

Bridging Musicology and Composition: The Global Significance of Bartók's Method
A Symposium and Festival

Keynote Speaker
Professor Dr. László Vikárius
Director of the Bartók Archive
Budapest Hungary

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Churchill College, Cambridge, England

Organized by the Centre for Intercultural Musicology at Churchill College
Dr. Akin Euba, Director
Dr. Margit Hawelleck and Dr. Philip Thompson,
Symposium and Festival Co-directors

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Acknowledgement

The Committee of Management of the Centre for Intercultural Musicology at Churchill College gratefully acknowledges the generous financial contributions of the University of Pittsburgh and of Churchill College to the 2010 symposium and festival. It is very unlikely that we would have been able to proceed with the event without these contributions.

In preparing for the event I was assisted by a small committee at the University of Pittsburgh. Two members of the committee, Dr. Phil Thompson and Dr. Margit Hawelleck agreed to take over the running of the event as co-directors. I am deeply grateful to both of them for relieving me of the burden of running the symposium and festival and for generously making their expertise available.

I would like to thank Eric Riemer for his role in setting up the website and Dorothy Shallenberger for various forms of assistance with the preparations for the symposium and festival.

I am very grateful to the CIMACC Committee of Management for their support and their understanding of my tardiness at a particularly difficult period. Three members of the committee Ruth Davis, Abiola Irele, and Tim Cribb deserve special mention, not least of all for allowing me to bounce ideas off them. I have not been able to visit Churchill College since 2007 and Tim Cribb has acted in numerous ways as CIMACC's liaison with the College. Abiola Irele generously made personal funds available when we contemplated hiring the West Road Concert Hall for a concert that was to feature Bartok's *Sonata for Two Pianos and Percussion* and although the plan was eventually deemed infeasible, we are grateful for his generosity all the same.

Introduction

Since we last met at Churchill College in August 2007, several interesting meetings have taken place at other venues. In November 2007, the Central Conservatory of Music (CCOM) in Beijing hosted another dialogue on the theme "Africa Meets China in Music" and in July 2008 the dialogue series moved to Bangalore, India for the third Africa Meets Asia meeting, hosted by the Indiranagar Music Society. The first dialogue symposium to be held outside Asia was on the theme "Africa Meets North America (AMNA)" and was hosted by UCLA in Los Angeles in October 2009. All the dialogue events mentioned so far involved Africa and another region of the world, but Africa need not be involved at all. In fact the strength of the concept is confirmed when other regions meet bilaterally and this happened in 2008 when the CCOM hosted China Meets Finland.

When the Centre for Intercultural Musicology was created in 2005, we announced a series of events covering a five-year period and culminating in 2010 in the Bartok symposium that is now taking place. Another event, Composition in Asia, which we scheduled for 2009, was cancelled and we very much hope that it can be re-scheduled for the next five-year phase of the CIMACC.

Our sister organization, Centre for Intercultural Music Arts, previously located in London, England, continues to thrive in Spain and recently held its 10th biennial symposium and festival at the Melilla campus of the University of Granada.

From these events, it is clear that the concepts of interculturalism in musicology and composition are gaining credence globally, and we look forward to the ways in which this symposium and festival will contribute additional momentum to this creative and intellectual movement.

Schedule of Events

Thursday, August 12

9:30

Discussion with Justinian Tamusuza

A Musical Language of an African Contemporary Art-Music Composer: Influence from a Changing Musical Habitus

In my presentation I plan to discuss the influences on my art-music compositional approach (my music compositional language/voice) which I used in writing my first string quartet *Mu Kkubo Ery'Omusaalaba* (1988). The musical situation, and its demands that I was experiencing during the time of writing the string quartet, forms what I describe as my musical habitus, or the musical location I was situated in at that time. In general, it was the musical habitus I was in at that time, my cultural music background, the tonal music influences I had gone through both in schools and at Makerere University, that determined the compositional voice which is manifested in the string quartet. I wrote the string quartet as one of the major requirements for a Masters Degree in 20th-Century Music at the Queen's University of Belfast. The work is in *Ebitundu Bina* (four movements): *Ekitundu Ekisooka* (First Movement), *Ekitundu Ekyokubiri* (Second Movement), *Ekitundu Ekyokusatu* (Third Movement), and *Ekitundu Ekyokuna* (Fourth Movement).

The music compositional language/voice I used in the string quartet was influenced by my home background, my ethnic music culture/*Ganda Music* (Bartok comes in here), western music I learnt and practiced in schools, the Department of Music, Dance, and Drama, Makerere University, St. Augustine Choir, the Centenary Memorial Choir (CACEMCHO), and, and the western 20th-century music practices I acquired while studying at Belfast. Therefore, the influence on my music compositional language that I used in the string quartet was dual in nature: the ethnic music, and western classical music influences.

Justinian Tamusuza first learnt Ganda music as a child from traditional musicians who used to play traditional musical instruments at his parents' home in Kibisi. He first learned formal music composition from Rev. Dr. Anthony Okelo at the department of Music, Dance, and Drama, Makerere University. He served as choir director and accompanist of St. Augustine Choir, and the Catholic Centenary Memorial Choir, CACEMCHO. It is these two choirs for which he first wrote and arranged music.

Tamusuza studied contemporary art music composition with Kevin Volans while at the Queen's University of Belfast and with Michael Pisaro, Jay Yim, and Allan Stout at Northwestern University, Illinois, USA. He came to world prominence when his string quartet, featured on the Kronos Quartet album *Pieces of Africa*, was first on the Billboard Chart for both classical and jazz music in USA, in 1992.

Tamusuza has more than 20 international publications which include music works, articles in both music journals, and encyclopedias, and CDs. He is professor of music in the department of Music, Dance, and Drama, at Makerere University. He served as head of department, and he teaches music composition, musicology, and performance.

10:30

Discussion with Roger Zahab

Making the Violin Speak: From Script to Action

Music for unaccompanied violin lays bare both the extent of a composer's comprehensive skill — the conception of complex and often harmonically derived music for an instrument originally made to play melodic lines as well as his/her understanding of

a performer's physical task in realizing the notation — and the violinist's comprehension of the musical work and command of the instrument. This discussion will center on evolving performance practice relating to violin music by J.S. Bach and Béla Bartók and also the influence of these composers' works on others.

Roger Zahab instigates complex relations through his activities as composer, violinist, conductor, teacher and writer. He has written much chamber, vocal and orchestral music in addition to work in dance, theater and video. Recently, recordings on Albany Records have been made of *levitation of pianos during a waltz* played by pianist Eric Moe, and *Earth's Jig* and *Silence Orchids* played by pianist Bennett Lerner. These recordings and others are also available on iTunes. Recent works include numerous commissions for soloists and small ensembles as well as *Ohio entelechron* - a multi-media performance work providing continuous service in all dimensions which was materialized by the Pittsburgh New Music Ensemble, *vibrant life* for string orchestra, and *vioentelechro*n - for violin and orchestra in flexible instrumentation. Current projects underway include a music drama version for small spaces of Charles Dickens' *A Christmas Carol*, and large works for piano (*at the piano*) and for orchestra in flexible instrumentation utilizing multi-media (*entelechro*n *symphony*).

As a violinist, Zahab has premiered more than a hundred works by such composers as John Cage, Daron Hagen, Gilda Lyons, Steven Mackey, Ursula Mamlok, Eric Moe, J.H. Kwabena Nketia, Dennis Riley, Tison Street, Orianna Webb and Christian Wolff. Recordings as violinist and composer are available on the Truemedias, Albany, and Koch International Classics labels. His version of John Cage's *Thirteen Harmonies* for violin and keyboard instrument is published by C.F.Peters Corporation. For more information as well as recordings and scores of shorter works visit www.rogerzahab.net. Scores are available at www.newmusicshelf.com.

11:30 Coffee Break

12:00 Discussion with Alex Knapp

From Folksong to Art song: Inspiration or Appropriation?

This discussion focusses upon the legitimacy or otherwise of making "art music" arrangements of traditional melodies, and of utilizing liturgical chants and folk songs as the bases of original compositions. Taking examples from my own pieces, and with the benefit of anecdotal evidence, I explore — from several different perspectives — some of the ethical, philosophical and musical problems and challenges that arise in this often highly controversial field of creativity.

Alexander Knapp is a graduate of Selwyn College, Cambridge, with MA, MusB, and PhD degrees in music; and he has also been awarded ARCM, LRAM and HonARAM diplomas. In 1974, he was appointed a Winston Churchill Travelling Fellow in the category of "Religious Art" for research in North America; and from the late 1960s to the present day, he has published and/or lectured internationally on the life and work of Ernest Bloch and on the subject of Jewish and related musics.

Knapp's set of *Four Sephardi Songs* (arranged for voice and piano) was published in New York in 1992; and his *Elegy for String Orchestra* was published in Jerusalem in 1997. In 1998, his anthology of essays on Jewish music was brought out in Chinese by the Music Research Institute of the Chinese Academy of Arts in Beijing under the title *Youtai Yinyue Lunwenji*. Among numerous other articles, he has contributed entries on aspects of Jewish music to *The New Grove Dictionary of Music and Musicians* (second edition).

As accompanist to the bass-baritone Mark Glanville, he recorded *A Yiddish Winterreise*, a sequence of 24 Yiddish popular songs, for which he composed eleven arrangements; and the CD of this cycle was brought out by Naxos in 2010.

13:00 Lunch

14:00 **Keynote Lecture: Professor Dr. László Vikárius**
Bartók's 'Method': Questions of Influence, Inspiration, Integration and Integrity in His Reliance on Indigenous 'Peasant' Music

It was only during his studies at the Music Academy, where music of Hungarian national character was prescribed for one movement among the final examination pieces, that Bartók became gradually aware of the idea of a national musical style yet to be established. His discovery of “communal” peasant songs outside the well known repertory of popular songs, mainly by identifiable nineteenth-century amateur composers, immediately raised his interest in searching for this unknown repertory. Also of decisive significance was the fact that he met Zoltán Kodály, who was better prepared for strictly scholarly investigation due to his university studies. The two of them started collecting systematically in 1906. It was no coincidence that they often preferred visiting territories on the peripheries of what was considered to be the “Kingdom of Hungary” within the Dual Monarchy. Since people of different languages, Slovaks in the North, Ruthenes in the North-East, Romanians in the East, etc., lived in these areas side by side with Hungarians, the two “scholars” soon recognized the phenomenon of influence and borrowing between peoples. From the two it was Bartók who became particularly fascinated with collecting among the politically suppressed minorities, learning their languages and keenly establishing contacts with collectors in the neighbouring countries. Their compositions soon reflected the experience of indigenous folk music in many of its variety. Although their joint first folkloristic publication, *Hungarian Folksongs*, was actually a cross between scholarly edition and composition, they soon started to insist on a clear differentiation between the two. In the lecture, I shall discuss the development of the different and ever more refined ways folksongs were handled both as objects of scholarly enquiry and as source of inspiration for modernistic composition. As a starting point the earliest direct folksong arrangements such as *Three Hungarian Folksongs from Csík* and its little known original version for peasant pipe and piano or Romanian Folksong for piano, no. 5 in *Seven Sketches*, and its recently discovered first sketch will be discussed. While tracing the different lines of development in Bartók's arrangements, the lecture will also include a discussion of the significance of the composer's conceptualization of his own methods.

László Vikárius (1962 Budapest) directs the Bartók Archives of the Institute for Musicology of the Hungarian Academy of Sciences and lectures at the Liszt University of Music in Budapest where, since 2007 he has also been head of the PhD program in musicology. He studied musicology at the Liszt University of Music between 1984 and 1989. His thesis for a diploma presented a newly discovered source for medieval music theory (1992). He studied at the Basel Institut für Musikwissenschaft in 1992–93 and also visited Italy for shorter study trips (1989 Florence, 2004 and 2005 Dozza). He received his PhD with his study *Modell és inspiráció Bartók zenei gondolkodásában* [Model and inspiration in Bartók's musical thinking] published in 1999. He has been on the staff of the Bartók Archives as assistant to László Somfai since 1988 and was appointed head in 2004. Whereas his main field of research is centred on Bartók's life, style and, especially, compositional sources, his lectures and seminars deal mainly with Western music and music

theory in the Middle Ages and the Renaissance. He has published articles in the *Danish Yearbook of Musicology*, *Danubiana Carpathica*, *Hungarian Quarterly*, *International Journal of Musicology*, *Magyar Zene*, *Musical Quarterly*, *Muzsika*, *Studia Musicologica* and *Studien zur Wertungsforschung*. His most recent publications include the facsimile edition of Bartók's autograph draft for *Duke Bluebeard's Castle* (2006), available with commentary in English, Hungarian, German and French. He co-edited, with Vera Lampert, the *Somfai Fs* (2005), the revised English edition of Vera Lampert's *Folk Music in Bartók's Compositions* (2008) and, with János Kárpáti and István Pávai, the CD-ROM *Bartók and Arab Folk Music* (2006). For a detailed list of publications visit http://www.zti.hu/bartok/ba_en_10_m.htm?0201 or http://mzst.hu/index_EN.asp. He has co-organized exhibitions on different aspects of Bartók's life, such as *Themes and Motifs* (2005, also accessible as a virtual exhibition on the homepage of the Bartók Archives (http://www.zti.hu/bartok/exhibition/en_index.htm)), *Bartók's Orbit* (2006), *Dearest Ditta* (2007) and *Bartók and Kodály - anno 1910* (2010) whose detailed catalogue is just about to be published. He is presently serving as president of the Hungarian Musicological Society.

15:00 Coffee Break

16:00 Discussion with Sr. Marie Agatha Ozah

Orality and Modern Composition: Joshua Uzoigwe's Art Music

The idea of using elements of folk music in western art composition can be traced back to Béla Bartók (1881-1945). Motivated by his interest in folk music and contemporary renaissance of attention in rational national culture, Bartók in 1908, collected and studied old Magyar folk melodies, which until then were preserved in oral tradition. Soon after, Bartók began to incorporate elements of peasant music into his compositions. His style thus became a symbiosis of folk music, classicism, and modernism. Akin Euba has, in recent times, popularized this approach to musical composition through his theory of creative ethnomusicology.

Like Bartók, many composers, particularly those from Africa, such as the Nigerian composer and ethnomusicologist, Joshua Uzoigwe, have explored and utilized orally transmitted folk music resources as the principal basis of their modern art music compositions. Among his many piano works in this category is "Egwu Amala," whose sonic and rhythmic structures are derived from *Egwu Amala*, a popular women's dance genre performed by the Ogbaru people of southern Nigeria.

In examining orality as a compositional method, I briefly assess the Igbo traditional folk music resources and elements in some of Joshua Uzoigwe's compositions. Focusing on *Egwu Amala* (the paddle dance or paddle play) as a pre-compositional resource, I analyze the musical components of this traditional dance to explain those unique, folksy characteristics that influenced the conception and the structure of Uzoigwe's piano composition, *Egwu Amala*.

Marie Agatha Ozah, HHCJ, is an assistant professor of ethnomusicology at Duquesne University, Pittsburgh, Pennsylvania. She obtained a Licentiate (*Licentia*) and Masters (*Magisterio*) degree in Gregorian Chant from the Pontificio Istituto di Musica Sacra, Rome, Italy, a PhD in Music (ethnomusicology) and a PhD Certificate in Cultural Studies from the University of Pittsburgh.

She has published articles on a Nigerian dance tradition and on the use of traditional African musical instruments in the Catholic liturgy in Nigeria. She is currently working on

two women's dance genres of southern Nigeria. Ozah is an executive committee member of the "African Musics Study Group" of the International Council for Traditional Music (ICTM). Her primary research interests include traditional African music and dance cultures, with specific focus on gender perspectives, African continuities in the diaspora, and Religious/Sacred music with emphasis in Gregorian Chant.

17:30

Recital by Pauline Rovkah, piano

Celebrating the Piano Music of Béla Bartók

Part I

Sonatina BB 69, Sz.55

1. *Bagpipers* (Dudasok)
2. *Bear Dance*
3. Finale: Allegro vivace

Three Rondos on Folk Tunes BB 92, Sz.84

1. Andante
2. Vivacissimo
3. Allegro molto

Sonata BB 88, Sz. 80

1. Allegro moderato
2. Sostenuto e pesante
3. Allegro molto

Part II

15 Hungarian Peasant Songs BB 79, Sz.71

Four Old Tunes

1. Rubato
2. Andante
3. Poco rubato
4. Andante
5. Scherzo: Allegro
6. Ballad: Andante

Old Dance Tunes

7. Allegro
8. Allegretto
9. Allegretto
10. L'istesso tempo
11. Assai moderato
12. Allegretto
13. Poco più vivo
14. Allegro
15. Allegro

Six Romanian Folk Dances BB 68, Sz. 56

1. *Joc cu bătă* - Allegro moderato
2. *Brâul* - Allegro
3. *Pe loc* - Andante
4. *Buciumeana* - Moderato
5. *Poarga Românească* - Allegro
6. *Mărunțel* - Allegro

Allegro Barbaro BB 63, Sz. 49

Part III

Poem - Allegro ma non troppo, Aram Khachaturian (1903-1978)

Toccată - Allegro marcatisimo

Danzas Argentinas, Op. 2, Alberto Ginastera (1916-1983)

1. Danza del fiejo boyero - Animato e allegro
2. Danza de la moza donosa - Dolcemente espressivo
3. Danza del gaucho matrero - Furiosamente ritmico energico

Pauline Rovkah, an award winner of the Pittsburgh Concert Society and the Head of Piano program at Chatham University, is an active performer and music educator. She is a founder and Artistic Director of Chamber Music series at Chatham University. Among the recent highlights in the series were her performances of Schumann's Piano Quintet in E-flat Major, Op. 44, Dvořák's Piano Quartet in E flat Major, Op. 87 and Shostakovich's Piano Quintet in G Minor, Op. 57 with musicians from the Pittsburgh Symphony Orchestra.

Rovkah performed in various concert series, including Steinway Society of Western Pennsylvania, Duquesne University, Frick Art Museum, Carnegie Mellon University, Pittsburgh Theological Seminary, and Chatham University. She participated in several well-known Music Festivals, such as at Chautauqua Institution, New York, and in Peacham, Vermont. After winning a National Competition, she gave solo and chamber music performances in Rome, Italy, for the Rome Festival.

Pauline Rovkah conceived, organized and performed in a number of thematic concert events at Chatham University, among which were "Nature in Music," a part of the International Environmental Conference, "Canto do Sul," featuring music of South America, "Music Without Boundaries", "What it means to miss New Orleans", a benefit for Hurricane Katrina relief and the recent "Concert for Haiti", and a benefit relief for earthquake victims. In honor of Chatham's Global Focus program, Ms. Rovkah designed and coordinated a number of music festivals: "East Meets West" highlighting Chinese music, year-long Festivals of German and Brazilian Music and "Sounds of Africa", the Festival/Symposium of African music.

Ms. Rovkah's solo recitals and chamber music performances have been recorded and broadcast by the Pittsburgh Classical Radio WQED. She has been featured in numerous WQED programs, including "Performance in Pittsburgh".

19:00

Dinner

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|-------|---|-----------------|
| 20:00 | Recital by Dr. Jeffrey Roberts: guqin, guitar, max-msp Guqin, Ancient and Modern | |
| | Yi Gu Ren [Thinking of an Old Friend], guqin | Traditional |
| | Improvisation on <i>Song of the Roosting Crow</i> by Li Bai, <i>Tang Dynasty melodies from Dunhuang caves</i> guqin | Jeffrey Roberts |
| | Mei Hua San Nong Three Variations on <i>Plum Blossom</i> guqin | Traditional |
| | Improvisation on <i>Valley of Bird Echoes</i> by Wang Wei, guqin/max-msp | Jeffrey Roberts |
| | <i>Ping Sha Luo Yan</i> [Geese Descending on a Sandy Bank], guitar | Traditional |

Friday, August 13

9:30 Discussion with Cynthia Tse Kimberlin
**Scholarly Research and Music Creativity - "Chasing the Waters of the Ganges":
Selected Piano Compositions by Rachel Eubanks and Bela Bartok**

This discussion will focus on Bela Béla Bartók's approach to composing piano works that are also utilized by Rachel Eubanks as evident in six of her compositions: *Waters of the Ganges*, *Song of the Aborigine (Theme & Variations on a Australian Bora Tribal Melody)*, *Heavy Snow*, *By the Riverside*, *Five Interludes* (nos. 1 and 5), and *Sonata*.

First, Bartok's three pieces from his *Out of Doors* will be introduced: (1) "With Pipes and Drums", (4) "The Night's Music", and (5) "The Chase". They were originally included in a set of five piano pieces he composed in 1926. These three pieces performed by Giuseppe Albanese were selected as they illustrate salient features akin to Eubanks' approach to composition.

Second, six compositions (noted above) by Eubanks will be introduced that illustrate one or more concepts and techniques found in the Bartok pieces. Whether or not their approaches prove similar or not, the answer may lie, in part, in the era in which the compositions were composed, the environment in which the composer lived, the opportunities available to them at the time, and the way the compositions have been perceived by others.

And third, audience participation will be encouraged through discussion, comments and questions. The objective of this session is not to complete the planned agenda, but to discover what audience members have to say by sharing their experiences and offering new insights in order to gain a better understanding of the compositional processes and procedures that are derived from scholarly research in the field. Notable concert pianist Maxine Franklin will be present to offer her own commentary on Eubanks with regard to learning and performing Eubanks' music. And if germane to the discussion, Franklin will respond to questions and play brief excerpts demonstrating specific concepts espoused by Eubanks. Photographs will be shown and the handouts will include Eubanks' list of compositions.

Cynthia Tse Kimberlin is Executive Director of the Music Research Institute and Publisher at MRI Press in Richmond, California. She received her BA in music from the University of California, Berkeley and the MA and PhD in ethnomusicology from the University of California, Los Angeles. She studied with Klaus Wachsmann, Charles Seeger, Mantle Hood, David Morton, Hazel Chung, and Tsun Yuen Lui. She has taught at San Francisco State University, University of California at Berkeley, University of Ife, Nigeria (currently Obafemi Awolowo University), and Addis Ababa University, Ethiopia.

Author of over sixty-five articles and editor of books, her areas of interest focus on the music of Africa, traditional and art music of Africa, intercultural music, ethno-biography, and global issues relating to music change. Publications in periodicals include *Ethnomusicology*, *Selected Reports in Ethnomusicology*, *Bulletin of the International Council for Traditional Music*, *The New Grove Dictionary of Music and Musicians*, *International Encyclopedia of Dance*, *the world of music*, *Journal of the Musical Arts in Africa* (Cape Town), *Muziki* (Pretoria), *Journal of the international alliance for women in music*, *Ethiopianist Notes* (currently *Northeast African Studies*), *Encyclopaedia Aethiopia*, *Dictionary of African Biography* (WIP), and *Management Dynamics*.

She is co-editor *Towards An African Pianism: Keyboard Music of Africa and the Diaspora*, MRI Press (2005). Articles include "The Scholarship and Art of Ashenafi Kebede (1938-1998)", *Ethnomusicology* (1999); "Women, Music and Chains of the Mind: Eritrea and the Tigre Region of Ethiopia 1972-1993", *Music and Gender*, P. Moisola and B. Diamond, eds. University of Illinois Press (2000); "Music and Other Connections between East Africa (Ethiopia, Eritrea) and East Asia (China, Japan)", 3rd International Conference of Institutes & Libraries for Chinese Overseas Studies, "Maritime Asia and the Chinese Overseas (1405 —2005)", Singapore DVD (2005); "No One Dared": Twenty-two Tigrinya Songs from Mendefera, Eritrea, and numerous others.

10:30

Discussion with Charles Lwanga

Journeying and Survival of Baakisimba Drum Music in Western Music Ensembles

For the past several years I have undertaken field research on indigenous Kiganda music of the Baganda people of Central Uganda and I have been fascinated with their Baakisimba ethnic drum music. Placed in a very significant position among the Baganda, Baakisimba drum music comprises four main drums; the Mbuutu (big drum), Empuunyi (medium drum), the Nankasa (small drum) and Engalabi (long drum). While there are a number of skilled players who cannot interpret notation, musicians who are able to, are not skilled at playing the drums either. To such a dilemma, Justinian Tamusuza, a Ugandan art music composer who contributed to the rise of a new contemporary art music style, invented a technique of simulating Baakisimba drum music on selected Western instruments whose players are able to read scores. Following the same line of interest, I undertook field studies in order to acquire an in-depth insight of the behavioral character of each of the four drums of the Baakisimba set. Field results were first experimented in my string quartet *Super*, which was premiered in South Africa in 2001. At present, I have experimented and achieved successful results in creating the existence of Baakisimba drum music in different combinations of instruments that I had not used before. In my presentation, I will discuss and demonstrate the character and role of each of the four drums of the Baakisimba drum set. Thereafter, I will discuss how I present my field study in my own composition *Ensisinkano* (2009) for flute, clarinet in B flat, Marimba, piano, violin, and cello, a composition that carries a Kiganda alongside a Western identity through its craftsmanship.

Charles Lwanga is a Ugandan who grew up in Kampala, the capital city of Uganda. He is a Fulbright/PhD student of composition and theory, and the current director of the University of Pittsburgh's African Music and Dance Ensemble. He holds an MA in music composition, a BA (first class honors) in music, a post-graduate diploma (first class honors) in education, a diploma in Music, Dance and Drama, and a diploma in Law. He is an assistant lecturer in music at Makerere University in Uganda. His composition interest entails the blending of his indigenous musical materials with European musical idioms. Charles is also a master drummer and specialist in most African instruments, as well as a clinician in African music, dance, and multicultural music education.

11:30 Coffee Break

12:00 Discussion with Philip Thompson

Intercultural Music Through Collaboration: Case Studies in an Emerging Compositional Trend

Béla Bartók helped launch the modern era of ethnomusicology by recording Eastern European folk music onto wax cylinders. The success of his project can be measured not only in the depth of his own compositions, but also in the propagation of intercultural musical knowledge throughout the modern world. Due to the influence of ethnomusicology, more and more musicians are musically multilingual, or at least, open to exploring musical elements from cultures other than their own. Many musicians are exploring this greater availability of diverse musical influences not so much by studying a particular music in a systematic way, but by collaborating creatively with artists who are expert in a particular music or musics. In a sense, the success of ethnomusicological scholarship, coupled with modern digital communications and increased international travel means that the neither the scholar nor traditional scholarship need necessarily play a direct role. Rather, creative musicians learn from each other, absorbing new musical vocabularies directly and organically.

In this discussion I will look at four examples of what I refer to as intercultural music through collaboration: the Imani Winds Legacy Commissioning Project (in which composers of color were commissioned to create new works for wind quintet); *Red Rocking Chair*, the collaborative composition by Patrick Burke and Emily Pinkerton for NOW Ensemble; Fred Ho's radical music theater blending, among other elements, jazz, Cantonese opera, and martial arts; and Ravish Momin's Trio Tarana, an avant-garde jazz trio combining elements of Indian classical music, jazz, rock and pop, and electronica. I will base my discussion of these projects on my interviews with the artists as conducted through *Pittsburgh New Music Net* and on analysis of the music itself.

Philip Thompson composes music for chamber ensembles, orchestra, digital media, film, opera, and online games. In June 2010, scenes from his professional wrestling opera, *The Final Battle for Love*, were premiered at the Virginia Arts Festival in conjunction with the John Duffy Composers Institute. Other recent activities include the score for Will Zavala's documentary *Virgil Cantini: The Artist in Public* (premiered September of 2009), and performances of his chamber music by IonSound Project, Alia Musica Pittsburgh, and KnotDance.

Along with his activities as a composer, Thompson publishes *Pittsburgh New Music Net*, a popular blog about that city's contemporary music scene, and serves on the Pittsburgh Chamber Music Society's board of directors.

Born in Baltimore, Maryland, Thompson completed his undergraduate degree at Oberlin Conservatory and received his MA and PhD from the University of Pittsburgh. He currently lives in Pittsburgh's Lawrenceville neighborhood with his wife and two children.

13:00 Lunch

14:00 Discussion with Pauline Rovkah

A Personal Journey: Discovering Bartok's Masterpieces

Bartok's piano works hold a significant place in the piano repertoire of the last and the present century. Nevertheless, unlike orchestral works, his solo piano pieces still have a rare place in the concert halls. There are some wonderful recordings of Bartok's piano music, performed by leading pianists. Unlike, for example, all-Mozart, all-Beethoven, all-Chopin, all-Schumann, it seems that pianists today are still reluctant to present all-Bartok programs.

I will share my own experience in learning and mastering Bartok's selected piano works, the challenges and discoveries that accompanied me in this process. I will also talk about my search for the works of other composers, who like Bartok, used elements that they derived from folk and traditional music in their works.

Note: Pauline Rovkah's biography appears above.

15:00 Discussion with Jeffrey Roberts

The Composer—Performer Model in a Non-Western Context: Performance as a Means for Research and Compositional Process

This session hopes to open up a discussion among composers, scholars and performers to explore how composers engaged in the Western composition tradition whose performance base lies in a non-Western tradition use these performance experiences to influence their compositional processes. The embodied knowledge of a music language through performance experience has long been an important compositional resource for Western composers. But how does this work when the performance base is not in the Western tradition? Also, how does performance in a non-Western tradition act as a bridge between scholarship and composition? These questions, along with others, will be the focal points for discussion during this session. As a way to begin the discussion, a brief paper will be given that outlines some of the major issues regarding this topic as well as a personal perspective of a Western composer living and studying *guqin* performance in China for the past four years.

Dr. Jeffrey Roberts works at the crossroads of composition, improvisation and research on composed and improvised music traditions. Trained first as an improviser, he has branched out in a number of directions to explore and research the creative acts of composing, performing and improvising in a variety of music styles and traditions.

Blending his background in improvisation and composition, he began the Walden Percussion Project in 1998, an amateur found object ensemble intent on exploring natural sounds via hands-on and intuitive creative play and experimentation.

As a Fulbright Scholar in 2006, Jeff studied *guqin* traditional performance and improvisation with Li Xiangting as a visiting senior scholar at the Beijing Central Conservatory of Music. As a performer, he developed a personal improvisation style on *guqin*, rooted in Daoist aesthetics and drawing on music from the *guqin* repertoire, central Asian melody as well as musical elements from his background in experimental music and

Jazz improvisation. He has also incorporated guqin elements into his guitar improvisation and collaborates with traditional instrumentalists in China.

Aside from his studies in the United States (PhD Brandeis, MM Boston University, BM New England Conservatory), he studied with composer Hans Zender at the Hochschule für Music, Frankfurt am main, Germany. Jeff currently teaches in Beijing as a professor at The Beijing Center for China Studies and is the Music Artistic Director for Yishu-8 Art and Culture Space (www.yishu-8.com) in Beijing.

16:00

Discussion with Ayo Oluranti

Ajulo: My Composition for Voice, *Iyaalu* [Yoruba talking drum], Percussion, and Piano

In my current compositional research, I employ African musical processes and resources as the principal basis of my creative expression with the goal of composing modern art works that will be a direct progression as well as a departure from African traditional and art musical genres. *Ajulo*, for voice, *iyaaalu* (Yoruba talking drum), percussion, and piano is a product of my current research ideas. I composed this piece of music mainly using the compositional resources found in *Yoruba dundun* music while also incorporating elements of African pianism.

Dundun music, created and preserved by oral technique, is a *Yoruba* traditional instrumental genre that is essentially text based and which explores the musicality of the *Yoruba* language. The use of oral texts as the basis of *dundun* music imposes a set of restrictions on the process through which the music is created. Essentially these restrictions function to shape and define the stylistic identity and structure of *dundun* music. Such restrictions exist in the same light as those that operate within the mind of an art music composer that impose a limitation on his/her compositional palette. For instance, the characteristic elements that define such forms as Fugue or Sonata form impose a set of restrictions on the composer's creative process. A composer can decide to explore pre-determined pitch collections, rhythmic materials, timbre, register, instruments, etc, that constitute a set of compositional limitations. Restrictions may also exist as the result of notation (transcribed) and also the natural limits within which the composer's creative ability and aesthetics function.

Ajulo is an attempt to make compositional sense while subjecting my creative procedures to a set of restrictions that are a direct consequence of the oral techniques germane to *dundun* ensemble music. *Ajulo* is therefore, the result of an experiment in which I explore the possibility of orality as a compositional technique.

Ayo Oluranti, Nigerian composer and organist, earned a BA in Music (Composition & Performance) from the University of Southampton, UK and is currently completing a PhD in Composition and Theory at the University of Pittsburgh, USA. Ayo, who also serves as Composer-in Residence and Assistant Organist at St Andrew's Episcopal Church, Pittsburgh, is an advocate of both traditional and the contemporary 'experimental' approaches to music. In his compositions, he experiments with the fusion of elements from Western Art music and African music, especially the traditional music of the Yorubas and Igbos of Nigeria.

Oluranti is the winner of 2009 Donald Sutherland Endowment Fund Composition Competition (USA), and has won several awards, prizes and scholarships: St. Michael's Organ scholarship (UK), Tafawa Balewa Scholarship (British-Nigeria Association, UK), Heather Award (University of Southampton), Michael James Music Trust Award (UK), Sidney Perry Award (UK), and Brereton Memorial Fund grants (UK).

17:00 Coffee Break

17:30 **Recital by Roger Zahab,violin, and Robert Frankenberry, piano**

Emergence (1997) Philip N. Thompson
I & II

Blue Air (1996) Eric Moe

Music For 247 Strings (1981) Judith Weir

Bolga Sonata (1958) J.H.Kwabena Nketia
I. Allegro
II. q = 50
III. q = 120

radiant (2004) Roger Zahab
Second Sonata (1922) Béla Bartók
I. Molto moderato.
II. Allegretto —Molto vivo

Note: Roger Zahab's biography appears above.

Robert Frankenberry leads a multi-faceted career as a tenor, pianist, and conductor. On stage, he has performed roles ranging from Mozart in *Amadeus* and John Adams in *1776* to the title roles in *The Tales of Hoffmann* and *Don Carlo*, and principal tenor roles in *Tosca*, *Carmen*, *La Traviata*, *Lucia di Lammermoor*, and *Rigoletto*. He has originated roles in works by Roger Zahab, Jeremy Beck, Seymour Barab, Daron Hagen, and by Kevin Noe and Kieren MacMillan. In December 2008, he sang the premieres of vocal works by David Del Tredici for Symphony Space's *Adventurers* series, and in May 2009 premiered a work by George Lewis on the Guggenheim's *Works and Process* series. Recent roles include the title role in *Faust* for DaCorneto, Henry de Lumley/Georges Cuvier in *Venus*, and South African composer Philip Miller's multi-media opera about Sartjie Baartman, performed at MassMoca. Robert can be heard as Louis Sullivan in Hagen's *Shining Brow* with the Buffalo Philharmonic on the Naxos label, and on the Albany label singing Eric Moe's *& a Warm Hello from the Alien Ant Farm*, with the composer at the piano.

At the piano, Frankenberry performs both standard and contemporary chamber music, and is a member of IonSound Project, the Music On the Edge Chamber Orchestra, Trio AnimeBOP, and the Phoenix Players. Devoted to new and recent works, he has participated in the premieres of solo and chamber music by such composers as Roger Zahab, Eric Moe, Daron Hagen, Bruce Taub, J. H. Kwabena Nketia, Dennis Riley and Barbara White. Robert holds a Bachelor's Degree from Mercyhurst College, where he studied piano with Sam Rotman and conducting with Walter Hendl; and a Master's Degree from Carnegie Mellon, where he was a student of John Shirley-Quirk.

19:00 Dinner

20:00

Recital by Maxine Franklin, piano

Ukom from Talking Drums Joshua Uzoigwe

Song of the Aborigine

Theme and three variations on an
Australian Bora tribal melody

Rachel Eubanks

Eight Improvisations on Hungarian
Peasant Songs, op. 20

Béla Bartók

From *Mekta in the Art of Kita*

I. Basseet
II. Samai
III. Sayera

Halim El-Dabh

Sonata in Two Movements

I. Andante
II. Lento

Rachel Eubanks

Maxine Franklin has received acclaim for her sensitivity as an artist and individuality and authority as a performer. She brings a committed approach to interpretations of music from Bach to Prokofiev and beyond, and more recently to her focus on composers from Africa and the African Diaspora. Her recital in the London Horniman Museum series 'Shades of Africa' (1998) led to an invitation to the International Symposium and Festival on African Pianism (1999), University of Pittsburgh, USA. Since then recitals were presented biennially at Symposia in Cambridge, UK from 2001–2007, at the Central Conservatory of Music in Beijing, in Gateshead Yorkshire, UK, at Oakland University Detroit, USA, and UCLA's 3rd International Symposium and Festival Africa Meets North America (October 2009). Franklin has given workshops of this music with teachers and students in the UK and most recently at the Jamaica School of Music in January 2010. She has also presented recitals combining African Diaspora and general western repertoire in various venues in the UK, the Caribbean, and Europe.

Saturday, August 14

9:30

Discussion with Bode Omojola

Creative Ethnomusicology as a Form of Representation: A Study of the Works of Samuel Akpabot

Two modes of representation tend to characterize the works of African ethnomusicologists who combine research work with creative activity. In addition to publishing the results of their studies in academic journals and books, many of them engage in creative activities which flow directly from their field research. The writing of musical compositions which are based on indigenous oral traditions, a vocation which Kofi Agawu (1992) characterizes as a “metamusical” representation of “existing traditional musics,” began in the works of early African ethnomusicologists and composers like Fela Sowande of Nigeria and Ephraim Amu of Ghana, and has been vigorously sustained most notably by Akin Euba. For such African researchers, scholarly work and the writing of

musical compositions constitute two related ways of translating and representing indigenous African musical traditions. My presentation concentrates on the works of Samuel Akpabot (1932-1999), one of the most prominent Nigerian practitioners of creative ethnomusicology in the twentieth century. Focusing on works like “Scenes from Nigeria,” “Overture to a Nigerian Ballet” and “Ofala Festival,” I examine the nature of the relationship between Akpabot’s research activity and creative work, and discuss the ways in which the engagement between the two is insightful about the challenge of translating an oral tradition into a written form.

Bode Omojola teaches ethnomusicology at Mount Holyoke College and the Five Colleges in the United States. His research focuses on indigenous and modern Nigerian and Yoruba musical traditions, exploring themes such as music and politics; music and spirituality; gender and performance; and intercultural aesthetics. A former Radcliffe Fellow at Harvard University, Dr. Omojola has also held the Alexander von Humboldt Stiftung fellowship at the University of Cologne, and taught at Northeastern University in Boston.

10:30

Discussion with Omolara Loko

Orality and Modern Musical Composition in Nigeria: A Study of Selected Vocal Works by Ayo Bankole

Ayo Bankole was one of the pioneers of a written form of composition in Nigeria, along with composers like Ekundayo Phillips, Fela Sowande, Akin Euba, Lazarus Ekwueme, and Meki Nzewi. Many of these composers have based their works on traditional folk idioms, and were engaged in the process of re-interpreting oral traditions in written, Western-influenced, art-based compositions, following the model provided in the “creative musicology” of the Hungarian composer, Béla Bartók (1881-1945). I would like to discuss the works of Ayo Bankole, especially his vocal pieces like *Adura Fun Alafia* and *Fun Mi Ni Beji*. Compared with his instrumental works, these vocal compositions are relatively simple structurally, having been fashioned specially for amateur choirs in Nigeria. I am interested in exploring how these works re-interpret musical elements derived from traditional Yoruba music in ways that are refreshing and representative of traditional Yoruba culture. My discussion will also highlight how Western elements are balanced with indigenous Yoruba elements in a manner that reflects the bicultural nature of Bankole’s musical background.

Omolara Olasunmbo Loko is Head of Department at Adeniran Ogunsanya College of Education, Otto/Ijanikin, Lagos-Nigeria. She has earned a Diploma in Music Education, as well a BA, and MA in music, and is currently a doctoral student in Music at the University of Ibadan. Her areas of research interest are church music and music in festivals. Loko composed the anthems for Women in Colleges of Education in Nigeria and also the school anthem for Adeniran Ogunsanya College of Education. As a flutist, she studies under Dr. Richard Donald Smith.

11:30

Coffee Break

12:00

Discussion with Oyebade Dosunmu

Orality, Literacy, and African Music

While orality remains fundamental to the processes of cultural production in most African societies, the last two hundred years have witnessed the emergence of a diversity of literate traditions indigenous to the continent. One such tradition is constituted in the works of African composers working within the conventions of so-called “art” music. In

much of Africa, music literacy, like literacy in general, came about through the activities of Christian missionaries whose focus was on the dissemination of European canons. Nurtured by Western structural models, but nevertheless buoyed by nationalist ideals, African composers began in the late 19th century to develop an art music repertoire that aimed to register contemporary Africa's dual experience of tradition and modernity. However, there have been formidable challenges, including what literary scholar Abiola Irele calls the "impasse in Western music:" a disjuncture between the nationalistic ethos of African art music and the postmodern ideals of contemporary Western practice. As a result, African art music has gained only a slight international profile. Locally, however, the genre does not fare much better; perceived as being predominantly foreign in character, thus lacking in patronage. These conditions go to the heart of the crisis of identity beleaguering modern art music practice in Africa: how can African composers develop a literate musical idiom that is locally appealing, yet globally relevant?

I propose a reassessment of the relationship between literacy and orality as a critical tool in the construction of a viable art music idiom. Despite its professed nationalism, modern African art music maintains, at best, a tenuous investment in those aesthetic values intrinsic to artistic production in Africa. In order to successfully mediate local and international musical discourses, African art music, while bearing the inexorable imprint of its Western roots, must situate itself firmly within an indigenous cultural aesthetic, repositioning itself within the broader framework of "total art" and communality in which music making in Africa has long thrived.

Oyebade Dosunmu was born in Lagos, Nigeria, and received his undergraduate degree in music at Obafemi Awolowo University, Ile-Ife. He continued graduate studies in ethnomusicology at the University of Pittsburgh, where, in 2005, he wrote his Master's Thesis on the music of modern Yoruba theatre, using as a case study Wole Soyinka's *Death and the King's Horseman*. In 2007, Oyebade won the Andrew Mellon Predoctoral Fellowship, which enabled him to carry out fieldwork in several contemporary afrobeat scenes within the US, and Lagos. He is currently writing his doctoral dissertation on post-Fela afrobeat, and teaches World Music and Music in Africa at the University of Pittsburgh.

13:00 Lunch

14:00 Discussion with Juwon Ogungbe
African Vocal Music and English Text: Concepts, Contexts and Compatibility in Translation.

For many people outside of Africa, the idea of an African performer singing African derived or inspired music with English text is regarded as "inauthentic" and/or "incongruous". Having worked with African vocal music that uses English text - as a composer, music director and performer in theatre productions, educational and community settings, for concert works and as a band leader, this writer found that the use of English text in African music sometimes helped people of non African backgrounds to understand ideas behind the creation and use of songs within specific African heritages and contexts. Examining "Orality in modern creative processes", this paper will consider notions of authenticity and congruence (or the lack thereof) ascribed to performers singing African music with English texts, raising the question "Is the use of English (in any of its regional dialects or varieties) as a medium always more notable than any message an African music performer intends to convey through using it?" While English text has already established its effectiveness as a communicative tool in music created by a diverse range of African

musicians including Fela Sowande, E.T. Mensah, Ladysmith Black Mambazo and many others, it is clear that present and future generations of African Diaspora composers and performers will need to find and express *what is truthful* for their individual creative voices, using the languages they communicate in most fluently and regularly.

Juwon Ogungbe, composer, singer, theatre music director and music educator, was born in London to Nigerian parents. He was educated in the UK and Nigeria and has been involved creatively in many memorable UK African Theatre projects.

Ogungbe has been commissioned to write music for companies such as the Royal Shakespeare Company, Manchester Royal Exchange Theatre, LIFT, Collective Artistes, Badejo Arts, The Southbank Centre, Union Dance, BBC Radio Drama, amongst many others. He has performed principal baritone roles in many operas, and in song recitals that have covered a wide range of western art music repertoire.

Ogungbe has also devised and led major music in the community projects for the British Council, Horniman Museum, the Victoria and Albert Museum, Sinfonia ViVa, Lontano, English Pocket Opera, Lewisham Education Arts Network and many others. He has worked as artist in residence at Gaialive (a pioneering UK internet radio station, as part of the Year of the Artist), the V&A Museum of Childhood, Bethnal Green and HMP Wormwood Scrubs.

Most recently Juwon composed *Time and the Trickster's Heart* an oratorio based in Yoruba mythology for The London Lucumi Choir. The work was premiered in London in December 2009.

For more information please visit Juwon Ogungbe's website at www.juwonogungbe.co.uk.

15:00

Discussion with Razak Abdul Aziz

Maria Zaitun: A chamber opera based on Fatimah Busu's short story, *Perkembalian seorang yang bernama Maria Zaitun* (The Return of a person by the name of Maria Zaitun).

The opera is inspired by the writings of Malay, female, author Fatimah Busu. In it, Fatimah Busu delivers a stinging critique of her society in the 1970s. Hypocrisy cloaks itself in seeming piety, when a society scorns a non-conforming, unmarried woman. Where the clutter of confusion clouds all sense of judgement, exteriorities remain however, always sane, devout, and virtuous. The story depicts an aspect of Malay society, illustrating the deceit, treachery, and inequity that can take place when morals and values are misinterpreted.

Through the opera, I search for a harmonic and rhythmic language that suits my idea of the Malay language. The main ideas have gone through several drafts. Many germinated early on in *Nelayan*, where I began exploring the rhythm of the language. The *Piano Etudes* herein provide a further, thorough investigation into the musical language — harmony, melody, form, structure, and aesthetics.

Razak Abdul Aziz obtained his BA from Skidmore College where he studied music and mathematics. His MA and PhD degrees in Musical Composition are from Columbia University and the University of Edinburgh.

Aziz was a full-time music lecturer at the Institut Teknologi MARA (now UiTM). He was also a freelance music critic with the *New Straits Times*. Presently, Razak is a senior lecturer with the Music Section of the Universiti Sains Malaysia.

Aziz's on going research project draws upon aspects of Islamic and non-Western aesthetics in the contemporary works of Malaysian, Thai and Indonesian composers writing in the Western Classical idiom.

He was the choirmaster of Suara Mas Children's Choir, which was jointly sponsored by the Kuala Lumpur City Hall and Malaysia Airlines, and has done extensive research on choral education for various organizations ranging from Teachers' Training Institutes to the Ministry of Education State Level.

In collaboration with the music faculty, Aziz has worked on a Malay dictionary of music that was published by Dewan Bahasa dan Pustaka in 2009. He is presently working on a book on selected musical analyses for an Indonesian publisher. His published compositions include Five Piano Etudes and *The Fisherman* For Solo Singer and SSATB Chorus, Piano, Strings and Percussion, based on George Campbell Hay's poem (both by The Asian Centre, Penang).

16:00 Coffee Break

17:30 Concert by Chike Akwarandu & Temitope Egbeyode-Ajayi voice,
with Niran Obasa and Ayo Oluranti, piano

Folk Song and Art Song of Africa

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| <i>Bileloko ba fe ni l'ese</i> | | David Aina |
| <i>Nwoyoyo</i> | Temitope Egbeyode-Ajayi | Laz Ekwueme |
| <i>Ive Omaka</i> | | Igbo folksong |
| <i>K'a rin K'apo</i> | Chike Akwarandu | arr. by Dayo Dedeke |
| <i>Adura mi</i> | | Ayo Bankole |
| <i>Asiwere wi li okan (Festac Cantata)</i> | Temitope Egbeyode-Ajayi | Ayo Bankole |
| <i>Ilu Baje</i> | | Ayo Oluranti |
| <i>Ona Abuja</i> | Chike Akwarandu | Ayo Oluranti |
| <i>Ise Oluwa</i> | | arr. by Ayo Oluranti |
| <i>Messiah Baba mi</i> | Temitope Egbeyode-Ajayi & Chike Akwarandu | words by Bidemi Oyesanya arr. By Ayo Oluranti |
| <i>Uyaroma</i> | | Traditional |
| <i>Tuzu</i> | Chike Akwarandu | Joshua Uzoigwe |

| | |
|-----------------------------|---|
| <i>Because of You</i> | Fela Sowande |
| <i>Atein Bo wa fun Jesu</i> | Seun Owoaje |
| | Temitope Egbeyode-Ajayi |
| <i>Iwe Kiko</i> | Dayo Dedeke |
| | Temitope Egbeyode-Ajayi & Chike Akwarandu with Audience Participation |
| <i>Night in the Desert</i> | Fela Sowande |
| <i>Ojo maaro</i> | Traditional |
| | Chike Akwarandu |

Accompanists—Niran Obasa & Ayo Oluranti

Temitope Egbeyode-Ajayi was born into a family of music lovers, the last of six children. She started her musical journey from the junior choir of Christ Apostolic Church Ebute-Metta, Lagos, when at about the age of three her parents enrolled her in the choir under the tutelage of (Now Pastor) Ayo Adeusi.

In 1994, she was introduced to David Aina and his choir The Heritage, where she performed other choral music from African composers like TKE Phillips, Ayo Bankole, Sam Ojukwu, Laz Ekwueme and David Aina himself.

In 1996, David Aina introduced Temitope to the Laz Ekwueme Chorale. Temitope eventually became one of the Chorale's leading sopranos and performed solos at state events including the ECOWAS Summit in 2000 and many government functions in Lagos and Abuja. She joined the MUSON Choir in 1999 and performed alongside other young talents at the MUSON Youth Concert in the same year.

Working with the musicians like Ayo Bankole, Jr., Dr. Bayo Adepetu, Wole Oni, Lanre Delano, Segun Gilbert, Seun Owoaje and many other music producers, she has voiced (both as singer and voice over artist) literally hundreds of radio jingles, TV adverts, albums, and signature tunes, both in English and Yoruba Language.

Temitope remains one of the most sought after singers in Nigeria. In one of her most memorable performances, she was featured as the alto soloist for the Chapel of the Healing Cross Choir's performance of Ayo Bankole's FESTAC Cantata. She is currently the Music director/keyboardist of her church in London, where she ministers alongside her drummer husband, Abayomi.

Chike Akwarandu started singing in church as a choirboy at nine years old back home in Nigeria. He went on to become the Choirmaster and Assistant Music Director and conductor of the same choir and church and leader of a male double-quartet. This quartet performed regularly in church and at concerts and musical events in the country.

Akwarandu developed a classical singing voice by taking himself on vocal exercises instinctively. On gaining admission into university, he joined the university choir. Under director Christopher Oyesiku he received more vocal training and within the period, he did a MUSON Grade 6 music exam in singing and passed with distinction. He became a

regular soloist at the MUSON annual festivals where he was the bass soloist in Handel's *Messiah*, and Raphael (bass) in Mendelssohn's *Elijah*. Akwarandu also sang opera arias at concerts in Italy and Spain. While still a student at the university, he was the Music Director and conductor of the university students' choral ensemble and gave performances in classical and contemporary music. He also gave performances in African choral music with the use of very simple African musical instruments, which was always a delight to the audience.

Akwarandu became resident in the United Kingdom in 2002 and has performed in many concerts as a soloist. He has also performed with the London Adventist Choral and the Metropolitan Police Male Voice Choir. He recently performed *Porgy and Bess* in Lyon, France.

Adeniran Obasa is a seasoned organist and a pianist of 26 years experience .he started out as the assistant organist of Salem Baptist church Ibadan (1984-87), then became an associate organist of the First Baptist Church (1987-91) and also associate organist of the Chapel of the Resurrection University of Ibadan.(1990-94). He was the pianist of the University of Ibadan choir under the directorship of Mr. Christopher Oyesiku (1992-94). He has accompanied a host of other church choir and groups in Nigeria. He has played as an Organ recitalist at choir festivals, most especially at the St. Peter's Church Aremo, Ibadan. When he was in Nigeria, he regularly accompanied and performed piano solos for concerts of the medical student choir University of Ibadan.

As a pianist, he has trained under Amorelle Inanga, David Hamilton, and at the moment, is training with Peter Feutchwanger. He currently holds a LTCL in piano recital and is currently pursuing his fellowship.

19:00

Dinner