong provided public drum carving demonstrations each day between 9 am to 5 pm as he spoke with students and faculty alike about this unique artistic form. Throughout the month, the Ann Arbor community watched as Acheampong transformed the Cordia tree stumps into

Akan Kete royal drums, a type of drum specific to the Akan Region in Ghana. Acheampong's drums are now part of the CWPS artistic collection.

*ABOVE:* Senior Vice Provost, Lester Monts, presents James Acheampong with the Martin Luther King, Jr., César Chávez, Rosa Parks Visiting Professor's Award. Photo by Eric Bronson, Michigan Photography

*Co-Sponsors:* DVPR Faculty Grants and Awards Program, Office of the Senior Vice Provost King/Chavez/Park Visiting Professors Program, the International Institute, Rackham Dean's Office, and the Institute for the Humanities.

### GRUPO TUCANDIRA

Colombian Musicians

**October 7, 2012–October 10, 2013**

In October of 2012, CWPS partnered with The Center for Latin American and Caribbean Studies at the International Institute to bring Grupo Tucandira to the University of Michigan for class presentations and a live public performance at the Michigan League Ballroom. The group also participated in class demonstrations for students including "World Music" with Professor Christi-Anne Castro and "Latin America: Society and Culture" with Professor David Frye.

Grupo Tucandira is a five-member group of Colombian musicians directed by Professor Arcelio Manjarres García. They perform music from the Llano Region of the Meta Province of Columbia, which overlaps Colombia and Venezuela. They play a variety of instruments including: the arpa llanera (Llanero harp), the Western transverse flute, the cuatro



Grupo Tucandira

(a small four-string guitar that is very similar to the bass ukulele), and the pentola (a five-string adaptation of the four-metal string bandola). Percussion instruments include maracas, spoons, ratchet and seed rattles.

*Co-sponsor:* The Center for Latin American and Caribbean Studies (LACS)

### PERFORMING THE OTHER: A SYMPOSIUM ON CULTURAL EXCHANGES BETWEEN CHINA AND AFRICA

**Friday, March 29–30, 2013**

CWPS and the University of Michigan Confucius Institute joined together to host a two-day symposium that brought African, American, and Chinese scholars and performers to Ann Arbor, where they discussed their experiences and interpretations about China-Africa relationships as manifested through various art forms.

The Father of African Musicology, Professor Emeritus J.H. Kwabena Nketia, was the Keynote Speaker. Additional scholars include, Frieda Ekotto (UM), Patricia Tang (Massachusetts Institute of Technology), Kimase Browne (Azusa Pacific University), Song Jin (Central Conservatory of Music, China), Li Xin (Central Conservatory of Music, China), and Lester P. Monts, Senior Vice Provost for Academic Affairs.

The performers were Master Dominique Saatenang (from Cameroon and first African to become a member of a Shaolin Temple), Kai Huang, Jingjun Ma, Jin Yang, and Guoliang Zhang all student performers from the Central Conservatory of Music in Beijing, China; and a cast of African students currently studying in China: Kande Kamara (Sierra Leone) Charles Goodwill Mugutsi (Zimbabwe), Lorna Kwesigwa (Uganda), Catherine Kaliati (Malawi). Joseph Lam and Kwasi Ampene were moderators for all panels.



*FROM LEFT TO RIGHT:* Huang, Kai; Kande Kamara with Jambo (African dance group); Ma, Yingjun; Master Dominique Saatenang; Yang, Jing; Zhang, Guoliang

*Co-sponsor:* University of Michigan Confucius Institute



Dobet Gnahoré in "Africa Musics and Culture"  
and "Arts in Cultural Contexts" class



## DOBET GNAHORÉ & ACOUSTIC AFRICA

Francophone African Musicians

**February 18–21, 2013**

Dobet Gnahoré and Acoustic Africa is a one-of-a-kind music group that introduced music and dance from Francophone Africa to the University of Michigan. The band features three extraordinary female artists: Dobet Gnahoré is a vocalist, dancer, and percussionist from the Ivory Coast honored by the Afropop Hall of Fame for her artistic excellence; Manou Gallo is a world-class bassist and singer from the Ivory Coast and former bassist of Zap Mama; Kareyce Foto is a guitarist, singer, and dancer from Cameroon. While in Ann Arbor, they performed the largest concert ever organized by CWPS at the Hill Auditorium.

As is the case with all residencies, this group also participated in class presentations including "Race and Identity in Music" by Professor Naomi André, a combined class "African Musics and Culture" and "Arts in Cultural Contexts" by Professors Kwasi Ampene and Naomi André, and "Introduction to African Studies" by Professor Omalade Adunbi. Professor Frieda Ekotto organized a roundtable discussion for Dobet Gnahoré titled, "Music and the Experience of Female Performers." Finally, Aly Keita presented a Balofone Workshop in the Percussion Studio in the School of Music, Theater and Dance for Professor Jonathan Ovalle's class.

*Co-Sponsors: In collaboration with the University of Michigan Museum of Art (UMMA) Exhibition, El-Anatsui: When I Last Wrote to You About Africa*

## DOBET RETURNS IN WINTER 2015!

Live Concert 8 PM Friday, January 16, 2015  
Michigan Theater; 603 E. Liberty St.

# CWPS Visiting Scholar and Artist Residencies

## 2011–2012 HIGHLIGHTS



### RONY BARRAK AND THE FONTOMFROM DRUM AND DANCE ENSEMBLE

Percussion and Dance from Lebanon and Ghana  
**March 25–31, 2012**

Rony Barrak is a Lebanese percussionist best known for his mastery of the darbuka, a goblet-shaped hand drum. He is also a composer and producer with a leading presence in jazz, funk, percussion, and classical, as well as Arabic and Latin musical styles. The Fontomfrom Drum & Dance Ensemble consists of master drummers, dancers, and former members of the National Dance Company based at the Center for National Culture in Kumasi, Ghana.

Rony Barrak and The Fontomfrom Drum & Dance Ensemble participated in a multitude of classes including “Performing Arts and Power in Africa” by Professor Kwasi Ampene, “Africanist Dance History” by Professor Robin Wilson, “Introduction to African Studies” class by Professor Adunbi Omolade, “Introduction to World Music” by Professor Meilu Ho, “Percussion Studies Master Class” and a dance class by Biza Sompá. The culminating event was a public performance in collaboration with Professor Ed Sarath’s Creative Arts Orchestra in the Palmer Commons on Saturday, March 31, 2012.

*Co-sponsors: UM Creative Arts Orchestra and Percussion Studies*

### VUSI MAHLASELA

Singer and songwriter from South Africa  
**January 10–14, 2012**

Known as “The Voice” in his home country of South Africa, Vusi is celebrated for his distinctive, powerful voice and his poetic, optimistic lyrics. His songs of hope connect Apartheid-scarred South Africa with its promise for a better future.

Several faculty members from the Department of Afroamerican and African Studies (DAAS) invited Vusi to give class presentations during his visit. These classes included: Professor Adunbi Omolade’s, “Introduction to African Studies,” Professors Naomi André and Kwasi Ampene combined course, “Performing Arts and Power in Africa” and “Arts in Cultural Contexts,” and Professor Adam Ashforth’s Social Science Seminar, “Dealing with the Past and Doing Justice in Africa: South Africa, Rwanda, Sierra Leone.”

As part of his visit, DAAS screened the award-winning documentary, “Amandla! A Revolution in Four Part Harmony,” followed by a question and answer session. Vusi wrote some of the soundtrack of “Amandla!” and was featured in portions of the documentary.

*Co-Sponsor: Department of Afroamerican and African Studies (DAAS).*



### CWPS in the Community

*In addition to serving the needs of students and faculty, the Center for World Performance Studies reaches out to the greater Ann Arbor community. With the help and support of Carol Stepanchuk, CWPS participated in two community outreach events this past year.*

*TOP: Friday, April 4, 2014: World Language Week at Hartland High School. Presentation by Ting Su on Chinese Culture and the Beijing Opera.*

*LOWER: Wednesday, July 2, 2014: Top of the Park Kid Zone. Abass Camara played African Drums with parents and their children.*



*Vusi Mahlasela at his culminating performance on January 13, 2012. During the intermission Senior Vice Provost Lester Monts presented Vusi with the Martin Luther King, Jr., César Chávez, Rosa Parks Visiting Professor’s Award. Vusi accepted this award in front of over 400 adoring fans.*

# Upcoming Events

## FALL 2014

**Wednesday, September 17**  
**4–6 pm**

Lecture. "The Role of a Queen Mother in Asante Culture"  
*4701 Haven Hall*

**Friday, September 19**  
**1–5 pm**

CWPS Faculty Symposium.  
Faculty reflect on summer research.  
*International Institute, Room 1636*

**Wednesday, September 24**  
**7–8:30 pm**

Lecture. "African Culture: A Royal Perspective" with Nana Kwadwo Nyantakyi III and Nana Afia Adoma II.  
*Ann Arbor District Library, 343 S. Fifth Ave.*

**Wednesday, October 1**  
**4–5:30 pm**

Brown Bag Lecture. "African Culture: A Royal Perspective" with Nana Kwadwo Nyantakyi III and Nana Afia Adoma II.  
*Michigan League Room D*

**Wednesday, October 8**  
**7–8:30 pm**

Lecture. "A Glimpse into the Royal Instruments and Music of West Africa" with Nana Kwadwo Nyantakyi III and Nana Afia Adoma II.  
*Ann Arbor District Library, 343 S. Fifth Ave.*

**Tuesday, October 21**  
**8 pm**

Concert. "Polish Jazz Series with Grażyna Auguścik"  
*Kerrytown Concert House, 415 N. Fourth Ave.*

**Wednesday, November 12**  
**8 pm**

Concert. "Polish Jazz Series: Wacław Zimpel Quartet"  
*Kerrytown Concert House, 415 N. Fourth Ave.*

## WINTER 2015

**Friday, January 16**  
**8 pm**

Concert. "Dobet Gnahoré"  
*Michigan Theater, 603 E. Liberty St.*

**Wednesday, February 4**  
**5:30 pm**

Annual Copernicus Lecture. Jazz trumpeter Tomasz Stańko will be interviewed by Piotr Michałowski.  
*Stern Auditorium, U-M Museum of Art, 525 S. State St.*

**Thursday, February 5**  
**7:30 pm**

Concert. "Tomasz Stańko."  
*Lydia Mendelssohn Theatre*

**Friday, March 21**  
**5 pm**

Musicology Distinguished Lecture. "The Rhythmic Imagination in African Music" by Kofi Agawu.  
*506 Burton Memorial Tower*



Tomasz Stańko

# Looking Ahead

## FALL 2014

### CWPS ARTIST AND SCHOLAR RESIDENCY

Nana Kwadwo Nyantakyi III  
*Sanaahene or Chief of the Treasury in the Asante Kingdom*  
Nana Afia Adoma II  
*Queen of Antoa-Krobo in the Asante Kingdom*  
**Sunday, September 7–October 9, 2014**

CWPS welcomes Nana Kwadwo Nyantakyi III (Sanaahene) and Nana Afia Adoma II (Queen) to the University of Michigan for one month during the fall of 2014. While at the University of Michigan, they will join both Professors Kwasi Ampene and Raymond Silverman every Tuesday and Thursday as guest lecturers for their combined course discussing the music and visual cultures of Africa and participate in various guest lectures throughout the month with CWPS faculty affiliates. As part of our Community Outreach programs, they will present two public lectures at the Ann Arbor District Library, titled "African Culture: A Royal Perspective" and "A Glimpse into Royal Instruments and Music of West Africa." Having served three kings,



Nana Kwadwo Nyantakyi III  
in ceremonial dress

Otumfuo Agyeman Prempeh II, Otumfuo Opoku Ware II, and currently Otumfuo Osei Tutu II, Nana Kwadwo Nyantakyi III has accumulated extraordinary wealth of knowledge of Akan and Asante culture. As a matrilineal society, Akan Queens are entrusted with lineage history, values, the complex political hierarchy, and succession procedures. While in Ann Arbor, they will share valuable first-hand experience with students at the University of Michigan about the Akan in Ghana.

*Co-sponsors: African Studies Center, Department of Afroamerican and African Studies, African Students Association, Stearns Collection, Ann Arbor District Library*

### POLISH JAZZ SERIES AT THE KERRYTOWN CONCERT HOUSE

CWPS and the Copernicus Program in Polish Studies (CPPS) are working with the Kerrytown Concert House (KCH) to offer a Polish Jazz Series in the fall of 2014. KCH is an intimate 110-seat venue in Ann Arbor, Michigan that welcomes artists and audience members from around the globe.

For more event information, go to [kerrytownconcerthouse.com](http://kerrytownconcerthouse.com).



Nana Kwadwo Nyantakyi III and Nana Afia Adoma II

### ENGAGING MODERNITY: ASANTE IN THE TWENTY-FIRST CENTURY

*Kwasi Ampene, Director of the Center for World Performance Studies, recently published a new book, "Engaging Modernity: Asante in the Twenty-First Century," with Nana Kwadwo Nyantakyi III. The book captures the stool regalia in the custody of Otumfuo Osei Tutu II (the Asante King), covering over 300 years of Asante history and heritage.*



*If interested in this book, please contact Kwasi Ampene at [ampene@umich.edu](mailto:ampene@umich.edu) for more information.*



Dobet Gnahoré



Kofi Agawu

## WINTER 2015

### DOBET GNAHORÉ

Dobet Gnahoré is once again coming to the University of Michigan for a performance on Friday, January 16, 2015 at the Michigan Theater. Dobet Gnahoré is a vocalist, dancer, and percussionist from the Ivory Coast honored by the Afropop Hall of Fame for her artistic excellence.

For tickets please go to [michtheater.org](http://michtheater.org).

### TOMASZ STAŃKO

CWPS, the Copernicus Program in Polish Studies (CPPS), the Adam Mickiewicz Institute (IAM-Poland), and the University Musical Society (UMS) have worked together to bring Tomasz Stańko for the 2015 Annual Copernicus Lecture and performance.

Polish trumpeter Tomasz Stańko is "one of the most original and creative jazz trumpet players in the world," proclaimed the New Yorker. Inspired by early Ornette Coleman, Miles Davis, and John Coltrane, he was 20 when he formed his first band in 1962 and has been a jazz hero in Europe ever since. The Tomasz Stańko New Balladyna Quartet will present Balladyna, based on the Polish tragedy written by Juliusz Słowacki in 1834 and published in 1839 in Paris. The quartet includes Tomasz Stańko, trumpet; Tim Berne, saxophones; John Hébert, bass; and Jim Black, drums.

For tickets please go to [ums.org/performance/tomasz-stanko](http://ums.org/performance/tomasz-stanko).

### PROFESSOR KOFI AGAWU

CWPS will welcome Princeton music Professor, Kofi Agawu, for one week in March of 2015. While at the University of Michigan, he will teach classes with CWPS affiliated faculty and deliver a Musicology Distinguished Lecture for the University of Michigan School of Music.

A native of Ghana, Agawu earned a bachelor's degree in music from Reading University in the United Kingdom in 1977, a master's degree in musical analysis from King's College London in 1978, and a Ph.D. in historical musicology from Stanford University in 1982. Agawu, who has taught at Princeton since 1998, teaches classes on African music and European classical music. He has previously taught at Yale University, Cornell University, King's College London, Duke University, and Haverford College.

# Funding Resources at the Center for World Performance Studies

Each year CWPS funds a variety of faculty and student projects. Projects differ greatly, but all requests are considered if the ideas are inventive and reinforce the vision of CWPS. Applications are reviewed and awarded on a case-by-case basis up to \$2,000.

## FACULTY SPONSORED SCHOLAR/ARTIST RESIDENCY PROGRAM

Scholar/Artist residencies are one of the main objectives of CWPS. Funds for Scholar and Artist Residency Programs may be used to bring a colleague from a foreign country to participate in a class, conference, or ongoing workshop; initiate a thematic or geographic workshop series that draws on faculty and/or engages students; or travel abroad to design a research partnership with scholars and students from a particular institution.

### Recipients of Faculty Sponsored Scholar and Artist Residencies, 2013–2014

Fernando Arenas; Carmen Souza, Cape Verdean-Portuguese jazz fusion artist  
Ruth Behar; Humberto Mayol, Documentary Photographer from Havana, Cuba  
Frieda Ekotto; Taous Claire Khazem, Writer and Performer from St. Paul Minnesota  
Susan Walton; Midiyanto Midiyanto, Javanese Gamelan Musician

*"This residence was a successful one. I enjoyed working with Taous in my class on 'Europe and Its Others.' As an Algerian-American woman learnt in French theater, Taous Claire Khazem epitomizes a global citizen. She has trotted the globe studying, creating, and performing in Algerian Arabic, French and English theatre and is currently teaching theatre to young adults with disabilities at SteppingStone Theatre, The Children's Theatre and Interact Center for the Visual and Performing Arts in Saint Paul, Minnesota.*

*It is not surprising from Taous's rich background that she has constantly been caught between divergent worlds. She depicts the difficulties of balancing cross-cultural identity through her one-woman theatrical performance of Tizi Ouzou. Inspired by a visit to her father's hometown, Tizi Ouzou provides a simplistic yet humorous glimpse into post-colonial Algeria. Taous vibrantly embodies ten distinct narratives that tackle issues of marriage, traditionalism and prejudice. This gimmick-free performance allows not only her acting abilities to shine through but it also makes her journey of*

## GENERAL STUDENT AND FACULTY REQUESTS

CWPS receives numerous funding requests throughout the year from faculty and students for a variety of reasons such as events, conferences, collaborations, and research.

### Recipients of General Funding from CWPS, 2013–2014

#### Student Requests:

Swee Yong Chiah; Malaysian Students' Association, Malaysian Cultural Night  
Lois Garba; African Students Association, L'Afrique Magnifique  
Shraddha Jain; SPIC MACAY, Nadanamamani Smt. Lavanya Ananth  
Evan Mueller; Bars Against Bars; Hip Hop for Change  
Ishwarya Venkata Narayanan; SPIC MACAY, Pt. Josh Feinberg - The Next Generation of Sitar

#### Faculty and Department Requests:

Evelyn Asultany; Leila Buck's Hkeele (Talk to Me)  
Ruth Behar; Rolando Estevez  
Center for Latin American and Caribbean Studies (LACS);  
Fernando Ureña Rib



Taous Claire Khazem

*self-discovery a translatable and uniting one that audience members can easily connect to. Without ever leaving the space, Taous is able to act as a bridge between traditional Algeria and the Westernized world."*

### FRIEDA EKOTTO

*Chair, Department of Afroamerican and African Studies,  
Professor, Comparative Literature and Francophone Studies*

Clare Croft; Thomas DeFrantz: Meanings and Makings of  
Queer Dance  
Olga Greco; Comparative Literature Intra-Student Faculty  
Forum (CLIFF) Conference  
Nesha Haniff; The Brown Dance Project  
Mikhail Krutikov; Dmitri Slepovitch  
Susan Najita; Makawalu: An Indigenous Ecology of the  
Hawaiian Hula Arts  
Damani J. Partridge; Silvana Santamaria  
Emily Wilcox; Chinese Dance Residency with Professors  
Shao Weiqiu and Zhang Jun

## FACULTY SUMMER FUNDING

Each year, CWPS provides funding to faculty who are involved with research or performance-based projects by traveling to various sites, domestically and internationally.

### Recipients of Faculty Summer Funding from CWPS, 2013–2014

Fernando Arenas; Afro-Portuguese Voices in Postcolonial  
Portugal  
Nachiket Chanchani; Music and Dance in Illustrated  
Jaina Manuscript  
Bruce Conforth; Keynote Address at RITA Conference and  
Filmed Performance in the United Kingdom  
Anita Gonzalez; Applied Theatre with the Liverpool  
Black Community  
Joan Kee; Performance Art in Authoritarian Korea  
Petra Koppers; Disability Culture Networking  
Lawrence La Fountain-Stokes; Hemispheric Institute Montreal  
Ashley Lucas; Prison Theatre in a Global Context:  
South Africa Research  
Stephen Rush; Summer Music Intensive in India Program  
Ed Sarath; Cross-cultural Improvisation Conference  
Ray Silverman; Mapping Culture in Ghanaian Community  
Susan Walton; Solo Female Gamelan Singers: New Developments  
Emily Wilcox; Pioneers of Chinese Dance Unique Archive  
Research Trip

All award recipients are encouraged to participate in the CWPS fall symposium on Friday, September 19, 2014 from 1–5 pm in room 1636 at the International Institute. Award recipients will present their summer research and describe the impact of the experience on their work.

**Please visit the CWPS Funding page for more information:**  
[ii.umich.edu/cwps/resources](http://ii.umich.edu/cwps/resources)



“Mapping Culture” team visiting the site of a sacred brass basin associated with ancient capital of the Bono state.

## MAPPING CULTURE IN A GHANAIAN COMMUNITY

*“How does a community create a cultural center? Since 2005, I have been working with the citizens of Techiman, a small city in central Ghana, to build Nkwantananso, the community’s first cultural center. During May 2014, an interdisciplinary group of eight graduate students—four from University of Michigan and four from University of Ghana—worked with Franc Nunoo-Quarcoo, a member of the U-M Penny Stamps School of Art & Design faculty, and me, on ‘Mapping Culture.’*

*Four teams comprised of the graduate students and National Service Volunteers conducted interviews and organized focus group discussions with representatives of Techiman’s diverse religious, ethnic and commercial communities to learn where and how ‘culture’ (broadly defined) is articulated. The group documented roughly 100 cultural sites. The collected data is being used to produce a map of Techiman that identifies the places where culture is ‘performed.’ This information is also being used to develop a set of brochures that highlight aspects of the city’s cultural and natural heritage, as well as a website dedicated to the work of Nkwantananso. Nunoo-Quarcoo, also a graphic designer, began developing a visual identity for Nkwantananso by designing a logo for the cultural center as well as a template for its informational brochures.*

*It was an exciting and fruitful month during which the group grappled with a number of critical issues, including thinking about how to define ‘culture’ in a dynamic multi-ethnic Ghanaian community, deciding whose culture is (re)presented in the cultural center, and developing strategies for sharing authority and responsibility for creating and sustaining Nkwantananso. ‘Mapping Culture’ provided a dynamic learning opportunity for a number of Ghanaian and American graduate students who worked together to produce important data that is being used to realize plans for Techiman’s first cultural center.”*

### RAYMOND SILVERMAN

*Professor of History of Art and Professor of Afroamerican and African Studies*

## Donate

Please consider making a contribution to the Center for World Performance Studies. Donations are essential to our daily operations and ability to bring scholars and performers from underrepresented cultures from the Americas, Africa, Asia, Pacific Islands, and Europe. Your gift will provide opportunities for student and faculty support, research, travel grants, residencies, and events.

The Center for World Performance Studies is seeking donations in the following areas: General Strategic Fund, Faculty Support, Student Graduate Research Fellowships, and Student Support.

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### Thank you!

*We gratefully acknowledge Dr. John Crotty for his generous contribution in 2013.*

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