yet embrace the confidence to use one’s voice in a solo. He is the son of Obo Addy and has toured extensively.

Eric Mensah Pappoe (dancer) come from Accra, Ghana where he had been performing with the National Dance Company of Ghana in 2004. He had the pleasure of performing in front of many heads of states, including President Clinton, Queen Elizabeth, and Tabo Nbeke, the President of South Africa. In 1996, Pappoe performed at the Olympic Games in Atlanta. He is also an acrobat and fire-eater who has been performing since the age of eight.

Richard Mensah Sokpor (dancer) joined Homowo and Obo in 2004 from Ghana. He started performing at age 18 and then went on to become a member of the National Dance Company of Ghana in 1994. His years with the National Dance Company allowed him to tour both nationally in Ghana and Internationally to England, Germany, France, Zimbabwe and more. Sokpor is Obo’s grandson.

Mashud Neindow (drummer) joined Obo and Homowo from Accra, Ghana in September of 2005. A drummer since the age of six, Neindow was a member of the National Dance Company of Ghana for 13 years. He started building drums at the age of ten from his father and he continues to build donno drums when he not performing. He has toured all over the world. Highlights include the Africa Contemporary Festival in Nigeria, Expo 2000 in Germany, the 1996 US Olympic Games, and the Harare International Festival in Zimbabwe.

John Mensah Ekor (drummer and dancer) is the newest member of Okropong, having arrived in Portland in September of this year. He is a founding member of the Afrique Dance Ensemble in Ghana and was a member of the National Dance Company of Ghana. Ekor was a member of the Derkornu Dancers of Africa. He is a dynamic performer who has been dancing since he was a child in Ghana.


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UPCOMING WORLD MUSIC SERIES EVENTS

Friday Feb. 16, 2007 • 8 p.m., Beall Hall
KARTIK SESHAHRE
Classical Music of North India

Saturday March 3, 2007 • 8 p.m., Beall Hall
MASTERS OF IRISH TRADITIONAL MUSIC

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107th Season, 5th program
by the 1970s Addy had traveled throughout Europe, and even lived
europe to play their music. Through this transition of his homeland
come an independent nation. Addy lived
that cross over to big band, ska, and jazz. He created
expanded his love for music, and learned about the piano, trumpets, saxo
in his teen years Addy became entranced by the big band sound. He
first learned to play bell. Later, he was allowed to play drums. In between
he learned about the power of music, drumming, and rhythms. In rituals, he
performed various spiritual ceremonies and rites. From these ceremonies
he learned about the power of music, drumming, and rhythms. In rituals, he
first learned to play bell. Later, he was allowed to play drums. In between
events and lessons with his father, he played on his own and with
other musicians at social gatherings in town.
By the age of 6 Addy lived and breathed drumming. He went on to learn
how to play all the drums of the Ga people and became a master drummer.
Throughout his life he has been connected to the rhythm of his youth, his
land, and his father.
In his teen years Addy became entranced by the big band sound. He
expanded his love for music, and learned about the piano, trumpets, saxophone,
and bass. He played in the clubs of Accra for the British army and
politicians. In 1984, Addy would fall back in love with these sounds when he
created Kukrudo, his African jazz band that plays Addy’s composition
that cross over to big band, ska, and jazz.
In the mid 1950’s, Ghana became an independent nation. Addy lived
trough the transition of his homeland becoming a free nation. Through this
new freedom he and two of his brothers were able to start traveling through
Europe to play their music.
By the 1970’s Addy had traveled throughout Europe, and even lived
for several years in England. In 1972, he performed at the Olympics in Munich
and in 1974 he spent three months touring Aboriginal settlements in Australia.
By 1976, Addy was settled into the Pacific Northwest. He was first
brought by the Cultural Enrichment Program of the Washington State Arts
Commission to teach at the University of Washington in Seattle. He later
made his way down to Portland where he has been based ever since.
In 1986 they started Homowo African Arts & Cultures. Through this
organization Addy and his artists have been able to share the sounds and
sight of Ghana with over 25,000 youth each year through school programming.
He has been teaching at Lewis & Clark College of Portland for over 15 years.
Addy has also recorded the sounds of childhood in both traditional
Addy helped create the Homowo Festival of African Arts from 1990–
2004. He has collaborated and composed for Portland Taiko, Third Angle
New Music Ensemble, and Kronos Quartet. His symphony “Cries of Our
Mothers” was performed in 2005 by the Charleston Symphony Orchestra,
the Portland Festival Symphony, and the Portland Youth Philharmonic.
In January of 2004, Addy was told that he had breast cancer. He went
on to have surgery. Three weeks later he was out touring with his traditional
group Okropong throughout the east coast. And even though Susan tried
to force him to rest, the spirit of the music healed him both physically and
emotionally. Addy has been cancer-free for two years.
Awards include: Governors Award for the Arts in Oregon in 1993; Masters
Fellowship from the Oregon Arts Commission; Masters Fellowship from the
Regional Arts and Culture Council; the National Heritage Fellowship Award
from the Oregon Arts Commission; Governors Award for the Arts in Oregon in 1993; Masters
Fellowship from the Oregon Arts Commission; Masters Fellowship from the
Regional Arts and Culture Council; the National Heritage Fellowship Award
from the National Endowment for the Arts in 1996.
Okropong, meaning “eagle” in Obo Addy’s native Ga language, will take you
on an acoustic journey thru the different landscapes of Ghana. Throughout
the evening you will visit the various ethnic cultures in Ghana, including
Ga, Ewe, Ashanti, Dagomba and Dagarti. Using a variety of hand and stick
drums, talking drums, bells and shakers, the musicians build layers of
driving rhythms while the dancers, clad in colorful West African garments,
engage in an energetic physical “conversation” with the drummers. Do not
be surprised if at the end of the concert you find yourself on your feet!
Alex Addy (drummer) comes from a line of drummers within the Addy
family. Much of his youth was spent in Ghana where he was involved in
drumming performances at his church before moving to Portland when he
was 15. Since he joined Homowo African Arts & Cultures in 1992, his
infecious energy has been an asset to the organization’s Educational Pro-
grams. Addy teaches the five hand techniques of Ghanaian drumming and
believes in students working together to create a strong communal rhythm,