



NIGERIAN ART
MUSIC PROJECT

NAM CONCERT

E P I S O D E 3

5th, 12th, 19th, 26th March & 2nd April, 2023 | 8:00pm

PROGRAM

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WELCOME ADDRESS AT THE NAM CONCERT EPISODE III



I heartily welcome you to this 3rd episode of the Nigerian Art Music (NAM) Concert. This episode is a Five in One Concert, and will run every Sunday from the 5th of March to the 2nd of April, 2023, featuring an array of Nigerian talents performing some of the best compositions of Nigerian writers traversing generations.

NAM Project is an ensemble of art musicians and fans of Nigerian arts and cultures dedicated to the awakening of Nigerian Art Music. At NAM Project, we curate, record, and broadcast Nigerian Art Music to a global audience, thereby documenting and creating a compendium of NAM materials for research purposes and pleasurable listening for this generation and many generations to come.

The inaugural edition of this Concert in the Covid year of our Lord, featured various talented performers and composers in an explosive and an immersive program that uplifted and inspired many people all around the World during that lengthy spell of lockdown that caused so many people varying degrees of depression. The second edition was in 2021 and it featured the Nigerian-American Diva, Agatha Ibezor-Holland, PhD in a potpourri of genres, styles and languages, thereby displaying the richness in the diversity of Nigerian Art Music and cultures.

This third episode features some of the best talents in the space of Nigerian classical music namely; Adebimpe Funso, Doris Osuagwu, Samuel Olaitan Oloniyo, Titilope David and Vera Onah, and they will perform the works of composers that stretch across many generations. It is yet more pleasing that some of them are just getting introduced to Nigerian Art Music and they marvel at the depth of creativity that has gone unnoticed and unrecognized by the world for many years, a great disservice to our body of works, practitioners, and the Nation, if you ask me.

This episode would not have been possible but for the support of our mentors and teachers, notable mentions are; Prof Albert Oikelome, Prof Stephen Olusoji, Dr Ayo Oluranti, Dr Samuel Ajose and Emaeyak P. Sylvanus. These aforementioned persons will give the opening speech at the concerts. Special appreciation goes to Mr Seun Owoaje and the Centre Techniques company for giving us a Grand Piano free for about two weeks for the recordings, this could have cost us a fortune that we do not have and may never be able to pay back. I also extend my appreciation to Mr David Aina for helping us decode some of the unadulterated Yoruba words and sentences in the works of Akin Euba. Chike Chike-Michael who just turned 50 assisted us with the interpretation of some of Joshua Uzoigwe's pieces. To the associate producers, Korede Omopeloye, Tosin Ajayi, Fatima Ifaturoti, and Joshua David for your sacrifice and contributions to the success of this episode.

Finally, we would like to extend an invitation to everyone to join us and support us. This is not a regular association, but a movement that is passionate about Nigeria taking her place in the league of Nations, it is a movement committed to projecting the great works that come off of our Nation, a movement committed to promoting the rich heritage that we own, because of a fact, the world needs to hear us roar.

Ayo Ajayi

Convener

NAM Project,

5th March, 2023

CONCERT PROGRAM

Link: <https://www.youtube.com/c/NigerianArtMusicProject>

DAY 1 - Online recital featuring **Adebimbe Adepeju Funso**

Date; 5th March, 2023

Time; 8 pm

Introduction by **Dr Samuel Ajose**, University of Ibadan

Tobenu Chukwu	-	Vincent Ihaza
Adura fun Alafia	-	Ayo Bankole
Ateinbo fun Jesu	-	Seun Owoaje

Adebimbe Adepeju Funso (Sop), Ayo Ajayi (Piano)

DAY II - Online recital featuring **Doris Osuagwu**

Date; 12th March, 2023

Time; 8 pm

Introduction by **Emaeyak P. Sylvanus**, HOD Music, University of Nigeria, Nsukka

Girigiri	-	Christian Onyeji
Toonu Chineke	-	Stanley Ani
A ne'run nian?	-	John Ezomo
Groove for the master drummer	-	Seun Owoaje

Doris Osuagwu (Soprano), Ayo Ajayi (Piano),
Daniel Agbozie (Violin I), Ayo Ogundero (Violin II), Chizaram
Nduibisi (Cello), Opeoluwa Adegbenle (Iya Ilu),

DAY III - Online recital of Six Yoruba Folk Songs arranged for Voice and Piano by **Akin Euba** featuring **Samuel Olaitan Oloniyo**

Date; 19th March, 2023

Time; 8 pm

Introduction by **Dr Ayo Oluranti**

Mo le j'iyan yo	-	Akin Euba
Ore Meta	-	Akin Euba
Mo ja we gbegbe	-	Akin Euba
Omo jowo	-	Akin Euba
Agbe	-	Akin Euba
O se gbe na?	-	Akin Euba

Samuel Olaitan Oloniyo (Baritone), Tosin Ajayi (Piano)

DAY IV - Online recital featuring **Titilope David**

Date; 26th March, 2023

Time; 8 pm

Introduction by **Prof Albert Oikelome**, University of Lagos

Eropileni to mi lo	-	David Aina
Ihe Arima	-	Laz Ekwueme
Osupa roro	-	Femi Ogunrombi
Oluwa mi	-	Ayo Oluranti Ph.D.

Titilope David (Soprano), Ayo Ajayi (Piano)

Daniel Agbozie (Violin I), Ayo Ogundero (Violin II), Poza Michael (Viola), Chizaram Ndubuisi (Cello), Opeoluwa Adegbenle (Percussions)

DAY V - Online recital of Nigerian Art Songs by **Joshua Uzoigwe**
featuring **Vera Onah**

Date; 2nd April, 2023

Time; 8 pm

Introduction by **Prof Stephen Olusoji**, University of Lagos

Erin Ngeringe	-	Joshua Uzoigwe
Ive Omaka	-	Joshua Uzoigwe
Uya Roma	-	Joshua Uzoigwe
Tuzu	-	Joshua Uzoigwe

Vera Onah (Mezzo Soprano), Ayo Ajayi (Piano)

INTRODUCTIONS



Hello everyone, it is with great delight that I welcome you to the 3rd edition of the Nigerian Art Music (NAM) concert. This concert is staged by the NAM project, an initiative that seeks to curate, record and broadcast Nigerian Art Music globally. Since its maiden edition in October 2020, NAM concerts continue to provide the platform for

showcasing the works of outstanding Nigerian Art composers from 20th to 21st century. Like other scholarly contributions, NAM project, through its concerts series, contributes to the artistic efforts of promoting African Art music in the region and beyond.

Today's performance, which is the first in this series, will feature compositions by three known and upcoming Nigeria's finest composers. These pieces resonate various religious/sacred themes ranging from prayers, supplication to eschatology through appropriate melodic, tonal, rhythmic, harmonic and textural frameworks. The first song "Tobenu Chukwu" by Vincent Ihaza is call on the Christian believer to follow Jesus all the way. Ayo Bankole's "Adura fun Alafia" which is the second piece, presents a supplicatory mood by praying for peace in all the nations of the world. Finally, "Ateinbo wa fun Jesu" by Seun Owoaje sonically recalls the eschatological narrative as captured in the holy Bible according to I Thessalonians 4:16-18.

I am very much assured that you will enjoy the musical offerings that NAM project presents in this 3rd edition of its concerts series. I therefore invite you to sit back and enjoy every moment in this performance. Thank you.

Dr Samuel Ajose

University of Ibadan



Hello! Welcome to the third episode of the Nigerian Art Music Concert, which has been put together by members of the Nigerian Art Music Project to advance our appreciation of Nigerian musical arts and culture. My name is Emaeyak.

By definition, Nigerian musical arts and culture is the totality of processes, praxes, modes of dissemination and consumption, as well as the history of art, folk, popular and film music in or from Nigeria. The music of Nigeria, therefore, has its own culturally specific, non- categorical and linguistically marked geography. NAM thus possesses and dispenses cultural authority that continually invites and sustains both creative and scholarly interest/revision.

And so, the organizer's decision to dedicate a concert to Nigerian art music is therefore both timely and rewarding, in part, because such constantly evolving aspects as performance, processes of composition and production, and forms of consumption require new and updated knowledge and experience.

In terms of the performers and repertoire, this episode features among others soprano Doris Osuagwu – a very experienced singer of Nigerian art music compositions. She holds both Bachelor and Master of Arts degrees in music from the University of Ibadan and the University of Lagos, respectively.

Tonight, Doris performs *Giri Giri* by Christian Onyeji, *Toonu Chineke* by Stanley Ani, *A ne'run nian?* by John Ezomo, and *Groove for the Master Drummer* by Seun Owoaje.

Enjoy!

Emaeyak P. Sylvanus

University of Nigeria, Nsukka

INTRODUCTION TO 6 YORUBA SONGS

Olatunji Akin Euba

As his students, especially from Nigeria, Ghana and Uganda, we called him BABA. And I recall that Colter Harper, an American also called him Baba. It is indeed a great honor for me, as Baba's ifanu alongbo to present his 6 Yoruba songs for the NAM. Ifanu Olongbo means last born.



I happened to be the last person who studied with him before retired.

And that afforded me a priceless insight into everything he believed in and stood for.

Ultimately, Baba's creativity and scholarship were informed by his experiences.

He was born into Colonial Nigeria where he embraced Western art music and later on studied piano and composition in England from 1954 to 1957. In 1959, as a result of his experiences at this time, he wrote the Six Yoruba Songs for Voice and Piano, which we are about to listen too.

A turning point in his career occurred from 1962 when he encountered intercultural music at UCLA where studied ethnomusicology with Mantle Hood, Charles Seeger, J. H. Kwabena Nketia, Klaus Wachsmann, and Roy Travis. The Africa in Baba became heightened as he acquire a deep theoretical knowledge of African music.

He later went on to create African Pianism, Intercultural Musicology and Creative Musicology, which are theories that ultimately define his scholarship

It will be 3 years on the 14th of April since he passed. However, Baba's scholarship music lives on.

His legacy lives on.

Baba was definitely one of the greatest mentors that walked the surface of this earth. Never imposing. Always accommodating. He will tell yo, with that his deep baritone voice... "Don't agree with me, don't align with me...you don't know where I am coming from....make your point...."

Dr Ayo Oluranti

Mountain Top University



Hello Everyone, it gives me great joy to be introducing this segment of the Nigerian Art Music Project. We are very thankful for the resilience of the likes of Ayo Ajayi and his team towards the revitalization of the Nigerian music in Art forms. Over the years, several composers have evolved from various institutions within and outside Nigeria with the sole purpose of giving unique and strong brand to our songs in Nigeria. We are glad that the Nigerian Art Music Project is not only bringing

out the songs of great composers from the past with the intent of preserving their songs for posterity, we also see them projecting new songs from new composers, budding composers, thereby giving global brand to our style of Art music in Nigeria.

The singer for tonight is a budding, versatile, strong, powerful, soprano singer, whose unique talent is something to watch out for, not just for now but for the future. She is a classically trained singer and recording artist, her name is Titilope David. One of her

major achievement which we really credit her for was the award of the ABRSM certificate in singing where she had the highest score in Nigeria. She is currently pursuing her undergraduate degree at the University of Lagos where I lecture. Titilope will be performing great compositions from the masters in both the old and new dispensation in Nigeria. Sit back, relax, and enjoy the songs from the masters, some of the best to ever evolve from Nigeria. Thank you and God bless you.

Prof Albert Oikelome

University of Lagos



It is with great pleasure that I welcome you to this present edition of the Nigerian Art Music Concert. I am Prof. Olusoji Stephen.

This edition will feature the art music compositions of Prof. Joshua Uzoigwe (1946-2005), a prolific and internationally acclaimed Nigerian musicologist and composer.

Uzoigwe studied music at the Royal schools of Music, London, University of Nigeria, Nsukka and was a student of John

Blacking of Belfast School of Music.

We shall be listening to his collections of Igbo art music which comprises of :Erin Ngeringe, Ive Omaka, Uya Roma and Tuzu.

These pieces were premiered and made popular by Joyce Adewwunmi (A Nigerian soprano) and ably accompanied by Joshua Uzoigwe on the piano.

The present rendition will be done by Vera Onah, a budding soprano singer.

Happy listening.

Prof Stephen Olusoji

University of Lagos

PROGRAM NOTES

Ateinbo wa fun Jesu

The Lord Himself will descend from heaven
with a shout,
at the second coming of Jesus.

With the voice of an archangel,
and with the trumpet of God.

This Jesus you see, is coming back.

At the second coming of Jesus,
the dead in Christ will rise first.
And they shall be with the FATHER.

Lyrics gotten from:

I Thessalonians 4:16

For the Lord Himself will descend from heaven with a shout, with the voice of an archangel, and with the trumpet of God. And the dead in Christ will rise first. (NKJV)

And

Acts 1:11

Men of Galilee, why do you stand gazing up into heaven? This same Jesus, who was taken up from you into heaven, will so come in like manner as you saw Him go into heaven." (NKJV)

This whole piece, musically was built, getting and starting from the motif in the coda.

To be performed at a rather brisk pace. Performers to bear in mind that h. = 60 at the introduction section for example actually translates to 180 q to the minute! This piece is therefore not to be taken slow, as it has often been taken.

Bass descent from measure 11 depicts the coming back down to the earth, of the Lord Jesus at His second coming.

Portamento inherent in Yorùbá speech, in pronunciation of the statement "l'ateinbo wa. . ." to be appropriately felt but not belaboured.

3/4 Waltz-like feel starting measure 47, and especially in accompaniment (measure 55 and on) to be palpable. There's a continuous, organic change of tempo (though often only slight) throughout the piece. This is to be felt in the performance, in addition to the expressional rubato possibilities. Also for example, the accompaniment can take a bit of liberty to increase or decrease (usually accelerate) pace at short interludes (measures 26 - 30 for instance).

Music to build up pressure, starting mezzo piano from measure 98 (. . . poco a poco cresc . . . Agitato), reaching fortissimo climax in measure 121 and subsequent anti-climax 2 measures later. Instrumental coda to be taken at an even faster pace than introduction (circa h. = 75), until rallentando in measure 152.

Seun Owoaje

Toonu Chineke

Oh, thanks be to You, the one who is greater than the greatest.

Give thanks to God, for He is good. He is good.

Thanks be to you, God the Creator.

Give thanks to the God of Hosts, for His mercy endures forever.

Thanks be to you, my God.

'Toonu Chineke', meaning 'Praise God' is an Igbo sacred aria, composed based on the biblical texts from the book of Jeremiah 33:11. It is a song of praise and thanksgiving to God, and it is divided into two parts; the short opening part with a moderately fast tempo and the second part with a slow and mild tempo.

The first part of the piece opens with thanksgiving to God, with a passive invitation to thank God. The second part, on the other hand is basically a full flowering of the invitation to praise and thank God. Here, it is expected that this invitation to praise and thank God is accepted and done in a rather tender, deep and emotive manner, remembering the great things God has done.

Stanley Ani

A n'ẹrun nian?

The original music is based on a children's play song, indigenous to the Benin people of South Southern Nigeria. This adaptation aims at reliving the comical childhood nostalgia of the original piece in a somewhat more melodramatic way...

Who just farted? Who just farted, oh child of the old man!

How was it farted, oh buttocks?

fun! fun! fun! fun! Hi pa ra po ro! Prum! Pum! (fart sounds)

Buttocks speaking in foreign tongues!?

Goodness, goodness gracious!

I have never seen such a thing, ever.

How badly the fart smells...

John Osasere Ezomo

Eropílénì tó mí lẹ

This is a neo modern moonlight song used by little school boys and girls in the Western part of Nigeria from about the turn of the 1950s.

The word "Eropílénì" is the Yorubaised form of the English word "Aeroplane".

The children fantasises about the aircraft being able to hear their plea of taking messages to their imaginary mother for goodies.

The accompaniment, which though has been undergoing some sort of editorial, employs some form of African Pianism, therefore, efforts should be made to realise this on the piano.

Generally, it's a very playful short piece and should be treated as such.

David Aina

Groove for the master drummer

This is a re-working of an earlier composition, 'Danze Fantastique'. The vocal part is a combination of song (Yorùbá folk), original song composition, and poem or spoken word. Piano part occasionally behaves in somewhat drum-like manner, and 'drum' in 'Master drummer' is actually a metaphor for the piano (o gbé piano kó 'pá). This is largely a praise song in honor of a much revered master 'drummer'. Inclusion of dùndún and omele ìsáájú drums are to give the piece a majestic 'master drummer is dancing' groove, especially in the spoken word parts of the middle section.

Vocal style and tonality of middle section develops on the Ìjálá style of Yorùbá hunters. The last part of this section (B'áyé bá n sátá . . .) speaks of "the enemy denigrates and lurks for your downfall" sensibility prevalent in African praise singing. To depict this, the music utilises the whole-tone scale, gradually moving from the full tonality to the pseudo-tonal of the whole-tone, finally hitting a climax, followed by link to the recapitulation.

Seun Owoaje

OLUWA MI

This solo work captures the ministerial story of our Lord, Christ Jesus. The five-part work makes use of extended word-painting techniques to deliver the varying scenes that tell the story of the life and works of the author and finisher of the Christian faith. The main musical material carries the text "Oluwa mi, Oluwa o" and functions similar to a ritornello. This material recurs and is interspersed with other materials as (contrasting) episodes. The first part focuses on Christ's good deeds, fight for mankind and friendship with sinners. His rejection and ultimate crucifixion are presented in the second part. Following is the depiction of His wrestle with Satan to conquer death, the destruction of the temple, which was rebuilt in three days. Part the fourth presents His glorious resurrection while the concluding part is a eulogy to the King of kings for whom there is no other.

Ayo Oluranti

BIOGRAPHIES OF PERFORMERS



ADEBIMPE ADEPEJU FUNSO is a Nigerian Soprano, voice teacher and a recitalist. She hails from Abeokuta Ogun State. Adebimpe started singing in the choir at the age of eight; she joined the Mountain Of Fire And Miracles Ministries Teenage Choir in 2003 after a concert she attended in the church "Handel's Messiah" under the leadership of Pastor David Popoola.

She sang her first Solo with the choir in 2005, at the Mountain of Fire and Miracles Ministries Prayer City with the

song Titled; Messiah Baba Mi by Ayo Oluranti. She enrolled for the basic school at the Music Society of Nigeria (Muson), Onikan, Lagos, Nigeria in 2008, she had her first graded exam in voice under the tutelage of Mrs Francesca Boyo her voice teacher, she took part in the Music Quest Competition at the Muson Festival in 2008 and emerge the Winner in the vocal category. In 2009 she gained scholarship from the Telecommunication giant MTN, to study diploma in Music and majored in Voice at the MUSON school of Music under the tutelage of Mr Emeka Nwokedi, and graduated with Merit in 2010. She holds several graded certificates, which includes grade 5 and 7 theory and grade 8 in singing ABRSM. She was privilege to be tutored by Princess Banke Ademola.

Adebimpe is a song writer and music educator, a graduate of Music in the department of Creative Art of the prestigious University of Lagos where she bagged BA Music, and Masters in Music Education. She was among the thirty selected singers to represent Nigeria in the International Society for Music Education (ISME) in Beijing, China. She also participated in the celebration to mark Nigeria's Independence in 2010 at the Nigerian Embassy in China.

She is a soloist at Mountain of Fire and Miracles Ministries, International Headquarters a Church based in Lagos, Nigeria under the platform and mentorship of Dr. Daniel Kolawole Olukoya. She released 3 singles Durotimi, The Blood and Woman and aspires to write more songs.

She is happily married to her amiable husband and her marriage is blessed with glorious children.



Doris Osuagwu is a soprano who has performed works by various Western and Nigerian composers, with a number of choral groups and orchestras in Nigeria. She is a graduate of statistics from the prestigious University of Ibadan, holds a Bachelor of Arts degree in Music from the same university and a Master of Arts degree in Music Psychology from the University of Lagos.

Doris began singing as a soloist in 2012 and has since then, sang at various concerts around Nigeria. She has a particular affinity for the works of western composers such as J.S. Bach, G.F. Handel, W.A Mozart, G. Rossini, G. Verdi, G. Puccini and Nigerian composers such as Ayo Oluranti, Dayo Oyedun, Niran Obasa, Seun Owoaje, Kehinde Oretimehin and Ademola Adeosun, amongst others.

She has served as a member and assistant music director of the St. Cecilia students' choir, University of Ibadan and the Anglican Corpers' Fellowship in Ilorin. To mention a few, Doris has performed as a guest soloist with the Green Chamber Chorale, Delta State; Abuja Chorale ensemble, Abuja; the SINFONIA choir, UCH, Ibadan; and The Ibadan Philharmonic Society (TIPS), Ibadan.

The passion to teach children to sing has seen Doris coach several groups over the years, beginning with a music club for young girls which she founded in 2016, during her studies in the University of Ibadan, a stint as the choir director of Lead City Secondary School choir in Ibadan, a teacher at Orisun school of Catering and hospitality, and teacher of Music and French language at GOM college in Ilorin. She currently lectures at the music department in The Federal Polytechnic Ilaro, Ogun State.

In addition to singing and teaching, Doris enjoys traveling, swimming, sewing and baking.

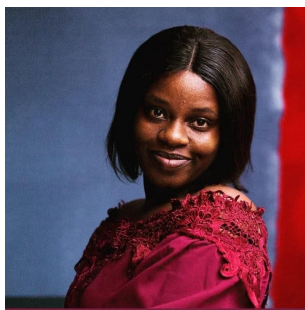


I am **Samuel Olaitan Oloniyo**, a Nigerian baritone.

I started my musical journey as a choir boy in a pentecostal church setting. I grew up to love music but was ignorant about the voice I have until I was in high school. I am a member of Nigeria's multi-international award winning choir, the Lagos City Chorale led by Sir Emeka Nwokedi. In 2019, I got admitted into

the prestigious Musical Society of Nigeria (MUSON) where I trained as a baritone with the sponsorship of MTN Foundation. I am also a member of the prestigious MUSON Choir, a standard choir of international repute.

By God's grace, I have had the opportunity to perform within and outside the shores of Nigeria for international festivals and competitions.



Titilope David is a classically trained singer and a recording artiste. She is blessed with a sonorous voice that pierces the soul and this has led her into exploring other genre of music outside classical music. In 2018, Titilope had the highest score in the ABRSM Grade 8 singing in Nigeria. She's currently pursuing her undergraduate degree at the University of first choice, UNILAG.



Vera Onah is a fast rising Nigerian mezzo soprano, who is easily recognized by her warm, velvety, and dynamic mezzo voice. Fanning the flames of what was just a hobby, she's studied immensely hard and worked her way to becoming a promising voice in the art music scene.

A microbiologist turned opera singer, Vera's passion and determination to communicate soulfully through her music is unquestionable. Her drive for excellence led her to studying voice under renowned Nigerian opera singer, Joseph Oparamanuike, and John Eclou, at the MUSON Diploma School.

For a career that began about three years ago, her repertoire and portfolio are quite impressive, having featured in full works by Gilbert and Arthur Sullivan, and Rossini. She has performed excerpts from works by Massenet, Vivaldi, Mahler, and Camille Saint-Saëns. She has also performed with the prestigious Muson orchestra under the baton of the German conductor and Maestro, Walter-Michael Vollhardt. Her musical theatre debut came with a minor role in the government-initiated stage work, "The Future Is Here". It was organized by the Presidential Enabling Business Environment Council (PEBEC) and directed by veteran stage producer, Ayo Ajayi.

Her biggest role yet was playing the part of Lucia in Mascagni's "Cavalleria Rusticana" with the Muson Danjuma opera company, directed and conducted by John Lucien Eclou.

Vera is also marked by her spontaneity, flexibility and versatility, fitting well into musical theatre acts as well as jazz and other contemporary genres.

When she's not singing and acting on stage, you can catch her at the International Catholic Community Chaplaincy, where she shares her talents with the expatriate community from all over the world.

BIOGRAPHIES OF COMPOSERS

Lazarus Edward Nnanyelu

Ekwueme (born 28 January 1936) popularly known as Laz Ekwueme is a Nigerian musicologist, composer, scholar and actor. He is one of the pioneer lecturers of music in Nigeria and also a prolific writer. He is a scholar who has written numerous articles and books on music especially the role of music in the lives of Africans and



Africans in diaspora. He is the traditional ruler of Oko Town kingdom.

Lazarus Ekwueme was born in Oko, Anambra State. He attended Government College, Umuahia, for secondary education and the Royal College of Music, London, where he majored in Composition and was under the direction of Gordon Jacob. In London, he earned a total of 10 diplomas in music, Speech and Drama and he also obtained a bachelor's degree from the University of Durham. In 1962, he obtained the professional teaching diploma, Licentiate of the Guildhall School of Music.

While studying in Britain, he embraced the theatre and he was an actor in some African films produced by the African Service of the British Broadcasting Corporation. He left Britain in 1964, and returned to Nigeria, where he took up a faculty position at the University of Nigeria, Nsukka. As a lecturer of music composition, theory, history, singing and conducting, he was an important member in the pioneering Nigerian music department at Nsukka, which was the first to award music degrees in the country. He also gave considerable attention to choral music, organising the University of Nigeria Choral Society, a group of foreign and local students who performed regularly in Nsukka.

In 1966, he went abroad to obtain a post graduate degree in music theory from Yale University. He also taught at the college and a few other colleges in America. While at Yale, he founded the New Haven International Chorus. In 1974, he returned to Nigeria,

this time, he was given a faculty position by Jacob Ade Ajayi in the newly created department of music at the University of Lagos and also appointed as a research fellow in the Center for Cultural Studies. It was while in Lagos, he formed the Laz Ekwueme National Chorale that was a highly respected African choral group. Overtime with experience in musical experimentation, he became one of the few early Nigerian composers to produce successful musical syncretism of African choral works using western forms and techniques with the result generating wide appeal among Africans and little difficulties or distortion in conveying meaning of the words being sung. For his effort in music composition and conducting, he was made the coordinator of the Nigerian National Choir at the Black Arts Festival, Festac 77.

As a music scholar, he explored distinctive indigenous African rhythm and melody in some songs of the New world and American music, a theme that was one of the vocal points of his research efforts. As a researcher, he spent time studying musical patterns of Africans, Caribbean and African Americans. He noticed the similarities in ways in which African Americans in Louisiana and Africans in Dahomey sing songs. Also, the importance and employment of music in cardinal events in the lives of Africans and those in diaspora is a theme prevalent in many of his research efforts.



Olatunji Akin Euba (28 April 1935 – 14 April 2020), was a Nigerian composer, musicologist, and pianist. Akin Euba studied composition with Arnold Cooke at the Trinity College of Music, London, obtaining the diplomas of fellow of the Trinity College London (Composition) and fellow of the Trinity College

London (Piano). He was awarded a Rockefeller Foundation Fellowship in 1962. He received B.A. and M.A. degrees from the University of California, Los Angeles, where he studied with Mantle Hood, Charles Seeger, J.H Kwabena Nketia, Klaus Wachsmann,

and Roy Travis. He held a Ph.D. in ethnomusicology from the University of Ghana, Legon (1974).

He was a research scholar and artist in residence at IWALEWA House, the African studies center of the University of Bayreuth in Germany between 1986 and 1992. He was the Andrew Mellon Professor of Music at the University of Pittsburgh between 1993 and 2011 and until his death, was the Andrew W. Mellon Professor, Emeritus in music; the founder and director of the Centre for Intercultural Music Arts, London (founded in 1989), and director emeritus of the Centre for Intercultural Musicology at Churchill College, University of Cambridge.

Euba's scholarly interests included the musicology and ethnomusicology of modern interculturalism. He organized regular symposia on music in Africa and the Diaspora at Churchill College, Cambridge as well as the Central Conservatory of Music in Beijing. These events featured such notable composers and scholars as J. H. Kwabena Nketia and Halim El-Dabh. With his Elekoto Ensemble, he brought together musicians from Nigeria, China, India, Germany, Malta, and the United States.

His compositions involve a synthesis of African traditional material (often from his own ethnic group, the Yoruba people) and Contemporary classical music. His most ambitious composition is the opera *Chaka: An Opera in Two Chants* (1970), which blends West African percussion and atenteben flutes with twelve-tone technique.

Euba died on 14 April 2020, two weeks short of his 85th birthday.



Joshua Uzoigwe (1 July 1946 – 15 October 2005) was a Nigerian composer and ethnomusicologist. A member of the Igbo ethnic group, many of his works draw on the traditional music of that people.

Uzoigwe was born in Umuahia, Abia State (formerly Imo State), Nigeria. He began his education at the village primary school in Umuagu. Most of his early life was spent with his older brother, Sunday Uzoigwe, who was then employed at the University of Ibadan. For his secondary education,

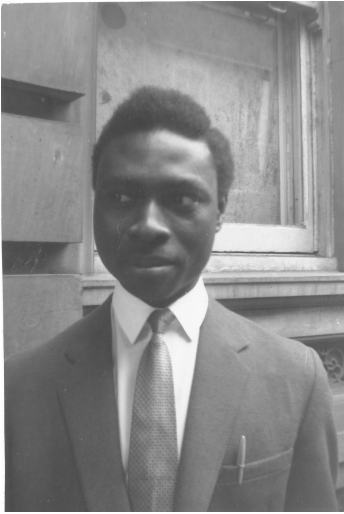
Joshua attended King's College, Lagos before going on to International School, Ibadan to study for his Advanced Level Certificate.

From 1970 to 1973, he was at the University of Nigeria, Nsukka, where he began his studies in music. He completed his undergraduate degree (1973–77) at the Guildhall College of Music, London, and from 1977 to 1981 he attended Queen's University Belfast, attaining both an M.A. and a Ph.D. in ethnomusicology.

Uzoigwe lectured in Music at three universities in Nigeria, starting from the Obafemi Awolowo University, Ife, then University of Nigeria, Nsukka and finally University of Uyo in Akwa Ibom State. He got very lucky with a breakthrough when he was 21.

Uzoigwe's best-known compositions include: "Day is passing"

An accomplished pianist, Joshua accompanied many other musicians in live performances, including Ori Enyi Okoro and Joyce Akinwumi. He performed many concerts during the Biafra Civil War and was a member of the Odunke Community of Artists, which strove to sustain cultural life during that civil war and to foster Igbo culture in all its dimensions from its base at the University of Nigeria, Nsukka.



Ayo Bankole (17 May 1935 – 6 November 1976) was a composer and organist from the Yoruba ethnic group in southwest Nigeria.

Ayo Bankole was born in Jos, Nigeria, into a musical family: his father, Theophilus Abiodun Bankole was an organist and Choirmaster at St. Luke's Anglican Church in Jos. His mother was a music instructor for several years at Queen's School, Eden, Osun State, a Federal government high school.

Bankole studied in London at the Guildhall School of Music and Drama.

There he met drama student and poet Brian Edward Hurst and set one

of Hurst's poems, "Children of the Sun", to music; this was performed at the Guildhall School in 1960. He also studied at Clare College, Cambridge and received a Rockefeller Foundation Fellowship to study ethnomusicology at the University of California, Los Angeles.

Bankole returned to Nigeria in 1966 and was appointed Senior Producer in Music at the Nigerian Broadcasting Corporation, Lagos, where he worked until 1969, after which he was appointed lecturer in music at the School of African and Asian Studies, University of Lagos.

He worked as music educator, composer, choral conductor, performer and musicologist with independent choral groups, including the Choir of Angels (students from three high schools in Lagos: Reagan Memorial, Lagos Anglican Girls Grammar School, and the Methodist Girls High School), Lagos University Musical Society, Nigerian National Musico-Cultural Society, and the Chapel of the Healing Cross Choir, all in Lagos. He wrote much Christian liturgical music in the Yoruba language and his compositions show elements of both traditional Nigerian music and Western classical music. He also composed theme songs for some Nigerian television drama series.

In 1976, Bankole was brutally murdered at the age of 41 with his wife in Lagos by a half-brother.

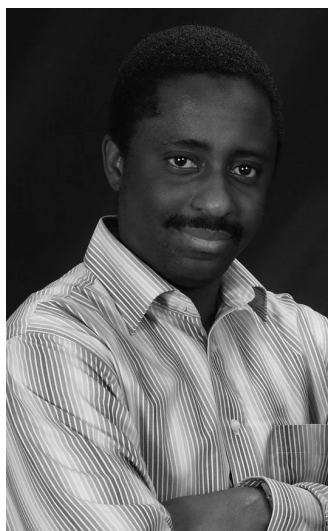


Professor Christian Onyeji

(1967) joined the Department of Music, University of Nigeria, Nsukka as a Graduate Assistant in 1992, being the best graduating student in his class. He rose through the ranks to become a Professor of music in 2009. He holds a Doctor of Music degree from the University of Pretoria, Republic of South Africa, a Master of Arts degree in composition, a Bachelor of Arts Degree in Music as well as a Diploma in Music

Education from the University of Nigeria, Nsukka. Christian is an internationally recognized music composer, educator and scholar from Nigeria who specializes in Research-Composition, a compositional approach that applies ethnomusicological procedures in the composition of modern African art music that is a logical continuum of African traditional music. His numerous compositions for different media have been performed within and outside Nigeria and have been well received. He is a researcher on African music as well as composes from the African stock. He has made contributions to modern African art music for symphony orchestra, drummistic piano style of modern compositions for the piano, choral compositions, solo voice and piano compositions. His Christmas Choral composition titled "N'ihì n'amuwo ayi otu nwa" published by Oxford University Press has been performed by different choirs of the world including the Mommon Tabernacle Choir, the world's best choir. The postings on the internet reveal the great success made by the composition. His choral composition titled "Omenala bu ike", composed for Imo State Council for Arts and Culture, Owerri (ISCAC), entry to the 2007 National Festival of Arts and Culture (NAFEST), took the first position and the gold cup. He is a regular composer for Imo State Council for Arts and Culture and churches. Christian developed the Research-Composition process of African art music composition used in different institutions. He also developed the Drummistic piano style of composition and African Vocalism style of vocal music composition from the Nsukka Choral School, also developed by him. Christian Onyeji was awarded the National Research

Foundation of South Africa and North-West University, Potchefstroom, South Africa Research Fellowship from 2007 to 2010 where he pioneered the research, documentation, scholarly articles, etc on the music of Batswana tribe of South Africa.



Ayò Oluranti (formerly Ogunranti) has featured in the music scenes in Nigeria, UK & USA primarily as a composer and as well as a conductor, organist, music scholar and theorist. While his compositions have been performed from the Orient to the Occident, he has given recitals on historic and celebrity organs in different parts of the world. Ayò has successfully designed and directed sacred music programs and was previously the Composer-In-Residence and Associate Organist at St. Andrew's Episcopal Church, Pittsburgh, where he also conducted the Pittsburgh Festival Orchestra. He is a member of **Baf rik**,

Brazil and a founding composer-member of **Alia Musica**, Pittsburgh. Ayo, currently a Senior Lecturer at the Music Department, Mountain Top University (Nigeria) was previously a post-doctoral research and teaching fellow at Tshwane University of Technology, Pretoria, South Africa.

Having studied pre-colonial art Yoruba musical forms such as the Yoruba folk opera with Akin Euba in the USA, he proceeded to Iragbiji, Òsun State, Nigeria to study and record dundun music – a Yoruba instrumental genre. He applies the theoretical principles and instrumentation of dundun music in his compositions. On a broader facet, Ayò, who believes in both the traditional and the contemporary 'experimental' approaches to music within a postmodernist aesthetic, researches elements, processes and resources germane to the musical cultures of the Global South (especially African and African-American) for use within his acoustic and electroacoustic compositional language. Currently, he frequents suburban areas in South West Nigeria for field-work, studying traditional musical genres.

Ayò graduated from the University of Southampton, UK with first-class honours (summa cum laude) in Music Composition & Organ Performance and holds an MA and a PhD in Composition & Theory from the University of Pittsburgh, USA. He had the extraordinary privilege to study music with distinguished scholars and performers: Sarah Baldock (organ at Winchester Cathedral), William Drabkin (advanced counterpoint & fugue), Michael Finnissy (composition), Michael Zev Gordon (composition), David Owen Norris (organ) and Peter White (conducting) in the UK; Akin Euba (African music), Don Franklin (Bach studies), Eric Moe (composition), Mathew Rosenblum (composition), Amy Williams (composition), Marcos Balter (composition) and Roger Zahab (composition & orchestration) in the USA.

Oluranti, who won the 2019 Morehouse College Sub-Sahara Africa Commission Award (USA), has also won several other awards and scholarships: Andrew Mellon Pre-Doctoral Fellowship (USA), St. Michael's Organ scholarship (UK), Tafawa Balewa Scholarship (UK), Heather Award (for best interpretation of Bach's keyboard work – Southampton), Michael James Music Trust Award (UK), Sidney Perry Award (UK), Brereton Memorial Fund grants (UK) etc. He was the winner of the 2009 Donald Sutherland Endowment Fund Composition Competition (USA). The gold-winning Mountain Top Chorale premiered Ayo's Rabata-Rabata at the 2018 Interkultur World Choir Games.

With a background in the fields of Industrial & Production Engineering as well as Computer Hardware Technology, Oluranti is active in the world of digital and virtual pipe organ research, design and production.

Oludaisi David Aina (Olúdáísí David Àiná, 9th September 1963) is a Nigerian musicologist, composer, organist and scholar from the Yoruba ethnic group in southwest Nigeria.

David Àiná attended Ado Grammar School, Ado Ekiti for his secondary education. Subsequently, he proceeded to study music at the Lagos State College of Education, Ijanikin, Obafemi Awolowo University,

Ile-Ife, and the University of Lagos, Akoka, majoring in piano accompaniment, conducting, theory and composition.

David Àiná had his first lessons in music when in form one (first year) at Ado Grammar School, Ado Ekiti under the tutelage of Mr Tunde Faremi.

After his secondary education, David went further to study under some great musicians and Organists like Kweku Acqua Harrison, Joseph Olubobokun, J. G. K. Johnson, Emeka Nwokedi, Joshua Uzoigwe, Tunji Vidal and Laz Ekwueme.

David Àiná particularly learned the art of Choral conducting under Kweku Acqua Harrison, Emeka Nwokedi and Laz Ekwueme.

Furthermore, his compositional skills and style were developed by active and passive studying great composers such as Kweku Acqua Harrison, Laz Ekwueme, N. Z. Nayo, Ayò Bankole and Fela Sowande.

Oludaisi David Aina was the sole accompanist for all voice students during his days in Lagos State College of Education and Obafemi Awolowo University. In particular, he inherited and led a standard campus Choral group known as Ife Chorus.

He served as the sole examiner for music practical with West African Examinations Council for many years.

David Àiná was also a resource person during the workshop on development of music education in Nigeria organized by the Nigerian Educational Research and Development Council and the UNICEF in 1996. He has attended conferences within and outside Nigeria.

Apart from teaching music in several secondary schools, which include Iponri Estate High school, and Aunt Ayo International school. As well as Vivian Fowler Memorial College for Girls,



Thomas Adewumi International College, and Sapati International School, Ilorin.

He was the accompanist and assistant director of the Lagos City Chorale between 1988 and 1995 and the Laz Ekwueme Chorale between 1991 and 2007.

He later established his own Choral group known as Heritage in 1994. The group that has now metamorphosed into Odíderé Chorus.

In 1989, David Àiná joined the services of All Saints' Anglican Church, Yaba as the Assistant Organist and went ahead to become the Director of Music in March 1995, a position he still holds till date.

He currently teaches music at the Department of Theatre Arts and Music, Lagos State University, Ojo, Nigeria.

David Aina is indeed a prolific composer, he is principally well respected and experienced in the choral music niche. Many of his choral works have been performed extensively in Nigeria and abroad.

He is reputed to have composed seven school anthems including those of Hallmark University and Lagos State University. He has over one hundred (100) other compositions.



'Seun Owoaje, a pianist/composer by profession, and former lecturer in music at Obafemi Awolowo University (O.A.U) Ife, 'Seun holds B.A. Music, O.A.U, M.A. Music, University of Lagos and is currently working on a PhD at the University of Lagos. He presently runs Centre Techniques, a music consultancy firm in Lagos. Writer of several standard instrumental, vocal, and orchestral works which have been severally performed here in Nigeria and abroad. Seun has served in various capacities as music and productions

consultant for organisations and events.

In 2003, he was music Score [Orchestration] Consultant at the All Africa Games [COJA] event, held in Abuja. In November/December 2006, he was Music consultant to the Cross River State

Government at 'Creative Academii' reality television show, Calabar, Cross River State, Nigeria.

In 2007, he was music consultant at Davidhouse multi media's presentation of Femi Osofisan's

'Midnight Blackout' play. For the Lagos Carnival, 2010 and 2011, Seun Consulted for Lagos State, Nigeria by doing piano performances of his own arrangement of 'Ise Oluwa' and other pieces, in sync with a fireworks display. In 2012, he was facilitator of touring international Dutch pianist Marcel Worms' piano workshop at University of Ibadan. From 2009, he has directed the orchestra for Daystar Christian Centre Carol Concerts. Some of Seun's very recent compositions and arrangements include:

- 'Atike Ayinke', Rhapsody for Piano and Orchestra
- Impressions in Blue on Fela Anikulapo's 'Water no get enemy', Solo Piano Piece commissioned by international Pianist Marcel Worms, Netherlands
- 'Erinlakatabu', Symphonic arrangement commissioned by Prince Klaus Conservatory, Netherlands
- Score and soundtrack to the Render 2 Caesar, a motion picture by Desmond Ovbiageli
- 'Expansions on Ajantala', Scherzo on the Ajantala legend
- 'Jesu n Kigbe!' Rondo for Tenor, 'Cello, Preacher and Orchestra
- Egba Anthem, Commissioned by Tunde Kelani, for his movie 'Ayinla'

He currently lectures at Mountain Top University. He is the visioneer and organizer of the periodical concert/discussion series 'The Joy of Music'. Seun has also published 'Choral and Solo Compositions', a compilation of his arrangements of compositions of Dr. D.K. Olukoya, the General Overseer of MFM Ministries.



John Osasere Ezomo, born in July 1992, is the first of 4 children of Barr & Late Barr (Mrs) N. L. Ezomo. He hails from Benin City, Edo State Nigeria. He had his primary and secondary education in Lagos, went on to get an MBBS degree from the University of Benin, Edo State, and currently practises as a medical doctor.

The music lectures he received during his primary and secondary school days, as well as joining his church choir - St Theresa Parish Choir, at the age of 10, and St Albert Choir UNIBEN in 2010, formed the basis of his passion for choral music composition, especially in the indigenous Nigerian cultural setting.

His style is greatly inspired and influenced by Nigerian composers such as Vincent Ihaza (his mentor), Charles Onwubuya, Ademola Adeosun, Ayo Ogunranti, to mention but a few.

His musical achievements include having over 50 songs and arrangements credited to his name, including sacred music used at various editions of the Forum for the Inculturation of Liturgical Music (FILM) festivals, as well as arrangements of Indigenous Nigerian folk songs. He was also the recipient of The Morehouse Glee Club commission for African choral music composition for the year 2019.

He is working on furthering his music education and expanding his knowledge base, with a view to exploring newer perspectives to African choral music.



Femi Ogunrombi (died 14 January 2023) was a Nigerian actor and ethnomusicologist. He was popularly known as Papa Ajasco in Wale Adenuga's Papa Ajasco and Company comedy movie after Abiodun Ayoyinka pulled out of the comedic series.

Ogunrombi studied music and drama at Obafemi Awolowo University. During his studies, he established a choral group called The Ayoro Voices which later had radio and TV programmes on BCOS, OGTV and NTA Ibadan. The group that included Ayo Thomas, Jide Ogundipe, Iyabo Omomeji later became the cultural image of OAU in 1980 and 1983.

Ogunrombi joined the National Troupe of Nigeria as music facilitator in 1994. He became the director of music and conducted National Choir in 1998. He was a consultant for Lagos State Council for Arts and Culture and the Ekiti State Council for Arts and Culture in 1999 and 2014 respectively. Ogunrombi assumed the comic role of Papa Ajasco at the popular TV comedy programme of Papa Ajasco and Company in 2006. Simultaneously, he was also the Coordinator of Studies for Adenuga's PEFTI film Institute.



Stanley S.A. Ani has featured in many music scenes in Nigeria, majorly as a composer as well as a performer, choir trainer, choral director, arranger, conductor and music lecturer. His sacred music compositions, most especially, has featured in many competitions and are being used in Catholic liturgical celebrations and music concerts across the nation, with most of them being composed especially for Nigerian University Students Choirs.

Stanley graduated from Ladoke Akintola University of Technology, (LAUTECH) Ogbomoso, where he obtained B.Tech in Transport Management (2018), during which he functioned as the Music Coordinator (2013 - 2017) of Gloria in Excelsis Deo choir, St. Thomas More Catholic Chaplaincy, LAUTECH. At the same time, he equally doubled as the Music Director of LAUTECH Campus choir (2014 - 2017). He holds a Diploma in music, from the Ibadan Catholic School of Music, Ibadan, Oyo State (2012), and Graded certificates from the Music Society of Nigeria, (MUSON).

He is currently an administrator and a lecturer at the Ibadan Catholic School of Music. He is also the current Music Director of the Catholic Ibadan Archdiocesan choir and the Music Coordinator of the Forum for the Inculturation of Liturgical Music (FILM), Ibadan Province, Nigeria.

References; Wikipedia, <https://www.cellobello.org/composers/ayo-oluranti/>, <https://www.aseatatthepiano.com/composers/christian-onyeji>, <https://phamoxmusic.com/oludaisi-david-aina/>, <https://seunowoaje.com/profile/>, [https://www.wikiwand.com/en/Lazarus Ekwueme](https://www.wikiwand.com/en/Lazarus_Ekwueme)

PERFORMERS

- Adebimpe Funso - Soprano
- Doris Osuagwu - Soprano
- Samuel Olaitan - Baritone
- Titilope David - Mezzo Soprano
- Vera Onah - Mezzo Soprano
- Daniel Agbozie - Violin I
- Ayo Ogundero - Violin II
- Michael Poza - Viola
- Chizaram Nuduisi - Cello
- Opeoluwa Adegbenle - Iya Ilu,
- Tosin Ajayi - Piano
- Ayo Ajayi - Piano

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- Dr Ayo Oluranti
- Emeyaek P Sylvanus
- Dr Samuel Ajose
- Mr David Aina
- Chike Chike-Michael
- Seun Owoaje
- Center Techniques Piano
- Adeboye Ifaturoti
- Kehinde Ademolaju
- Timothy Ajide
- Quadri
- Daniel Olaoluwa

PRODUCERS

- Ayo Ajayi - Convenor/ Producer
- Korede Omopeloye - Associate Producer
- Fatima Ifaturoti - Associate Producer
- Tosin Ajayi - Associate Producer
- Joshua David - Associate Producer



NAM CONCERT 5