Eric’s extensive music background also includes award-winning performances on multicultural albums of rock, reggae, funk, blues, and Irish folk music. Some of these groups include The Lions, The Earful, Sligo Rags, and The Devastators. Eric continues to perform around the country with different groups.

When Eric is not performing, he is honing his skills as a recording engineer at his own studio aptly named Hartwell Music.

**About John Mezzano**

John Mezzano has been playing drums and percussion since 1981. He has performed with ensembles ranging from symphony orchestras to drum lines, as well as many jazz and rock bands.

John holds a Bachelor of Science in Music Business from Millikin University in Decatur, IL, where he focused on commercial music performance and recording engineering. In 1996 John received the degree of Master of Fine Arts in African Music and Dance from the California Institute of the Arts (CalArts). At CalArts, he studied primarily West African music, particularly Ewe music, with Kobla and Alfred Ladzekpo, but also performed with various ensembles including the Latin Jazz Ensemble and the CalArts Balinese Gamelan. John has worked in the audio business since 1999, and still performs regularly.

**Upcoming Events**

- **Monday, December 10, 2018:**
  Wind Symphony and Symphonic Band, John Carnahan and Jermie Arnold, conductors 8:00pm Daniel Recital Hall Tickets $10/7

For ticket information please call 562.985.7000 or visit the web at: www.csulb.edu/coleconservatory

This concert is funded in part by the INSTRUCTIONALLY RELATED ACTIVITIES FUNDS (IRA) provided by California State University, Long Beach.
**Horsetail/Togo Atsia** features dancers with horsetails, many intense dialogues between the Atsimevu and the sogo and kidi drums, and a metric modulation where the 6 feel in the base tempo becomes the 4 feel at the fast tempo. Unfortunately we will not have any dancers for this piece tonight.

Origin: Southwest Togo and Southeast Ghana, Anglo Ewe  
Drums: Lead—Atsimevu  
Support: Many Dialogues; Sogo, Kidi, Kagan, Axatse, Gonkogui  
Dance: Line, Horsetails (sorry no dancing tonight)

**Atsia Agbekor** was derived from a traditional Ewe war dance named Atamga. In the Ewe language, Atamga literally means “great oath.” This is in reference to the oaths taken by the ancestral Ewe before going into battle. Today it is performed as a social dance for entertainment. Many of the dance movements portray stories from the battlefield.

Origin: Southeast Ghana, Anglo Ewe  
Drums: Lead—Atsimevu  
Support: Basic Patterns/Dialogues; Kroboto, Totodzi, Kidi, Kagan, Axatse, Gonkogui  
Dance: Line, Horsetails

**Agahu** was created by the Egun speaking people of Dahomey/Benin. Its popularity spread to the Badagry area of Nigeria where Ewe fishermen encountered it and shared it with their people upon their return to Ghana. In the language of its creators, **Agahu** means “airplane”—in reference to an event that occurred during its inaugural performance. As Agahu spread, it has collected song texts in many languages including: Egun, Yoruba, Ewe, French, and English.

The Ewe version features two lead drums: a large barrel-sized drum called Agboba drum and the Sogo. The bell is in 4/4 with an up-tempo feel.

Origin: Benin/Egun, Nigeria, Southeast Ghana/Anglo Ewe  
Drums: Lead—Atsimevu and Sogo  
Support: Basic Patterns; Sogo, Kroboto, Kidi, Kagan, Axatse, Gonkogui  
Dance: Circle

**Gota** In The ancient Kingdom of Dahomey, **Gota** was performed at healing ceremonies by medicine men. Today it is performed for social entertainment. Dancers will enter forming lines to perform a series of movements then transition into a horseshoe shape where they pair up. One of the most exciting aspects of Gota are the frequent synchronized starts and stops between drummers and dancers.

Origin: Benin (Dahomey)  
Drums: Lead—Atsimevu and Sogo  
Support: Basic Patterns; Sogo, Kroboto, Kidi, Kagan, Axatse, Gonkogui  
Dance: Line and Partners

**PROGRAM**

**WORLD PERCUSSION GROUP**

Eric Hartwell—director, John Mezzanno—artist in residence

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**Circle Atsia** ..........................................................Music from Ghana and Togo

**Gota** .................................................................Music from Benin

**Horsetail/Togo Atsia** ........................................ Music from Ghana and Togo

**Atsia Agbekor (slow)** .............................................. Music from Ghana

**Agahu** ............................................................ Music from Ghana and Benin

**World Percussion Group**  
Levon Age, Chris Amaro, Arianna Borlasa, Jessica Buenrostro  
Christopher Calderon, Kristoffer Calicdan, Carlos Escobar, Seth Marshall  
Marisa Noriega, Alec Pavelich, Frank Rice, Adrian Tamez

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**PROGRAM NOTES**

**Circle Atsia** is a social dance piece where the dancers move, dance and sing in a circle, hence the name **Circle Atsia**. There are a few call and response dialogues between the lead drummer and support drummers, a song dialogue between the lead drum and singers, and a very distinct turn call.

Origin: South East Ghana, Anglo Ewe  
Drums: Lead—Atsimevu  
Support: Basic Patterns/Dialogues; Sogo, Kidi, Kagan, Axatse, Gonkogui  
Dance: Circle

**Gota** In The ancient Kingdom of Dahomey, **Gota** was performed at healing ceremonies by medicine men. Today it is performed for social entertainment. Dancers will enter forming lines to perform a series of movements then transition into a horseshoe shape where they pair up. One of the most exciting aspects of Gota are the frequent synchronized starts and stops between drummers and dancers.

Origin: Benin (Dahomey)  
Drums: Lead—Atsimevu and Sogo  
Support: Basic Patterns; Sogo, Kroboto, Kidi, Kagan, Axatse, Gonkogui  
Dance: Line and Partners

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**ABOUT ERIC HARTWELL**  
**Eric Hartwell** started his career with CSULB eleven years ago as an Artist in Residence. Currently, as an Adjunct Faculty, Eric teaches the World Music Percussion Group. Eric’s pedigree stems from the renowned California Institute of the Arts where he received his bachelor’s and master’s in World Music Percussion Performance. Under the tutelage of the famous Ladzekpo brothers and Beatrice Lawluvi, Eric specialized in traditional West African music. In 1999 he traveled to Ghana to study and write his master’s thesis on social and cult music of the Ewe people.