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THE GREAT CHORAL MASTER

- Sir Emeka Nwokedi

HYMN REFLECTIONS

Revd. Gordon Giles

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DR. GILLIAN WARSON



Gillian Warson is a writer, teacher and Viola player with a particular interest in hymnody and local history. She has published four books on hymn singing in North Oxfordshire, written a biography of the hymn writer Fred Kaan (Stainer and Bell), and is one of the editors of the excellent Hymn-Quest program.

Gillian Warson works as a teacher, musician and hymnodist. She lives in Bicester, Oxfordshire with her husband and two children. She holds a

PhD from Sheffield University and her thesis dealt with aspects of community hymn singing. Gillian has continued her research publishing books and articles on numerous subjects connected with hymnody. Gillian has given papers at many conferences both in the UK, Europe and America. She has over twenty years experience as a viola player and string teacher and is interested in many aspects of music teaching. She gives illustrated talks and lectures to many interested societies.



MR JAMES ADEKUNLE (GGSM)

Born October 22 1930, Mr. Adekunle studied music at Guildhall School of Music London and majored on the Organ and graduated in 1962. Since then, he has been Organist and Choirmaster at the Holy Trinity Anglican Church, Ebute Ero, Lagos. Ex-Deputy Director of Federal Ministry of Education, he was founding member MUSON School of Music. He designed the curriculum and nurtured it. The

school is now a breeding ground for young musicians.

(He has been the Organist in Holy Trinity Anglican Church Ebute-Ero for 51 years)



MR HUW WILLIAMS

Sub-organist and Assistant Director of Music at St. Paul's Cathedral since 1998. Huw Williams works daily with the world-famous Cathedral Choir. He has played for significant events including the Queen's Golden Jubilee, the Queen's Mother's 100th Birthday Service and the Remembrance Service of the 9/11 terrorism, broadcast live on television around the world. He is closely involved in a national research project "The value of Cathedral Music". He was awarded the Associate of the Royal Academy of Music in recognition of his work at Hereford and St. Paul's Cathedral.



REV GORDON GILES

Gordon Giles was born in London and went to school in England and Wales before studying music and aesthetics at Lancaster University. An M'Litt in Philosophy at Cambridge University followed and then he worked as Chaplain for the Missions to Seafarers in the North-East of England. After studying theology at Ridley Hall Cambridge, he was ordained in Ely Cathedral and served a curacy in a parish in urban Cambridge. In 1998 he became Succentor of St Paul's

Cathedral in London, where he sang choral services and worked on large scale events such as the service after the 9/11 bombings; Millennium and Jubilee services. In 2003 he became Vicar of St Mary Magdalene's Church in Enfield, North London, and is also director of Post-Ordination Training in the Edmonton Episcopal Area of London. He has written several books on church music, hymnody and liturgy including 'The Music of Praise' (BRF/Hendrickson, 2002); 'The Harmony of Heaven' (BRF, 2003); 'O Come, Emmanuel' (BRF/Paraclete 2005); 'O Clap your Hands' (Paraclete/SPCK 2008) and 'Fasting and Feasting' (BRF 2008). He writes a regular hymn meditation in the RSCM's Church Music Quarterly and has recently been one of the editors of the newly published 'Ancient and Modern' hymn-book. He is also a Director of the English Hymnal Company.



PROF. ADETUNJI VIDAL

Augustus Olatunji Olufemi Vidal is a Professor of Music and Musicology since 1991. He is an unusual but unsung genius, a man who is thoroughly educated in the real sense of it. An erudite scholar, a colossus, philosopher and 'workaholic' academic, Tunji Vidal is a teacher of teachers. Trained in UCLA, where he also served

as Assistant Lecturer in the Department of Linguistic (1969-71). Prof. Vidal has served as Assistant Professor (Music & Ethnomusicology) in California State University, Sonoma, U.S.A. (1971-73) and as a visiting Professor in Stanford University, Palo Alto, California (1972-73).

Prof. Vidal is a composer, performer, musicologist, teacher and band director of repute. He is currently the chairman of the Department of Theatre Arts & Music, Lagos State University, Ojo, Nigeria. His articles have been published in many journals and books of local and International coverage. Plus, Prof. Vidal's uniqueness is his untiring commitment to the development of Musicology and Music Education in Nigeria at the 'home' level.

...ON THIS NOTE

MESSAGE FROM THE PUBLISHER



I Welcome you to the second edition of Organ and Music Magazine. Before I go on, I want to thank all the good people that graced the launching occasion and made it grand. First to be acknowledged is our Almighty God that made that day a reality. On behalf of the Editorial board with Professor Augustus Olatunji Vidal (my head of department in music at the University of Ife from 1978-82). I say a special big thank you to The Archbishop of the Lagos Mainland Diocese The Most Rev Adebayo Akinde who was gracious enough to write a Preface as well as The Bishop of Ife, The Rev Oluranti Odubogun who wrote the forward for the maiden edition. The Proto-Presbyter of Methodist Church of The Trinity Revd. S Adegbite and all members of the clergy. The Chairman of the day Chief Soji Awogbade and his wife, Mr Bola Akingbade (Former marketing Director MTN) Mr Sammy Olagbaju, Sir Abayomi Williams, Mr Lolu Adubifa, Chief and Mrs Ogunmekan, Professor Olumide Afolabi, Professor Akinyanju, Chief Femi Adeniyi Williams, Arc and Mrs Roti Delano, Mrs Funmi Longe, Mrs Bola Vaughan, My MC, Lanre Olagoke (Artist from UK), Pastor & Mrs Dele Ajisebutu, Representatives of Pastor Paul Adefarasin, All clergy from Cathedral of St. Jude led by Ven. Femi Fasina. My Classmates at Igbobi College, Mr and Mrs Gbemiga Delano, Mr James Adekunle and his choir, Mr Kayode Oni, Pastor Ayo Adesola of RCCG Canaan land parish, Elder Ogunekun, Fr. Okonkwo from Catholic Church of Nativity Festac Town, all students from Fountain Heights secondary School and all organists, choirmasters, choristers from various churches present. The list of 480 attendees is endless. I specially thank all that came on that day. To all those who supported by launching generously. I must also specially thank all the companies that encouraged and supported us by placing adverts in our maiden edition. It is our hope that your association with us will impact positively on your company's end of year returns.

“
Part of our mission to acknowledge past heroes of classical and church music, made me search for the legend bassist
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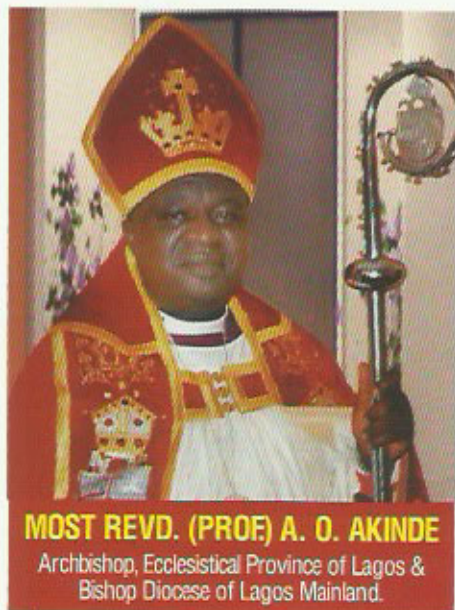
Part of our mission to acknowledge past heroes of classical and church music, made me search for the legend bassist or rather the most accomplished bass singer in Nigeria still living. His name is Mr. Christopher Oyesiku. The information I had was that he had left the shores of Nigeria for good and resided in the UK but I found no one to give me his address. After about just three days of numerous calls and

contact two London based friends, Messrs Tayo Aluko and Juwon Ogungbe, I eventually got his house address and, I went straight to his house. I was warmly welcomed by him and his wife Auntie Femi. My Shock at hearing this white lady (his wife) speak fluent Yoruba will be a story for another edition. I had to sip a bit from his fountain of knowledge. He obviously was not happy about Nigeria and the music scene and non-appreciation of his efforts while in Nigeria, which led to his relocation to Britain after many years of hard and selfless work. He spoke greatly of Late Ayo Bankole and did acknowledge a few people but in general he is completely disenchanted. I told him Organ and Music Magazine will bring him back the music legend Nigeria, not to sing (as he is

in his mid eighties) but be duly acknowledged with a grand concert performance. Finally, may I use this medium to invite all those music lovers especially those who have had the privilege of either been trained by him or worked with him as well as those who heard him sing to join hands, and corporate organizations to join hands with the management of Organ and Music Magazine to bring him to Nigeria in 2014. Let us honour musical heroes.

Enjoy as you read our second edition.

Lanre Delano (BA. Music)
0803 334 0945



MOST REVD. (PROF) A. O. AKINDE

Archbishop, Ecclesiastical Province of Lagos &
Bishop Diocese of Lagos Mainland.

PREFACE

The importance of Music as an essential element and integral part of worship cannot be over-emphasised. The era of Music in worship can be traced to the Jewish tradition.

The first set of community from whom God demanded worship (Israelites) was commanded to set up musical machinery through the Choir, Organ and other musical instruments, for the purpose of stimulating body, soul and spirit into a true worship, acceptable to God.

The therapeutic nature of Organ Music in addition to its spiritual-rejuvenating tendency raises Music to a high level of importance in Worship. (1 Sam. 19:9).

From the Early Church, through the Apostolic Era up to the Missionary advent in Nigeria, Organ Music had so much endeared worshipers to Orthodox Churches, where huge investments have been made to sustain the interest of worshipers through the use of various modern and technologically advanced Organs, such as: Simple to Multi-Octave, Electrical, Pipe Organs etc.

Unfortunately, the introduction of lyrics/ Choruses into Worship in contemporary times, has greatly reduced the potency and importance of Organ Music in Worship, having observed that some of the wordings and tunes of the Lyrics/ choruses abuse the sensibility of listeners, as they tend to insult the divinity of God and reduce Jesus to a playmate.

Efforts to reverse this trend and return Organ Music into its place of pride as of old are very imperative and should be the responsibility of Church leaders, worshipers of God and all Christians in general.

In this light, we welcome the introduction of the Nigerian edition of RSCM's Church Music Quarterly called "Organ & Music Magazine" and believe that the publication will not only be a source of enlightenment on Organ and Music, but it will also create a passion in the life of its readers for promoting the use of Organ Music in our Churches and Christian Assemblies for us to enjoy all the benefits of "Music in Worship" like in the old-time religion.

We hereby commend the efforts of Mr. Lanre Delano and the Management of CHOPIN (Church Organ Project in Nigeria) in producing this Magazine and pray that the objectives of the publication will be realized with the attendant benefits accruing to the readers and patrons of the Magazine.

We delightfully commend this Magazine to minister to the soul and spirit of the readers to the glory of God.

+ Adebayo, Abp
Lagos Mainland



+ OLURANTI ODUBOGUN
Bishop of Ife

FOREWORD

It is with delight that I write the foreword to the maiden edition of the Organ and Music Magazine.

Mr. Lanre Delano has a great enthusiasm and passion for the Church Organ so it comes as no surprise that he has come up with an innovative project to raise awareness of everything connected with church music. He approached me in 2002 about the viability of setting up a Church Organ business. He spoke with so much passion and conviction and I, realizing its potentials, encouraged him to take the project forward. At that time there were very few Pipe or Digital Organs being used and

many churches were simply content with using keyboards. Even talented Organists did not have suitable instruments to display their skills.

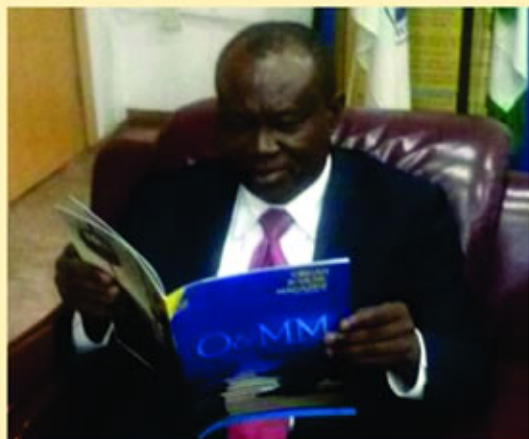
Since then, Church Organ Projects In Nigeria (CHOPiN) has installed 60 digital Organs. Furthermore, as Director of the company, Mr. Lanre Delano has organized annual workshops and seminars, inviting specialists from the UK, Germany and the USA to promote and encourage high standards of church music and Organ playing.

This new and exciting publication, Organ and Music Magazine, the first of its kind in Nigeria, enables all that are interested in high qualitative Church Music and Organs share this passion with Mr. Lanre Delano. The first edition contains articles from experienced musicians and practitioners and includes practical advice as well as historical perspectives.

The magazine is lavishly illustrated and is extremely interesting. It is a great triumph for CHOPiN and for Mr. Lanre Delano. I warmly encourage all Music Enthusiasts, Organists and Church Musicians to subscribe. It will also be of great interest to Clergy and members of the congregation. It is a great achievement and I fully endorse this new project and urge its patronage.

+ Oluranti Odubogun.

Bishop of Ife
June 2013.



RESPONSE OF THE O&MM FIRST EDITION

Professor M. A Ojo

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(OF THE NIGERIAN BAPTIST CONVENTION)
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15th August, 2013

**Mr Lanre Delano
Publisher/Editor-in-Chief
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21 Awoyemi Close,
Off Oyekan Road,
Ogunlana Drive,
Surulere – Lagos.**

Dear Sir,

I write to acknowledge with thanks the receipt of a complimentary copy of the maiden edition of the Organ & Music Magazine.

I pray that the Almighty God that has given you this noble vision will sustain it in the name of Jesus Christ.

Kindly include the University in your list of subscribers (2 copies each) for subsequent editions of the magazine.

With best regards,

Professor M. A. Ojo
Vice-Chancellor

INAUGURAL SPEECH

PROFESSOR AUGUSTUS OLATUNJI VIDAL

*On The Occasion Of The Launching Of New
Organ Magazine On Sunday 7th July 2013.*



David, the musician / king said about three thousand, six hundred years ago. Praise ye the Lord with stringed Instruments and Organs”.

Today, about two thousand years after JESUS CHRIST, our Lord and Savior, the organ has become the symbol of church music and Christendom.

The first pipe organ was shipped to Lagos by Harrison and Harrison of Great Britain in 1897, following the first Education Commission to Equatorial West African in 1868. Mission churches were established for the prosecution and spread of the Christian faith. Mission Schools were opened for the education of the Christian faithful.

In 1907, another pipe organ made by Harrison and Harrison of Great Britain was dedicated at St. John's church Aroloya Lagos on Saturday, 23rd February at a special service held at 4p.m in the church building under the pastorate of Rev.(later Rt. Rev. Bishop Adelphus Williamson Howells (1866 – 1938), a great lover of music and who had moved a motion during a Diocesan Synod meeting of the Western Equatorial African in 1906 that a central body be appointed to look after the interest of church music throughout the Diocese of Western Equatorial Africa for as he puts it “Sacred and solemn music had resulted in conversion to Christianity where preaching had failed”, thus underscoring the significance of church music. Historical records revealed that this new organ at Aroloya drew several music lovers to the church and gave a bright colour to Christian worship. Bishop Howell also established the first music Journal in Lagos.

Today, we are gathered here, this afternoon Not to dedicate a new pipe organ Bu t to launch and dedicate a new organ magazine made possible through the foresight of CHOPIN for the advancement of organ and church music in Nigeria.

There were Times when we had seasoned organists such as Robert Arungbamolu Coker, the first Nigeria to study music abroad and who was often known in those days as the Mozart of Africa, Thomas King Ekundayo Phillips, the second Nigeria to study music abroad and many others, but few standard ORGANS. Today, we have modern state of the arts organs but few reputable organists to play them. It is in this context that CHOPIN seeks to promote competency and education in organ church music through the launching of this magazine. For, those who would not embrace Education in today's global world of the 21st century, risk being enslaved by those who did.

The magazine has three main functions: To Inform, Educate and Entertain all lovers of church organ music. Information is knowledge, knowledge is power, when you have information, you have knowledge. When you acquire knowledge through training and education, you are empowered. A performer of organ music who has no information on organ music has no knowledge of music in that area. Knowledge is very important if we want to progress and compete favorably with our peers in this global world of the 21st century which by virtue of its nature promotes stiff competition among the various groups, nations and races that strive for recognition in an enduring utopia.

I therefore call on all our revered Priests, organists, students of organ music, music scholars and all lovers of church music to embrace this magazine which is geared towards producing an avenue for fruitful communication.

TO GOD BE ALL THE GLORY.

THANK YOU.



INFLUENCE OF THE CONGREGATION ON THE CHOIR

“AND OUR MOUTH SHALL SHEW FORTH THY PRAISE”

JAMES ADEKUNLE -
Organist/Choirmaster,
Holy Trinity Anglican Church, Ebute-Ero.

While every congregation is an assembly of people, it is not every assembly of people that can be referred to as a congregation, for example, people watching sports or football are not a congregation but spectators; evil-minded fellows forming an assembly – such as criminals, thieves – are not a congregation but a gang. However, the term 'congregation' as we commonly know it and in the context of this article is an assembly of worshippers of a Supreme Being. On this particular occasion, I refer to the congregation and choir worshipping in churches in general and Holy Trinity Church, Ebute Ero in particular. I have defined 'Choir' in one or two previous publication of 'The Cradle' and a further definition will be a superfluity.

It has often been said that a country gets the type of leaders it deserves. Like wise, a congregation gets the type of choir it deserves, hence when mention is made of a church, first the type of congregation and then of the choir come into focus. Take, for instance, the mention of a Cathedral. Immediately, we think of the enlightenment of the congregation; men and women who started speaking English even before they were born and will continue to do so even when they are dead; people who almost sleep with three - piece suits on; people who travel overseas even for weekends and attend high class musical concerts; people who have at least one piano and a number of other music gadgets in their homes; people who are past choristers of no mean order. From this type of congregation one can guess the type and level of choir to expect. Again the level of the choir influences that of the organist.

Where members of the congregation sing beautifully, keeping to the beat by listening to the accompanying instrument, the choir is enabled to be more artistic in the rendering of their parts. But where members of the congregation fail to listen to the speed set by the organist, choristers are forced to abandon artistic singing to get the congregation in line and save the singing from disarray a house should not be divided against itself.

Readers will have noticed that when certain special services (e.g. choir Festivals and Carols) are held, some verses of generally common hymns are assigned to the congregation and some others to the choir only. Sometimes, verses are assigned to men only and others to ladies and boys. This device is not just another cosmetic fashion to give the featured set an opportunity to prove how beautifully (or badly) it can out sing the others; to

let the rest judge, and thereby learn, a lesson in keeping time, and above all to ensure that we have the attention of the congregation without leaving out anyone. Sometimes, the portion of a hymn given to the choir only is meant to draw the attention of the congregation to certain errors usually committed in singing it. These could be wrong notes or wrong timing or both. In concluding this segment, I appeal to the congregation through individual readers of this magazine to

- (a) Always listen to the organ and the choir when singing is going on,
- (b) Ensure that they keep pace with the choir i.e. avoid lagging behind,
- © Take note that although most Lenten hymns and hymns of supplication are marked and rendered 'Soft'. We could sing 'slow' and still keep a steady tempo. Beat must be regular; should the heart miss its regular beat, the owner is dead.

Another area I want us to examine is that concerning anniversaries and other special occasion requiring the singing of lyrics accompanied with drums. Here, the choir is always at the service of all societies without preferring one to the other. Also, it must be appreciated that the choir is not 'all – knowing' and as such any society or individual planning any special service and requiring the presence of the choir should let us know to what extent we will be involved and the special hymns or songs to be used. Such advance effect on members' academic work. Rather, it is an assets. The fact that in the last few years, no less than ten of our members have obtained university and other professional degrees while many others are currently undergraduates is a clean testimony to the above claim.

By the special grace of God whom we have pledged to serve, choristers don't normally fail exams; they are usually happy; they are not usually ill. THEY LIVE TILL RIPE AGE. Mr Soji Laidu was 80 last September. He is still a very active member of the choir of the Cathedral Church, Marina. He is ever full of life and radiant with happiness. He looks very much 60.

Lastly, and at the expense of repetition, while we sing with our mouths, our ears must always trace the sound of the organ (or piano) and keep time with it – not coming after it. By this, the congregation will increase its influence positively on the choir as well as the choir on the congregation – a situation which biologists call a situation which biologist calls 'Symbiosis'.



Choir Festival

The Three Cathedrals Choir Festival originated in England in the early 18th century and is one of the oldest music festivals in the World. Here in Nigeria, the Cathedral Church of Christ, Marina, Archbishop Vining Memorial Church Cathedral Ikeja and Cathedral of St. Jude, Ebute-Meta all in Lagos preserve this rite.

The Cathedral of St. Jude, Ebute-Meta played host to the third edition of the 3 Cathedrals Choir Festival which took place on Saturday, the 14th of September, 2013, at 5:00pm having the auditorium filled to capacity with Choristers, Organists and Choirmasters from different churches, alongside with music lovers and the press.

The maiden edition was hosted by the Cathedral Church of Christ, Marina in the year 2011. This was followed by the second edition which was hosted by Archbishop Vining Memorial Church Cathedral in the year 2012.

This year's edition of the festival features individual and joint performances of Popular Choral and Instrumental works of Great masters such as G.F. Handel's Coronation Anthems, J.F. Haydn's Creation (The Heavens are Telling...), Felix Mendelssohn's (Elijah), to mention but a few. It also featured very lovely Hymns with beautiful and appropriate tunes such as "Blessed City, Heavenly Salem" (Tune- Westminster Abbey), "Rejoice the Lord is King" (Tune-Darwals), "All things are possible to him" (Tune-Stamford), "Life is great, so sing about it" (Tune- Regent Square), as well as Psalmody; Ps. 46 (Luther's Chant), Ps. 121 & 150 (Gregorian Chant), not leaving out Te Deum Laudamus (Arr. By C.V. Stamford in Bflat).

The occasion which was well attended had in attendance the Bishops of the three Dioceses; the Most Revd. (Prof.) Adebayo Akinde (Chief Host, Archbishop of Province of Lagos and Bishop of Lagos Mainland Diocese), the Most Revd. (Dr.) E. Adebola Ademowo (Dean Emeritus and Bishop, Diocese of Lagos) and the Rt. Revd. James Oluwole Odedeji (Bishop, Diocese of Lagos West); and was presided over by the Chairman, Dr. Christopher Kolade, CON. (former British High Commissioner, former GMD, Cadbury Nig. Plc. and the former Organist and Choirmaster, St. Peter's (Ang.) Church, Faji, Lagos.

In his remarks, Dr. Kolade commended the efforts made by the choristers, accompanists not leaving out the trainers seeing himself as once a Choir trainer.

The event came to a perfect cadence with a candle light procession to the recessional hymn, Lead Kindly Light.

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Hymns Reflections

By Revd. Gordon Giles



All people that on earth do dwell,
Sing to the Lord with cheerful voice;
Him serve with fear, his praise forth tell,
Come ye before him and rejoice.

The Lord, ye know, is God indeed,
Without our aid he did us make;
We are his folk, he doth us feed
And for his sheep he doth us take.

O enter then his gates with praise,
Approach with joy his courts unto;
Praise, laud, and bless his name always,
For it is seemly so to do.

For why? the Lord our God is good:
His mercy is for ever sure;
His truth at all times firmly stood,
And shall from age to age endure.

To Father, Son and Holy Ghost,
The God whom heaven and earth adore,
From men and from the angel host
Be praise and glory evermore.

Words: William Kethe (d.1594) Psalm 100 in the Anglo-Genevan Psalter of 1561.

Tune: OLD HUNDRETH Louis Bourgeois (1510-61) Genevan Psalter, 1551.

This hymn is one of the great classics, both textually and musically. It is sung all over the world at massive festive occasions of state, and in quiet prayerful gatherings of only a few people who can muster a well-known hymn. The final verse, a well-known doxology, can even be sung as a grace before a meal. (Psalm 100 does not conclude with a doxology as the hymn does. It was not added by Kethe, but by the Methodist Church, for whom this was a popular hymn to sing when someone was converted to Christ).

To understand the story and development of this Psalm Hymn, we must take two separate journeys: one through the history of Calvinism, and the other through the annals of English regal history, where both stories converge in a blaze of trumpets at the coronation of Queen Elizabeth II on June 2nd 1953.

The Psalm and its meaning

The text is Psalm 100, which is why the tune is known as the 'Old Hundredth' – tune and words have enjoyed a very long, and

continuing marriage. The 1983 Hymns Ancient and Modern, New Standard, rather wonderfully ensured that this hymn was printed at number 100 in an ancient and modern twist that truly lived up to the name and ethos of what was then the newly founded Hymns Ancient and Modern Limited Company. The previous AMR had it at 166, and subsequent books (Common Praise (2000), 369; Ancient and Modern (2013), 357; while the English Hymnal (1906) had it at 365, and the New English Hymnal (1987) at 334. Yet you will find this hymn in every decent hymnbook – indeed the value of one that omits it is questionable. Such is the significance and heritage of this hymnodic masterpiece.

**“We, God’s people,
made a sheep for
new technology
pasture, but perhaps
we should remember,
as we push the
boundaries of
medical technology,
that life is God’s
gift to us”**

Psalm 100, known as the Jubilate in the Book of Common Prayer, is a hymn of praise found in the fourth section of the Psalter (Psalms 90-106), and concludes a series of seven psalms which extol the kingship of Jahweh. The Psalm is titled as a 'Song of Thanksgiving', and even without a majestic tune such as the OLD HUNDRETH the joyful nature of the text is plain to see.

Kethe's translation of verse two draws on the translation of Miles Coverdale (1488-1568) which is largely preserved in the 1662 Book of Common Prayer: "It is he that hath made us and not we ourselves". Other, modern translations want to say that the Hebrew really means "It is he that has made us and we are his". The hymn's "without our aid he did us make" errs towards the former. Either way, the sentiment is clear, God made us, and so to him we owe praise and thanksgiving. Thus the Psalm itself sets forth a modest description of our relationship to our Creator. In just a few words, we are reminded of how we came

to be. We were not made by our parents, or by doctors or by storks, but by God. It is so easy to forget that we are creatures, not creators. We may be able to create marvellous music, poetry and art, but we must never lose sight of the fact that we ourselves are made, by God. If we have children, we are pro-creating - creating-with - creating with God. We become involved in a creative process, and it is not just down to us if new life is produced. All of this has implications for recent research involving the use of stem cells, cloning, and the creation of embryos that are part human and part animal. Such developments in science amaze some and appal others. While some nations ban research that may lead to or involve cloning, others welcome and encourage it. Ironically, the first cloned animal was a sheep called Dolly. She was bred in Edinburgh and was born in 1996, but only lived until 2003. We, God's people, made a sheep for new technological pastures, but perhaps we should remember, as we push the boundaries of medical technology, that life is God's gift to us, that we are the sheep of his pasture, and that it is he that has made us, not we ourselves.

Calvin and the Geneva Psalter

The idea of anyone making sheep other than God himself would have

horrified the creator of the Genevan Psalter, the version of the Psalms from which the 'Old Hundredth' is taken. That translation of the psalms for congregational use was produced by the great Swiss reformer John Calvin (1509-64). Utterly committed to the authority of Scripture in all things, he desired to order the musical life of the churches under his care in Geneva and elsewhere. He believed that music, as a practice – and especially singing – should be integral to worship. To this end he produced the complete Geneva Psalter in 1562, a volume of 150 Psalms with 125 tunes which was massively influential and still is to this day. Our own hymn tradition owes Calvin a great debt for the Genevan Psalter. For Calvin, it is clear that music was God's gift, not so much as a reflection of the created order, but as something to be done and enjoyed, yielding spiritual pleasure. Yet music must not become a cause of idolatry or be overinflated: in all things God is supreme and cannot be usurped. Thus Calvin is more aware and more wary of the dangers of music, if employed ill-advisedly or improperly. Following ideas first articulated by the Greek philosopher Plato, Calvin acknowledged that any human activity – even music making – is open to sinfulness, such that music can ultimately be a positive or negative influence, pointing its admirers towards virtue, or sin. Calvin was concerned with ensuring that music leads to the former, and thereby encouraged vernacular singing for all. For if we are to sing virtuously, we need to know what we are singing. The text tempers the music, preventing the music becoming the object of beauty rather than the text. For this reason Calvin was particularly wedded to the psalms as God-given texts intended for singing. He was also opposed to the use of 'secular' melodies in sacred worship. In Calvin, we find an ally in the use of hymns and psalms, and in the advocacy of quality and good order in the musical life of the church. And his Genevan Psalter, is not only a rich storehouse of hymns, but a first foray into metrical psalmody, which itself gave birth to the form of hymnody we know and love today.

Calvin's Psalter took a few years to complete and he published it in several stages: The first edition, which contained only eighteen Psalms, appeared in 1539. Entitled *Aulcuns Pseaumes et cantiques mys en chant*, it contained twelve versifications by Clément Marot and six by Calvin himself as well as the ten commandments, the Song of Simeon (Nunc Dimittis) and the Apostles' Creed. Most of the melodies they drew upon were familiar to worshippers at the German-speaking church in Strasbourg. Three years later Calvin returned to Geneva and his Psalter, doubling the number of Psalms and adding a Sunday Liturgy and marriage service. It was called, in French: "The Form of Prayers and Ecclesiastical Songs, with the manner of

administering the sacraments and consecrating marriage according to the custom of the ancient Church". Further editions in 1543 and 1551 built up the collection, with new tunes and versifications being added. The 1551 edition was under the musical supervision of Louis Bourgeois, and he often gets the credit for all the new tunes added in that edition (including the OLD HUNDREDTH), which brought the Psalter up to a strength of 83 psalms. Finally a complete edition of the Psalter appeared in 1562, with every Psalm appearing in metrical form. Taking twelve years from conception to completion, the Genevan Psalter was a huge achievement, the influence of which is almost too significant to measure. The complete version, which was revised slightly in 1587, contained Psalms translated and paraphrased almost entirely by Théodore de Bèze and Clément Marot, and tunes composed or collected over the years mostly by Wolfgang Dachstein, Matthias Greiter, Guillaume Franc, Louis Bourgeois and Pierre Davantès.

Composer and Author

"Hymns, poems and anthems have been composed by great British and Commonwealth composers through the ages, but the basic format of the service has remained unchanged for over a thousand years."

William Kethe and Louis Bourgeois were both Calvinists living in Geneva at the time the book was created. Bourgeois followed Calvin to Geneva, around 1545, becoming a cantor at St Peter's Church. In 1547 he was granted citizenship of the city. As an editor of the Geneva Psalter's tunes, he got into trouble for modifying tunes without permission, and so was imprisoned in December 1551! Calvin himself secured his release, but the town council still managed to burn the instructions to singers that he had

provided as a preface to the Psalter. The whole experience apparently disillusioned him: he left for Lyon in 1557, where he published a diatribe criticizing the Genevan publishers who had given him such a hard time. By 1560 he had moved to Paris, where ironically, his daughter was baptized in the Roman Catholic church, and in the same year he produced a volume of popular, secular songs, a musical form he had described as 'dissolute' during his days in Geneva.

His tune, OLD HUNDREDTH, is a compilation of musical phrases that were clichés in their day. He may or may not have been responsible for that, but at any rate it was written for Psalm 134 in the 1551 Psalter. Nicholas Temperley identifies the first phrase as almost identical to that of the French version of Psalm 25 and the versions of Psalms 3 and 68 in the English *The Whole Booke of Psalmes* of 1562. Since the tune was a rare instance of a four-line tune in circulation at the time, this may account for its immediate and irrevocable popularity, which it still enjoys.

is welcoming all-comers to the profession of faith and the expression of praise. 'All people' is inclusive language, which invites everyone to enter the courts of God, not only the clergy. We may not feel the need to make this distinction today, but we should remember that this was a period in which the rôle of clergy, their material and spiritual powers and even their necessity was all under debate. Those who had found themselves on the wrong side of that debate in the wrong place at the wrong time, had gone to the fiery stake or the executioner's block. In a manner of speaking, Kethe was sticking his neck out as he advocated a religion for all, a People's Faith.

This is entirely in keeping from what we know of his character. Having helped with the creation of the Geneva Bible of 1560, Kethe returned to England, becoming rector of Child Okeford Inferior, Dorset, in 1561. He built up quite a reputation as a puritan, long before the puritanism of Oliver Cromwell came to the fore during the Civil War nearly a century later. His protestant leanings also prompted him to go to Le Havre in France to aid the Huguenot protestants in response to Queen Elizabeth's attempts to rescue them from Catholic France. Kethe returned, and died in Child Okeford around early June 1594, where he still lies buried.

The Coronation Service

Kethe would probably have been pleased to know that his paraphrase of the Jubilate would serve and embolden post-reformation monarchs centuries down the line. Yet there is another line we must trace which goes back centuries before he made his famous paraphrase.

In the year 959, King Edgar of Mercia and Northumbria also became King of Wessex, and soon appointed St Dunstan (909-88) to be Archbishop of Canterbury. Between them they reformed the affairs of church and state, including the rite of Coronation, which had already been revised for Edgar's own Coronation in 973. That same service has been used virtually unchanged, since that date, save for obvious modifications necessitated by changing times. Hymns, poems and anthems have been composed by great British and Commonwealth composers through the ages, but the basic format of the service has remained unchanged for over a thousand years.

At Queen Elizabeth II's Coronation in 1953, the eminent English composer, Ralph Vaughan Williams (1872-1958) arranged this hymn with fanfares for choir, congregation and orchestra, and it received a splendid debut at that royal event. Vaughan Williams' fanfares reflect the 'joyful noise' of the psalm's opening line (the fourth line of Kethe's metrical version), as the Psalmist is bidding the gathered assembly to hail the Lord God as King.

The Coronation Service (of which the coronation itself forms only a part), is a deeply spiritual and prayerful occasion, akin to an ordination.

It was conceived in this way by Dunstan in the tenth century, and just as the words have hardly changed, neither has its deep spiritual significance been undermined. A striking example of this is the fact that in 1953, as in the tenth century, the first object that the new monarch is given is the Bible. Passed through the hands of the Dean of Westminster and the Moderator of the Church of Scotland, the then Archbishop of Canterbury, Geoffrey Fisher, gave the Bible to the Queen with the words:

"Our gracious Queen: to keep your Majesty ever mindful of the Law and the Gospel of God as the Rule for the whole life and government of Christian Princes, we present you with this Book, the most valuable thing that this world affords."

The sentiment that the Word of God is the "most valuable thing that this world affords" is an admirable one, which reminds us of the authority of scripture, and its centrality to human life, revealing, 'all things necessary for salvation.' Calvin and the compilers of the Genevan Psalter would be very pleased about that.

Enthronement and the swearing of oaths of allegiance followed the giving of the Bible, all being accompanied by sumptuous choral music by Redford, Gibbons, Byrd, Samuel Sebastian Wesley, and the Canadian composer Healey Willan. Then followed 'All people', as the offertory hymn accompanying the presentation of the gifts of bread and wine for communion. Vaughan Williams' lovely anthem 'O taste and see' was also used that day.

The arrangement was an instant success, and is often heard at festive occasions. Vaughan Williams stands at the head of a line of arrangers of the OLD HUNDREDTH: a line which takes a humble psalm tune and turns it into a fanfare of praise for God and country. In 1778 William Hayes arranged it for soloists, chorus and orchestra and it was used at the Festival of the Sons of the Clergy at St. Paul's Cathedral that year. In 1854 William Henry Havergal wrote a whole book on this single tune (the only time that has ever happened!).

While old-fashioned in its language, this hymn is still an all embracing clarion call to praise. Just as the Psalmist bid the people to praise God with thanksgiving, so today we are called to the same worship of the same God. And still today, that invitation to worship and praise is one that is issued to all people, by and on behalf of, and to, God himself.

O God our creator, let all the world come before you in praise and thanksgiving, for we are your people and you are our God. You alone are good and gracious to your people, and your promises of mercy and salvation stand from one generation to another. To you be praise and glory, Father, Son and Holy Spirit, now and forever, Amen.

The Rev'd Dr Gordon Giles, August 2013

5 YEARS REMEMBRANCE

VEN. PROF. SAM ADE OLAITAN

Former Rector, Chapel of The Healing Cross, Idi-Araba,
Chapel of Transfiguration, School of Nursing, Lagos.

10th Sept. 1932 - 18th Sept. 2008

We at CHOPIN miss you.



The Laudable event of the Dedication of the Rock Cathedral and Metropolitan which took place on the 21st April 2013, was celebrated pomp and pageantry as both the clergy and the laity were filled with aura of God's presence.

The service which was held in the church's main Auditorium. The Rock Cathedral started at 1am with Voluntaries and Recitals from the organ, displayed and performed by a notable and seasoned Guest organist, Mr. Innocent Igiri, he played beautiful Organ voluntaries on the New 4 manual Allen Organ displaying great skill's as he expressed the richness of the organ sound.

This also ushered in the processions while the congregation remained seated. As the voluntaries continued, the Choirs (HOTR choir and the Metropolitan choir) processed into the Auditorium through the East and West doors, followed by the HOTR Clergy who were numbering about a hundred with their spouse. At this point also, the processional was being introduced.

The processional hymn "The Church's Ore found –Samuel J Stone (1839-1900) was sung wholeheartedly and with crescendo to the time "Aurelia".

As the HOTR clergy procession contained the HOTR presbyter, Guest Clergy and the Ecumenical High presbyter processed into the sanctuary and the prayer was said.

After the opening prayer, dedication of purpose, the 2nd processional hymn "Thy Kingdom come, O God" was sung to the famous tune, this took the HOTR presbyter to the South west Entrance. The Hymn "Thy Kingdom come O God" by lewis Hensly(1867), where the metropolitan, Senior Pastor was welcome, after the welcoming, the 3rd processional hymn " Christ is our corner Stone" (Samuel Wesley 1839), sung to the tune ushered in the Metropolitan, Senior Pastor and the procession of HOTR Presbyter back to the pulpit Area where a session of prayer was led. (by the presbyter).

A session of praise and worship began as the section of "animato con spirit tempo" of the praise/worship session commonly referred to as PRAISE was led by Micah Stampley. Micah Stampley is the congregation greatly rejoiced in the spirit. Notably also, the "Andante e moderato tempo" section of the praise/worship, commonly referred to as WORSHIP was led by Don Moen, a renowned International worship leader.

As the Dedication and Inauguration service contained the Hymn "Lord, thy work Abideth" (Sir H.W. Baker 1861) was used to as an intermezzo between the 4 selected Bible Readings from the laws, prophets, Epistles and Gospel. The hymn was sung to the tune Ravenshaw.

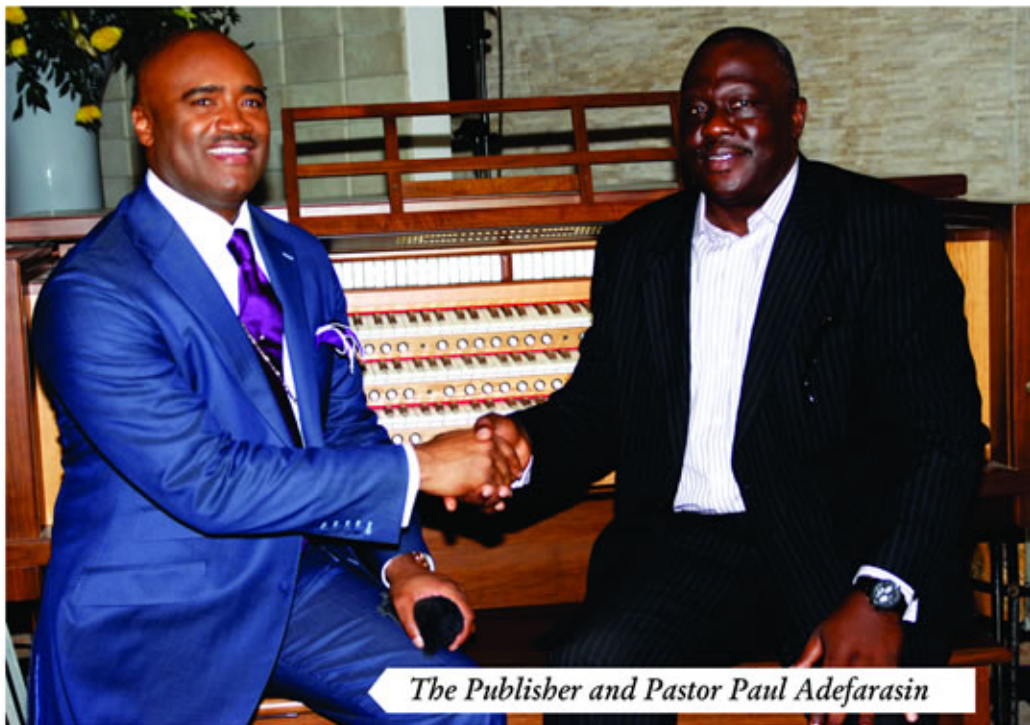
The 5th hymn during the service was "Praise to the Lord, the Almighty" by Joachim Neander (1650-1680) was sung to the traditional set tune"... led to Reading of the charter for the 21st century church in African. Afterwards, the communion proper was administered by Bishop Tudor Bismark just before the signing of the charter.

As the event rolled on, Pastor Tolu Akinbanmi, a presbyter, made the great proclamation" let us rejoice greatly. Our Cathederal is dedicated to God, the choir of the Senior Pastor is established and we have our Metropolitan, Senior Pastor, Pastor Paul Adefarasin".

The Metropolitan, Senior Pastor, Paul Adefarasin took the podium to give a worm vote of thanks, as he took time out concisely to recognize dignitaries and personalities present, also shared a word of prayer for

The Auditoruim resounded in a magnificent joyful Noise as the Musicians accompanied the peoples' Shouts of Praise with Loud Fanfare on horns, Strings, percussion and the Organ. Indeed it was awesome. Assuredly as expected, this led into a session of singing praises and dancing with African Praise led by the HOTR Band/Choir during which greetings and salutations were shared/exchanged.

all the same capacity just after the dedication came the 6th and final Hymn sung at this magnanimous occasion, "To God be the Glory" a hymn by the great Hymn writer of the 19th century, the woman Fanny Crosby (1820 – 1915). This hymn was delivered with all excitement in the air: "Praise the Lord, let the people rejoice!... And give him the glory great things He has done.



The Publisher and Pastor Paul Adefarasin

HYMNS & TUNES FOR ALL SEASONS.

- By Mrs. Edna Soyannwo
At Muson and Chapel of the healing Cross, Idiaraba

Church Hymnal



Hymns as we know them today have come a long way, having gone through diverse changes. Hymns still undergo constant variations, arrangements, translations and simplifications. As a result it is fair to say that most of the hymns we have today are quite likely not the original (though they still serve the Divine purpose). Referring to the Psalms of the Old Testament, we only have their wordings in the Bible. But their melodies must have accompanied them, otherwise they would not be called "songs".

These factors exist in the following cases:

The Lord asked Job where he was when Creation commenced, when the "Morning stars" sang together and all the Sons of men shouted for joy'. This is the theme of the Song of Moses and the Children of Israel after their deliverance from the hosts of Egypt. Such songs are: "The Lord is my Strength and Song, and He is become my Salvation". "Hannah's Song" also reiterates the earlier song. She declares: "I rejoice in Thy Salvation. My heart rejoices in the Lord. My horn is exalted in the LORD. I smile at my enemies because I rejoice in your salvation." (Sam. 2:1).

This "Deliverance" theme is from the Old Testament. The Holy Spirit in Acts 16 led Paul and Silas to the West, not the East. They were imprisoned, and they spent their time praising God and singing. They experience spiritual deliverance, whilst their jailers experienced spiritual deliverance. In the 1st century, the Christians were reported to the Emperor Traan. It was alleged that the Christians met in groups on a specific day to pray and sing hymns to Christ. Later in the 5th century, they met at worship and sang hymns and antiphons. Psalm 136 is a good example of this. These verses have refrains such as: "His Love endures forever," "Praise the Lord," and Hallelujah." There was no accompaniment or worldly dancing. Latin was the language of music. Wickliffe offered the most vigorous challenge to the abuses of the Roman Catholic Church, and complained of rich clergy sales of indulgences and doctrines of transubstantiation. He believed that everybody had the right to read the Bible or hear it in their native language. Then he set about translating it.

Then came the Renaissance and the Reformation. The person who God used to make a breakthrough was Martin Luther, an Augustinian Monk, theologian and preacher. We all know of his 95 theses which are nailed to the Cathedral at Wittenberg. Luther was excommunicated for his beliefs. He would have

been burnt at the stake if not for the intervention of Fredrick the Wise. Luther was free to translate the Bible into German. He believed in and pursued

congregational singing in spit of opposition from the Roman Catholic Church. He believed in ministering, as all Christians should. He believed in the Bible and the power of sacred music. The devil is the one he describes as the 'ancient foe' and affirms that "his equal does not exist on earth." His anthem "A mighty Fortress is our God" (Em feste burg) is based on Ps. 46. This anthem is one of the most powerful hymns of the Protestant Reformation. Historians have testified that Martin Luther won more converts to Christ through his encouragement of congregational singing, than through his powerful preaching and teaching.

During the 17th century, attempts were made towards involving the congregation in singing during worship. A certain Benjamin Keach (Baptist Minister in Southwest London) defended the congregational singing in spit of opposition. He partially succeeded. The age of hymns had dawned.

The greatest hymn writers of all time included Isaac Watts (1674 – 1748). Watts was a nonconformist. His cut across all denominational lines. Some of them appear in the New Catholic Hymnal. Some of his well-known hymns are: "O God our Help in Ages Past" (a paraphrase of Ps. 90) "Jesus shall reign" "and When I Survey the Wondrous Cross" (Tune Hamburg music by Lowell Mason). As Watts was the greatest hymn writer of the 17th and early 18th centuries, Charles Wesley was considered the century the musical evangelist of the 18th century. Other hymn writers of the 18th century are Charles and John Wesley, of the Wesley's, it was said that for every person they won to Christ with their preaching, ten others were won through their music. They had one fundamental objective to proclaim that through Christ everyone had the right to salvation. They were known in Oxford as the Methodists because of their exemplary lifestyle.

The Wesley's were sent to America to help propagate the

Gospel and to convert the Indians. On their voyage, they discovered their traveling companions were Moravian Christians. They expressed their Christian faith through the singing of hymns. This had a traumatic impact on the Wesley Brothers. They both, in association with these godly people, discovered to their dismay that all their sincere zeal in evangelism was self-induced. In 1738 they had this 'heart-warming' experience and found themselves at peace with God. They met the Lord through the mystery of the power of music. As they were born from music into music, songs and hymns poured out of their souls into a world hungry for the true Gospel. He said of his hymns ...they are songs or individual experiences marking the successive stages of penitence, conversion, pardon, justification and sanctification in the life of the Christ Pilgrim.

The hymns authored by Martin Luther, Isaac Watts, Charles Wesley, John Newton, Ira Sankey, Fanny Crosby and others, have been a great challenge to Christians. They have stood the test of persecution, schisms, and time, and still have the spiritual potency to convert souls. We are referring to hymns harmonized as we have them now. They have survived half a century, unscathed and undeterred.

Our terms of reference do not include anthems, solos and oratorios that Bach, Handel, Haydn, Mozart, Beethoven and others, have bequeathed to the worship in the church. Congregations are allowed to participate only in the Chorales of Bach found in his Passions. At a time in history ecclesiastical discipline had dropped to its lowest ebb. Gifted musicians were employed like domestic staff to Dukes and Duchesses. They were employed to write masses. They broke all liturgical laws, and infiltrated Divine church music with secular numbers. The explosion of appropriate devotional hymns became acceptable. Volumes of hymn collections were churned out. One of the most influential hymnbooks was "Hymns Ancient and Modern" (1861) with about 60 million copies sold by the end of the 19th Century. This collection included past Latin hymns and sequences. It had hymns covering all seasons of the year.

Then came the 19th Century Revival, where meetings were held by thousands in the open air, in tents and churches and the revival gospel songs emanated. The objective was to "Tell the Gospel story as simple as to a little child" so that the crowds who did not have any formal education could still understand that they too were included in the Salvation plan.

Ira Sankey, a Y.M.C.A. worker in America and a colleague of Dwight Moody, published "Sacred Songs." By the middle of the 20th. Century their success in Britain equaled the success of the "Hymns Ancient and Modern."

So here we are at the dawn of the 21st century with all these hymns authored by godly people concerned about the spiritual fate of those who have moved away from the Christian faith. It behooves us to continue their method of evangelizing through

music. On the contemporary scene, we have people like Jack Hayford, the composer, preacher and author of 'Majesty' a devotional worship song used by many churches including the "Chapel of the Healing Cross, Lagos." A singing church grows and flourishes and wins souls for Christ; a non-singing church withers and dies!

Where is the place for choruses? Yes they are necessary for Praise Worship. I think they evolve as one-line stanzas for corporate participation accompanied by rhythm for dancing. Because they are short, they are memorable. This must not be, and they cannot be a substitute for devotional hymns-which are inspired and carry a message.

Hymns

The history of hymns predated the 19th-Century Father Faber by at least two thousand years. The word "hymn" comes from the Greek "hymnos," and this gives some indication as to the age of Hymnody. Hymns were originally songs written in honor of the gods, leading figures and heroes.

Hymns at the Reformation

At the time of the Reformation – in the 16th Century – the Reformers wanted the liturgy to be spoken in vernacular. They also insisted upon hymns which could be understood and sung by the. They wished to get away from plainchant hymnody, most of which could only be performed by monks.

Reformers demanded that the new hymns should have a strictly scriptural basis. They therefore began to introduce metrical versions of the psalms – where the psalms were given a rhyme, rhythm and verse structure – making them easy to sing and to understand. An example is: "The Lord is My Shepherd". In doing this they began the divide between metrical psalms and hymns. This caused so much controversy in the Anglican Church in the 18th and 19th Centuries.

In England, metrical psalms directly modeled on the Bible were the main liturgical diet. Hymns, with their vague scriptural references, were frowned upon. Worshipers became dissatisfied with metrical psalms because their texts were not of the rhetorical quality of the Book of Common Prayer, and many were very poor adaptations of Scripture.

It was the great Isaac Watts (1674–1748) who began the reform of congregational singing in England. He wrote many fine hymns such as: "Joy to the World" and "O God our Help in Ages Past". Watts started from the principle that texts should express the religious feelings of the people. This was a total turnaround from the previously-held view that they should be scripturally based! Isaac Watts' principle still holds today. I write as the General Editor of two hymn-books, both of whose editorial committees were guided by it.

Mrs Edna Soyano is the former Director, Muson School of Music e.t.c

LAGOS CITY CHORALE – NIGERIA'S CULTURAL AMBASSADOR PER EXCELLENCE

By Sir Emeka Nwokedi

Nigeria's image has undoubtedly soared to a higher degree across the globe in recent times. This came through regular representations made by the Lagos City Chorale at cultural festivals on the world's centre stages. The group carries a crusade of rebranding and showcasing Nigeria's positive abilities to international arena through highly developed and varied Nigerian indigenous choral music.

Lagos City Chorale has in the past few years doggedly, through self effort represented Nigeria in choral music festivals/competitions across the globe, winning laurels for Nigeria at the highest level of international choral competitions. Just recently at Graz, Austria, July 14th – 22nd 2013, the Chorale participated in the 1st European Choir Games, an Austrian Open Competition for world choirs and won 2 Gold and 2 Silver Diplomas amongst 70 choirs from all over the world. This feat made the Nigerian group rank among the best participants in the global contest.

Organized choral singing such as LCC represents and other forms of art music remain a hallmark of any nation's cultural development. It is one way of internationalizing a nation's culture since the language of such music remains universal; also a means of putting a nation permanently on the world's cultural map. A nation with high quality art music is usually referred to as "cultured" and invariably commands respect among other nations.

Lagos City Chorale contested in four categories of the competition (Folklore, Music of the Religious, Contemporary Music and Mixed Choir). As part of this global choral festival, LCC also participated in two friendship concerts – in an 800-year old church at Murau, a typical Austrian village with great antiquity, and in Schloss Eggerberg in Graz. The group further performed in Songs of the Spirit Festival in Minoritensal, Graz which had in attendance the Mayor of Graz, and in

Heiligenkreuz am Waasen. The Song of Spirit Festival is designed to bring together people of different religions and to foster peace and unity amongst them using the medium and potency of harmonious choral music. Lagos City Chorale was also invited to sing at church service in a Catholic Church, at Heiligenkreuz am Waasen on Sunday, July 22.

The 10-day event had over 70 choirs from different countries display the best of their country's culture through choral music, costume and choreography. Nigeria's City Chorale being the only choir from Africa in attendance was the cynosure of all

eyes. Their sparkling and varied costumes in National Colours did not go unnoticed as they were cheered with loud ovations in public places and after each performance. Their performances were adjudged to be of high standard by the international jury, hence the top awards. The award ceremony was glorious as the Director of Lagos City Chorale was called four-times to the podium amidst exhilarating cheers from participants from all over the world. The festival was brought to a climactic close with a colourful parade of participating nations which commenced at Stubenbergasse through some major streets to Congress, Graz. Here, the Mayor of Graz, Siegfried Nagl in ecstatic mood gave a closing remark, while the President of Interkultur, Gunter Tisch conferred on the city of Graz, the World's Music Capital for consistently hosting global music festivals.

In appreciation, the enthused Nigerian community in Graz and representatives of Nigerian Embassy in Vienna hosted Lagos City Chorale on the eve of their departure to a dinner party, with a pre-dinner concert. It was truly home-coming as members of the choir ate Eba with Egusi soup for the first time in 10 days.

It would be recalled that Lagos City Chorale represented Nigeria in the 7th World Choir Games in Cincinnati, Ohio USA in July 2012, and won 3 Silver medals in three different categories of the Champions Competition. The group has received a number of invitations for International festival and Concert tours from nations who desire to have a taste of Nigerian and African indigenous choral music.



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In January 2010, Tempo Class started as a Radio Broadcast program on Unilag (103.1) FM. Originally anchored by Damilola MacGregor (now with Smooth 98.1 FM), it was tagged "In The Soul Of Music" as named by Professor Anthony Mereni (Head Of Department, Creative Arts, University of Lagos, Nigeria). Damilola MacGregor and Professor Mereni met at the studio on the night Prof had decided to begin broadcast of the program on air, having gotten approval from the Coordinator of the College Radio. Dami just decided to welcome this 'unusual face for a Sunday evening' when he discovered what Prof had come for. That very evening, the friendship between them started out on the basis of their shared interest in Classical Music. Ever since, they both have nurtured that original "spark". Expectedly, after being certain that they both operated on the same frequency of thought, Prof handed over the entire flow of the program to Damilola. In August 2010, Damilola found Ifeoluwa Owosuna (aka "Ifektiv") at a Dance Rehearsal and, after a short intellectual chat, introduced her to the on-air program. Ife carried on so well that there was almost no reason for the audience to miss Damilola's absence when he was away on NYSC in Ibadan, from July 2011. Close to the time Ife found NYSC in close view, Dami introduced Godonu Amusu to Ife. In truth, Ife did an excellent job of training Godonu on the handling of studio equipment and selection of music for the audience. Dami returned to Lagos in August 2012 to find that Godonu mastered it all in a very short time. Together, Godonu and Dami continued to carry the program until Dami got a job offer at Smooth 98.1 FM, in May 2013. By then, Tolulope Fashoro (Deputy/Mini-Prof) who had been visiting as a regular guest on the show, had also become quite acquainted with the way things run. Tolu's love for effective communication has earned him d position of co-anchor for Tempo Class, the only Classical Music Radio programme in Nigeria. Tolu strongly believes in his Voice

and knows it will open great doors for him. He also believes his voice is a tool for inspiring and motivating those who ever has the opportunity to perceive the sound of his voice. Tune in to Tempo Class every Sunday at 10 to 11PM for your favourite hymns, Classical pieces and indigenous Art Music, only on Unilag (103.1) FM.

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- Communicating in a New Age
- Lent to Pentecost
- Reaching Out

Issue 55: Stories - encountering Jesus

Issue 56: Morning, noon and night

Submit items for Issue 57 by 30th September

Issue 57: Use of wealth

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Full details in the next issue of Worship Live.

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NEWS FROM OVERSEAS...

An exciting new publication ...

In July this year a new publication appeared from Nigeria. This is *Organ and Music Magazine* published by Church Organ Projects in Nigeria (ChOPiN). Lanre Delano, CEO of ChOPiN, is extremely enthusiastic about all things connected with church music and anxious to fly the banner for hymn singing. The first edition of the magazine is packed with a wealth of information about church music in Nigeria. There are profiles of leading church musicians such as Kayode Oni and O.S. Atundaolu. There are also

interesting articles about the history of hymn singing in Nigeria, including a fascinating insight into T.K.E. Philips written by the academic Prof. Adetunji Vidal from Lagos University. The magazine also contains practical tips for choir masters with contributions by specialists from England and America. These include a hymn meditation by Gordon Giles, and a lesson for organists on "how to play" the tune BLAENWERN written by Huw Williams. There are also reports on some of the many events supported by ChOPiN, including an account of the *Excellence in Hymnody* course I was privileged to lead back in 2012. It is particularly interesting to read about church music activities for children in Nigeria and there is an article about the Admilulyi Church Music Foundation which was established in 2005. The foundation was set up because there was a concern that children are growing up unaware of traditional hymns with the prevalence of pop music. Over the last 8 years, we read how the



foundation has grown and developed with the support of ChOPiN. This article is followed by a lovely essay by school pupil, Temilade Olaitan from Foundation Heights

Secondary School, Surulere giving her personal feelings about *The Importance of Music to our Society and Education*. Also, the magazine features book reviews and advertisements for a range of products of interest to church musicians and worshippers. Contributions of articles are welcome, and advertising space can be purchased. The magazine is beautifully produced and its circulation is increasing throughout Nigeria and the rest of the world. For more details please visit organandmusicmagazine@gmail.com.

Gillian Warson



*I got to make
some money in
this country*

OPPORTUNITIES FOR NIGERIAN MUSICIANS ABROAD

– by Juwon Ogungbe

Composer and singer Juwon Ogungbe is an all round musician. His creative voice aims to express a contemporary vision of the African Diaspora, drawing from “Afropean” sensibilities. Operating at the confluence point of virtuosic “art music” and African derived “life force music”, Ogungbe successfully juggles with several musical careers.

He has composed commissioned works for London's Southbank Centre (as part of the Africa 05 Festival) and for theatre productions at the Royal Shakespeare Company, Manchester Royal Exchange Theatre, BBC Radio Drama, Greenwich and Docklands Festival and for the New York based Theatre for a New Audience, amongst many others. His theatre music directing career includes work done for the Royal Court Theatre, West Yorkshire Playhouse and the Royal National Theatre.

His singing career includes a repertoire of many leading operatic baritone roles, art songs (in recitals) band leading, playing many of England's most prestigious venues and singing roles in music theatre pieces he composed for his own ensemble. Juwon Ogungbe recorded the songs of Ignatius Sancho – the first Black composer to ever have his works published, for a BBC Radio London programme. This recording is the first ever archive recording of Sancho's music that can be found on the web. The link is as follows:

www.bbc.co.uk/london/content/articles/2007/03/16/pass_age_of_time_feature.shtml

To hear the recording please click on “British Library Music”

Ogungbe also composed the music to be found on www.tradingfacesonline.com – a Black British Theatre archives website

Juwon Ogungbe is vastly experienced as a Creative Learning workshop facilitator. His work in this area includes several projects for the British Council, such as Tango Masquerades, which paid tribute to the Afro-Argentine progenitors of

Tango dance and music, in Buenos Aires.

Working on music projects in Education (primary, secondary schools and tertiary institutions), Museums, Prisons and other community settings, Ogungbe has also helped to design and deliver Diversity Awareness training modules to Independent Monitoring Board Members all over the United Kingdom (for the UK's Home Office)

Juwon has worked as an artist in residence in the Arts Council of England's “Year of the Artist” programme. He also had artist residencies at the Victoria and Albert Museum of Childhood in Bethnal Green (sponsored by the Leverhulme Trust) and at Her Majesties Prison Wormwood Scrubs.

At the “Composition in Africa Symposium 2007” at Churchill College, Cambridge, Ogungbe performed an art song recital that featured “Dialogues with the Great Spirit” – a song cycle he composed specially for the symposium. In 2010 at the “Bridging Musicology and Composition – The Bartok Method” Symposium, Ogungbe presented a paper he wrote – “African song and English Text” – also at Churchill College Cambridge.

Based in London, England and having functioned successfully as a freelance artist in an acutely culturally diverse environment for the best part of 30 years, Juwon Ogungbe is always flexible and open minded about leading and participating in new experiments and projects. His debut album *Life Force Music* was released in 2012.

A sequence of events that can only be described as coming from the lap of the gods, led to a reunion between Lanre Delano, the CEO of CHOPIN and publisher of *Organ & Music Magazine* and yours truly.

Lanre and I were contemporaries three decades ago at the University of Ife, where I was an active musician, but wasn't enrolled to study music. We saw each other regularly in those days in the Institute of African Studies (where the music department was based – Lanre was enrolled as a music student).

Fast forward to 2013 and Lanre was trying to find some of our senior Nigerian art musicians that live in the UK and the USA nowadays. A mutual colleague suggested that he send me an email.... and the rest is history.

We got together in Camden Town, a hub in London for music and popular culture and had an extraordinary, inspiring

meeting. Lanre gave me a copy of the most recent edition of Organ & Music magazine.

The magazine is an excellent forum for the Nigerian art music community (at home and abroad). I don't think there has been any publication of this sort since the heyday of our parents' generation, when Ayo Bankole was still with us, Akin Euba was based in UNILAG and even Fela Sowande was still working in the USA.

Sadly, the efforts of these illustrious artists haven't been exposed nearly enough to Nigerians of all backgrounds. This state of affairs needs to be rectified, and I off my cap to Lanre Delano for taking the bold step of investing his time, effort and resources in banging a drum for Nigerian art music.

I am keen therefore, on contributing to the magazine whenever possible, hoping that emerging musicians will find useful insights in what I have to say.

When I started out as a professional musician in London of the 1980s, I was entering the scene fresh from Nigeria, but I had lived in England before. There were some aspects of the culture that I was already familiar with, but also many things I had to learn, having not lived in London during my teenage years.

Eventually I met some Nigerian musicians that were well integrated into the scene, such as Gaspar Lawal, who gave me a sense of how best to function in an industry populated with musicians and music business operatives from a diverse range of cultures, but also with diverging moral compasses.

In those days, London based African musicians were treated by the business as the lowest on the food chain; The most valued artistes were exotic Francophone performers such as Youssou N'dour, Angelique Kidjo etc. Very few of us London based African artistes got the opportunity to release albums, appear on television or get played on the radio.

Circumstances have changed considerably with time. Musicians are relatively in charge of their careers now and many London based African acts have albums on the market, with dedicated radio and television outlets that play their wares. Such is the power of modern technology. I have an album myself, called Life Force Music. You can get downloads on this link:

<http://juwonogungbe.zimbalam.com>

If you're a Nigeria based musician aiming to have a career in London at present, then your first port of call should be Joyful Noise (www.joyfulnoise.co.uk), run by Biyi Apegeba: the irrepressible impresario of UK based African music. Joyful Noise runs the London African Music Festival and manages the careers of several acts, including The Master Drummers of Africa, Yoruba Women Choir, South African Gospel Singers, The Vocal Ensemble of Africa (a group that I lead) and Funmi Olawumi.

These groups always need a pool of instrumentalists that are familiar with the musical genres they perform, so it's likely that employment of sorts can be found from this source. Through working with Joyful Noise, it is possible to make other contacts and to find job opportunities with other artistes and organisations.

If you're aiming for a career in art music (classical) then your best bet is to prepare to study in a music college such as Guildhall, Trinity, Royal College or Royal Academy. Mixing in those circles should put you on the right track.

I have just initiated an organisation called African Divo Arts, aiming to proselytise for African composers and singers working in the art music genre.

The organisation aims to present performances, workshops, lectures and other events that serve a broad vision, which is to

create an ever expanding forum for African art musicians to be heard by as many people as possible.

If you wish to find out more about this, you can contact me on my Facebook page:

Things to bear in mind if you are a Nigerian musician, planning to practise your art in the UK:

1. Your knowledge of Nigerian music and folklore is your greatest asset.

2. Not all musical careers are about appearing on MTV. Play to your strengths, be it as a folk musician, a Church musician, etc

3. It helps to keep on developing your skills and talents. If you can't afford to take time out for full time study, you can still commit to taking weekly lessons on your instrument and also develop skills for teaching, workshop facilitating, studio engineering, etc...

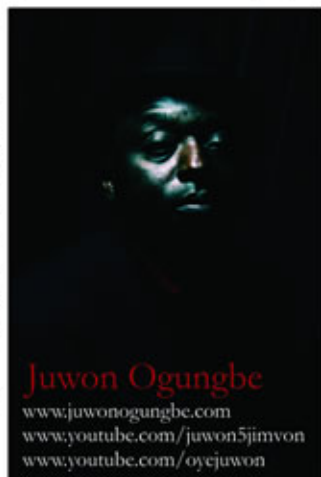
4. Those interested in careers in Western art music (whether it's to play the organ in Churches or anything else) would do well to spend some time studying in a conservatoire, to be aware of the prevailing performing standards and to make oneself employable accordingly...

5. At present, there are many young Nigerian musicians playing regularly in London's Pentecostal Churches. Obviously the Churches need the musicians and the musicians need to make a living, but my advice would be to always keep one's eye on making a reputation in the mainstream, secular world of music making.

6. There are other musicians that play in small London based Fuji or Juju bands, performing at private functions and in Nigerian Restaurants; Most of the time, these bands are dependent on "spraying" for their fees from the restaurants. I get the impression that they survive, working in this way, but it also means that the restaurant proprietors are unwilling to pay musicians that do not perform praise singing music.... Could Nigerian musicians in London possibly close ranks to rectify this situation?

7. London is one of the most competitive cities in the world for musicians. In the past, African music was performed mainly by musicians from Africa. Nowadays there are British born musicians of Nigerian, Ghanaian, Sierra Leonean or even Congolese heritage that have grown up in London Churches, playing African music. These British Africans are products of the British education system and are fully aware of what is expected of them with regard to punctuality (time keeping) and taking responsibility for learning music amongst other things. If I was to arrive in London from Nigeria to play music currently, I would seek out a chaperone or two, to show me the ropes, in order to learn the etiquette of British musicians.

Others went before you and were able to make things work. Think of Fela Sowande in the 1930s and 40s, Fela Ransome Kuti in the 1960s, Ambrose Campbell in the 1960s and 70s, amongst many others. You just need to know how to make the most of yourself and also be adaptable. Wishing you the best of luck if you give it a go...!



Juwon Ogungbe

www.juwonogungbe.com

www.youtube.com/juwon5jimvon

www.youtube.com/oyejuwon

THE HYMN SOCIETY OF GREAT BRITAIN & IRELAND

The Hymn Society is ecumenical, its members being drawn from a wide spectrum of Christian tradition and practice. Members come from all over the world which include leaders of worship and church musicians, writers of words and tunes, people interested in editing hymn-books, scholars and researchers, as well as those simply wishing to use hymns for greater understanding. The Hymn Society is administered by an Executive Committee.

Members receive the quarterly Bulletin and Occasional Papers. These contain a wide variety of articles and reviews as well as news and correspondence - all of these providing a unique record of the progress of hymnody for more than half a century. Back numbers (all of which are kept in print) and classified Indexes to the first sixteen volumes, covering the period 1937-2002, are available for purchase.

The Hymn Society of Great Britain and Ireland
For everyone who enjoys singing hymns.
www.hymnsocietygbi.org.uk, or contact the secretary
Revd Robert A Canham
Windrush, Braithwaite, Keswick, CA12 5SZ.
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The Hymns for Healing Project offers opportunities to:

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The Project is organised on behalf of Holy Rood House

by Revd Dr Jan Berry and Dr Janet Eldred, Project Administrator. It is supported with the assistance of the Pratt Green Trust. For further information, or if you would like to be involved in the work of the project, please contact:

Revd Dr Jan Berry
jan.berry@lkh.co.uk
Tel: 07969 056243

Dr Janet Eldred
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jbe100@yahoo.co.uk

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£2.3M PIPE ORGAN REFURBISHMENT MUCH ADO ABOUT SOMETHING!

by FEYI RAIMI-ABRAHAM LLB (Hons) MA PgDip



“What's the big deal in a pipe organ; and why is the pipe organ so intriguing?”

No doubt these thoughts have crossed many a mind. If you have ever pondered on the issue, be rest assured that it is highly likely that you are in good company! I offer you this reassurance being mindful of the fact that Mozart is supposed to have said that “The organ is in my eyes and ears the king of all instruments!” Clearly implying that (in the 18th Century at least), there must have been some debate (or discussion) about the organ and its relevance in the assemblage of musical instruments... n'est-ce pas?

The world's oldest playable pipe organ is said to be located in the Basilica of Valère in Sion, Switzerland. That organ was built sometime in 1435. With most of its case still intact, the organ has been restored a number of times and has only 12 original pipes remaining.

On the other hand, the largest pipe organ ever built (based on number of pipes) is said to be the Boardwalk Hall Auditorium Organ in Atlantic City, New Jersey, USA. This magnificent

instrument also holds respective Guinness World Records for being the largest musical instrument and the loudest musical instrument ever constructed. Sadly, the organ is no longer operational but it is said to contain seven manuals, 449 ranks, 337 registers, and 33,114 pipes and weighing approximately 150 tons; and was built between 1929 and 1932 by the Midmer-Losh Organ Company.

Fast forward to the 21st Century...the Royal Festival Hall at the Southbank Centre in London to be precise, where an iconic organ is in the process of being restored to its full glory!

Described as “an example of superb British craftsmanship” and being one of the most important instruments of its kind in Britain, this most celebrated venue's organ was installed in 1954. The instrument is a 7,866 pipe organ designed by Ralph Downes CBE KSG* and constructed in Durham by Harrison & Harrison. Its construction influenced the building of the organs at Coventry

Cathedral and Blackburn Cathedral, as well as the concert hall organs of Fairfield Hall (Croydon) and Bridgewater Hall (Manchester). Other notable locations of Harrison & Harrison organs include the organ at St John's Anglican Church, Aroloya, Lagos; King's College, Cambridge; Durham Cathedral; Exeter Cathedral; Westminster Abbey; Balliol College Chapel, Oxford; as well as St George's Chapel, Windsor Castle.

The Royal Festival Hall closed for a complete renovation over a period of two years in 2005. During this time, the organ was removed and one-third of it was reinstalled in 2007 when the venue reopened. The organ was not able to perform the complete orchestral and solo repertoire for which it was designed due to the fact that it was not complete!

Last year, the central section of the organ was reinstalled; and following a successful £2.3million fundraising campaign, Pull Out All The Stops, the final section is now in the process of

being installed.

Financial support was received from the Heritage Lottery Fund and The Monument Trust, which enabled Harrison & Harrison to begin work on refurbishing and reinstalling the 7,866 organ pipes in February 2011. Individuals and other organisations also made donations; and on July 20 of this year, the Southbank Centre chairman Rick Haythornthwaite and a team of others, cycled the 428 Km distance (266 miles) from Harrison & Harrison's organ building workshop in Durham to London, in 24 hours...in a bid to raise the final £100,000 needed for the organ restoration. Each cyclist is said to have burned over 11,000 calories and ascended more than 4,300 feet over the course of the journey! Olympic cycling champion Sir Chris Hoy lent his support saying "I am delighted to send my support to Rick Haythornthwaite and the team undertaking the Pull Out All the Stops Bike Ride and wish them all the very best for the ride and raising the final funds needed to complete the restoration of the Royal Festival Hall organ."*

The two-stage reinstallation process has been extremely intensive and has involved the labelling and transporting of thousands of parts and sections of the organ from Durham to London; with Harrison & Harrison's expert team reinstalling the various components at

the Festival Hall. Following reinstallation, detailed and extensive analysis, testing and voicing of the organ will be carried out in order to ensure sound balance and good acoustics.

As part of the fundraising campaign, Organ Curator at the Southbank Centre, William McVicker, explained that unlike a pipe organ installed in a church, the



pipe organ installed at the Royal Festival Hall is particularly interesting because, in addition to the pipes (which incidentally are made of zinc) the interior of the organ and its workings are also visible to audiences. The curator further explained that in a concert hall the organ is required to do very specific tasks by composers – the task could be to provide huge orchestral power to certain parts of a tune or to play softer than any other instrument. A composer

might require the organ to play lower notes than any other orchestral instrument can produce or require it to play higher notes than any other orchestral instrument can produce.

Organ Gala Launch Concert – expressions of interest are welcome

The refurbishment and reinstallation of the organ at the Royal Festival Hall will culminate in an Organ Gala Launch Concert which is scheduled to hold on 14th March 2014. There will be performances by a celebrity cast of organists; international star trumpeter Alison Balsom will also perform as well as the Southbank Centre's Voicelab and the brass ensembles of the Centre's Resident Orchestras. Included in the repertoire are specially commissioned works from two of Britain's most famous composers – Sir John Tavener and Sir Peter Maxwell Davies.

Full details about the Organ Gala Launch Concert are available at www.southbankcentre.co.uk O&MM readers can send an email to organandmusicmagazine@gmail.com with specific questions or indeed to find out more about the Royal Festival Hall or the gala concert.

Notes: *pronounced "Rayf" Downes. quote: www.pulloutallthestops.org

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Gbeni Okunnuga
CHOPIN
08182911980

In virtually all the various Christian religious sects, the role of the Choir is prominent. A Choir, according to Advanced Learner's Dictionary, is "a group of people who sing together, especially in church services or public performances". The version of Church music as practiced by various sects is significantly influenced by changes in social, economic and political settings of immediate environment.

A Church is a body of Christians. Christians are believers in our Lord Jesus Christ and His teaching. Church Music represents all musical presentations, in voice and instrumentation (hymns, classical, contemporaries and local lyrics), that are good, without doubt, for Gods praise, believers' edification and witnessing – gospel promotion. Our focus is on a Choral group that is wholly committed to Church Music.

THE CHORISTER

A Chorister is described in many ways: Choir members, Chorus member, Chorale member, Singer, Musician, e.t.c.

Everyone acts under certain inner influences which may be approved of or contrary to established virtues of Christian Faith, Matthew 12:34. Like every other person, a Chorister's motives are also dictated by his inner thoughts and aspirations. It is a widely accepted fact that what we see and hear have great influence on what we accept and act upon.

Ministration is the act of helping or caring for somebody in need, especially when he is ill or in trouble. Music Ministers, in 'this light, are those who use musical tools to spiritually help/care for believers, backsliders, sinners etc.

THE LIFE OF A CHORISTER

A chorister's motive is to accomplish more for God and not with a goal to be better or more skillful than other. The success of others is never viewed with envy but would always serve as an inspiration/challenge in seeking the Lord's face for the establishment of one's calling and a check on how far one has been faithful in that calling.

Why focus on the person of a Chorister? Matthew 6:20, 9:37-38; Ps 4:3a, I Cor 14:15, I Chr 25:7, II CHR 7:11b.

- i. To help him appreciate the unlimited height to which the Holy Spirit can lace musical talent with anointing, resulting into spiritual exploit for Christ;
- ii. To help him make a good spiritual investment in time commitment to rigors of learning/singing.
- iii. To help him appreciate and consistently identify means

THE ROLE OF CHOIR IN SOUL WINNING & NOURISHING

PASTOR PHILIP AYENI



of bearing greater output from his limited time resources;

iv. To help him appreciate the need to help others grow in the ministry for labourers are few.

Benefits to Chorister

Matthew 6:20; Colossians 3:16; I Peter 2:2.

I. Working for Christ earthly and eternal blessings awaits you;

II. Busy for Christ no loose time to entertain devil's enticement;

III. Feeding and strengthening the inner man – employing the tripod of the word of God, prayer and music;

IV. Worship fulfillment

MUSIC MINISTRY

Objectives

The focal yardstick for measuring the impact of a song is its contribution to God's praise/worship, edification of believers and witnessing. The praise aspect of the Ministry expresses admiration, appreciation and thanks to God not only for what He does, His creation, His blessings, His salvation e.t.c but also for who He is loving, just, faithful, forgiving, patient e.t.c. This we do with thankful hearts, Col 3:16.

There is a crucial question on the significance of the Ministry – What does the singer/listener feel to do (or what kind of thought feels his heart) during/after singing/listening to a song? The ministry is not for entertainment, God is always specific. The Levites never sang nor played to entertain. They could sing to celebrate God's victory/blessing, not as "orin idaraya" music for entertainment.

They were well focus in their assignment; they had a direct relation to God in their musical ministration holy, dedicated, committed and separated II Chro 5:12-13. Should ours, today, be different? Again, the ministry's relevance

I. To praise God; Ps 47:7

II. To encourage fellow believers;

III. To preach the Gospel of our Lord Jesus Christ;

IV. Others:

a. In prayers Luke 11:1-4;

b. For worship fulfillment;

Can begin all human personal endeavors;

In the ministry, we are to be conscious of what our music should be promoting Christian virtues or worldly vices? The fruits of our ministration are quite important. While Holy

Spirit-Laden ministration enhances godliness, flesh-pleasing music leads to disobedience to God. Our ignorance of this fact can not be an excuse for disobedience to God, I Sam 15:22-23. Bring out the Beauty

Another interesting aspect of the Ministry is to bring out the beauty in Christendom, especially towards God's Ministers. Music presentations, as of significant consideration, must inspire the Ministers of the word of God, bringing out the optimal of God's anointing upon their lives for the benefit of the congregation. What an anointing upon the Choir to provoke a greater anointing in God's Ministers of the word.

Furthermore, the beauty of the Ministry can only be projected from our inner self our souls. "Bless the Lord, oh my soul: and all that is within me, bless His Holy Name" Ps 103:1. The Ministry is only for those who are upright in heart. Our soul is the principal thing in action; our tools voice, musical instruments, aesthetics e.t.c are, at best, supportive. ".....Forasmuch as these people draw near Me with their mouths, and with their lips do honor Me..." Isaiah 29:13.

No substitute for God's anointing in the Ministry.

Some Biblical Musicians

I. Moses' song: God having thrown horses and their riders into the sea. Ex. 15:1-18

II. Miriam's song, also in connection with Moses' Ex.15:20.

III. Song of Deborah and Barak. Judges 5:1

IV. David's songs. Psalms, II Sam22:2-51

V. Isaiah's prophetic song of the redeemed in new Jerusalem Isaiah 26:1

VI. Mary's song for the conception of Jesus. Luke 1:46-79

VII. Zechariah's song for the birth of his son. Luke 1:68-79

VIII. Paul and Silas sang in prison. Acts 16:25

IX. Elders' "new song" acclaiming Christ's worthiness. Rev 5:9-10

X. Redeemed. Rev 14:3 & 15:3-4

Contrary Motives for Singing

I. To impress/satisfy others Pastors, leaders, parents, colleagues, friends e.t.c;

II. To show off demonstration of skills;

III. Circumstance of compulsion singing under pressure e.g to avoid questions on non-participation, to keep tradition;

IV. To beat previously established statistical records of others;

Environmental/aesthetic attractions e.g robes, stage/platform decoration, group ID, musical instruments quality;

The Ministry and Secular World

By the fruits (outcome) of their music, thou shall know them.

It will be naïve to accept that all musical presentations in our Churches, Christian-social gatherings and those from the commercial 'gospel' singers are good and should be embraced hook, link and sinker (completely).

While it is easy to identify real core worldly music, the Church today is in dilemma controlling self-acclaimed gospel musicians, who mostly are obviously NOT promoting the gospel of our Lord Jesus Christ but feigned piety to unleash their spiritually devastating musical weapons upon unsuspecting worshippers.

Choristers, who claim to be working for God, are also rooted in performing with worldly musicians, thus bringing into the Church all the paraphernalia of worldly musical presentations. This trend is so worrisome to the extent that even Pastor-musicians promote and dish out these poisonous musical pills unabated. Many enlightened Churches seem to lack courage to counter this trend while many appear to be completely ignorant of the negative impact of these worldly-quoted musical presentations upon the souls of innocent worshippers. It should surely be difficult to accept a piece of music whose rhythm, presentation, text, dancing style/dexterity and prominent environment of its general acceptability do not promote the cardinal objectives of a Chorister praise, edification, witnessing.

The Ministry affirms the Presence of God

I. When the Ark of the Lord was being brought into the Temple built by Solomon II Chr 5:11-13;

II. Power of God came upon Elisha while the harp was being played, II Kings 3:15;

III. Defeat of joint army of Moab, Ammon and Edom through music, II Chr 20:21-22;

Ministry Care

I. Live a Holy Life, Heb 12:14;

II. Sing the Word, Colossians 3:16;

III. Be Watchful & Prayerful, Eph 6:18, Ps 149:6;

IV. Be Punctual, Dutiful & Steadfast, I Cor 15:58;

V. Avoid Conflict, be peaceful, Rom 12:18;

Why the Dwindling Trend among Choristers

I. Lack of Understanding: No genuine efforts to consider and understand the significance of Music Ministry to Christendom; the farther we are away from the word of God, the less the urge in us to please Him, Ps 119:9;

II. Misplaced Priority: placing too much emphasis on musical endowment and skills without an even higher attention to the character of the Music Minister;



THE CHURCH CHOIR

PART TWO

BY NIRAN OLATIDE

Prophetic ministry. In the Second book of the Kings chapter 3 verses 14 to 16, we read that before Elisha prophesied, he asked for singers and as the singers were singing, the hand of the Lord came upon him and he began to prophesy. The Bible says prophesy is for edification, exhortation and comfort. 1 Cor.14: 3-4. We must use music to exalt people, to challenge them to live a holy life unto God.

Music for healing. Whenever the evil spirit came upon Saul, David would be called upon to play his harp in to bring relief to Saul. 1Sam. 16 : 23. This story illustrates the way in which music can release people from evil and transform lives. It also highlights music as an important tool in spiritual healing. Take some seconds to ask yourself if you are at that level, has your music brings healing to a wounded soul.

A good church choir is expected to perform these four functions 2nd Cor. 5:18 & 20. Jesus is making reconciliation between God and man. God was and still bringing people back to Himself. Any church choir that is not performing these four functions is not a ministering choir but an entertaining choir and a useless choir. An entertaining choir sings to entertain the congregation, and at times they are being 'sprayed' we are supposed to win souls, to praise God, to glorify God through music.

We should have it in mind that music in worship must be enjoyable to those who make the music and also those who listen. Joy must be the prevailing mood of worship, joy, simple expressed in a hymn of song, or more elaborately in choir renditions. In order to achieve this, we must maintain a balance between "what I like", "what the choir likes", and "what the congregation likes." What is happening is that for many of us, personal taste has become a primary consideration in their approach to their worship. We ought to realize that when we meet to worship, the church is more than the collection of individuals who come. In addition, it is equally clear that 'worship' is the sum total of what 'the church' offers. Therefore, if you are not in the service because the choir or the church is not singing the hymns or the songs you like, the worshipping body of the whole church is incomplete because of your absence. So also, if your are there but in negative spirit of criticism or intolerance rather than of self-offering to God, then the worship of the whole church is spoilt by your attitude. We are one body in Christ. We are part of one another. Where

there is no Love, no integrity in our relationship, there can be no integrity in our Love and worship of God.

HINDERANCE TO WORSHIP

Confusion between the organist and the choir in one hand, and the priest and the organist in another hand. It is sad to say that we've heard of choir complaining bitterly about their priest, the organist complaining about the choir, quarrel between the organist and the choirmaster, and the priest disbanding the choir. I strongly believe that the Holy Spirit does not stay in a place where there is confusion, conflict, division, back-biting, black-mailing, hatred, immoralities, quarrel and discord. The word of God says when the day of Pentecost was fully come, they were all with one accord in one place. Acts 2:2. Further more in verse 46, it says, 'and they, continuing daily with one accord in the temple....'

We need to redouble our efforts and make some amendments in order to raise the standard of music in our worship. We must use our talents to make a flexible response to the needs of the congregation in the worship, and to keep our worship focused on the way that God is always at work in the world achieving, in partnership with us, the goals of the Kingdom. To play our part in this partnership, we shall need skill, faith, training, experience, inspiration, and a dependence on the grace that God freely gives to us.

Music is a positive medium for worship; the choice of appropriate texts for hymns and songs can illuminate the theme of a service, a season or specific readings. It can transform the 'feel' of worship. So also, music, badly done can have a negative effect on a whole service. We must all work for higher standards in church music. The versatile musician who has a broad approach to music is more likely to achieve high standards than the person who is locked exclusively into small corner of church music.

Whatever the style of music, technical matters are always supremely important. The effective performance of light music calls for great skill. A properly projected performance will lead to appreciation. Choristers need to be made aware that they are not singing to themselves but for others

The concluding part will be in the next edition. Don't miss it.

AMEN

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THE 'AMEN' AS A MUSICAL AFFIRMATION OF FAITH

Amen” (Verily – so be it” It is true) is an expression that is indiscriminate of denomination.

Some churches uses an amen at the close of every hymn, which others don't use it at all. So is there a rhyme or reason behind the singing of an amen?

To answer this question, I find myself turning to the Old Testament, where we find the earliest uses of “amen”.

In I Chronicles 16:36, the words “amen” or “Praise the Lord” are used in response to a doxology. The word “doxology” comes from the Greek words “doxa” which means “glory,” and “logos,” meaning “discourse.” Therefore, in any liturgical hymn of praise or glorification of God the amen is an appropriate conclusion. Other references that use “amen” in this sense are Psalms 41:13, 72:19, 89:52 and 106:48.

“Amen” is also a word used to bind or confirm an oath, as in Nehemiah 5:13, or a statement (see Numbers 5:22, Jeremiah 11:15).

In some churches in the United States, a group of worshippers sit to the side of the pulpit and leads responsive amens. This group is known as the “amen corner,” and its function is to express assent or approval.

King David, in I King 1:32-36, instructed the priest and the prophet to anoint Solomon as King over Israel. An “amen” was used to confirm the acceptance of a task requiring the will of

God. In some manuscripts concerning how one should pray (Matthew 6:9), the beloved “Our Father” (Lord's Prayer) ends with an amen.

According to the old version of the Lutheran Service Book and Hymnal an amen should not be played if the hymn is narrative, contemplative, intending to convey information or if it gives warning or advice. It is appropriate to sing an amen for praise, prayer and promise or confirmation.

Armed with these insights, how should an organist best interpret and play an amen? I feel that when an amen is to be sung, it should be played in the same tempo and with the same dynamic level as that of the last phrase of the hymn. Not to do so confuses the congregation and robs the amen of its affirmative role.

Let the music dictate whether you tie the common tone between the last chord and the amen, or separate the last chord from the amen. Tying the common tone is a great way to signal the congregation that the hymn is ending, especially if verses have been omitted. On the other hand, confusion may reign if you use this technique when the final note of the hymn is different from the first note of the amen.

Last, but not the least, remember that the amen is a call to action. It should be played and sung with all the strength and commitment which it represents, for it is a special legacy-an affirmation of faith that has been used by God's people through the ages.



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ORGAN RECITAL (MUSON AGIP Recital Hall)

On Sunday 25th Aug 2013

By: TOPE BABATUNDE (Dip. Music)

As part of her scheduled programme for the year 2013, Musical Society of Nigeria presented Ibiyefiebo Harry and Babajide Odedeji, two of the best in Nigeria in an Organ Recital, on a 3-manual Rodgers (Allegiant) electronics organ.

It all started when the acting chairman of Muson Board of Trustees, Mr Kitoyi Ibare Akisan welcomed the audience and declared the stage open.

The first performer of the day was Babajide, known for his daring ability to entertain his audience at any given occasion, started with Triumphant March by Jacques Nicolas Lemmens. The piece was played at a relative standard befitting what a triumphal march rendition should be; it was a good recitation with applications of additional stops to make it well rounded in tonal quality, which received a loud applause from the audience. The second piece titled 'Serenade for Organ' by Derek Bourgeois, a French composer, was as well played with good finesse and dexterity. Maple leaf Rag by Scott Joplin was the third piece, and was performed with good interpretation.



Babajide

Further, Babajide proceeded to playing Praeludium and Fugue in E major by Vincent Lubeck. This is like the form of J.S. Bach's style of organ composition which was well interpreted to the delights of the audience. His 5th and the last piece for the first session happened to be one of the pieces composed by father of organ composition, known as J.S. Bach, the piece titled Prelude in G Major BWV 572. This is really a very technical piece to play, and Babajide did not disappoint, as he played it with good technique of pedaling and dexterity of the fingers on the manuals after

which, he was appreciated with great applause from the audience, as he made his exit. At this point, with an encouraging applause from the audience, Harry appeared on stage for his own part of the first session.

Harry started with Johannes Brahms' Prelude in G minor, WoO 10. Harry, as he is known to be, performed this piece at a relative ease I have seen an organist performed on the Organ, this was indeed a class act of organ playing, and this was confirmed by the level of applause he got from the audience. His own personal arrangement of Ise Oluwa, (Yoruba) meaning "The Lord's work" was the second piece he performed. It was played with good fusion of western music styles, as well as pulling of stops to give varied impressions to the listeners and also, to improve the sound quality. Fantasia and Fugue in G minor, BWV 542 was next on the playlist. Playing Bach's pieces is not a child's play, and talking about this particular one requires being at a certain level of competency as an organist to be able to accomplish it. Harry played this piece, as if it was like reciting 26 English alphabet letters, with an absolute display of dexterity on both the manuals and the pedal board.

Harry's last piece for the session was Toccata on "Amazing Grace" by Christopher Pardini. It was played with his usual finesse, pulling of stops and good interpretation, which was deservedly acknowledged by the exciting audience. This marked the end of the first session, hence, the interval.

Then appeared again, the First African organist to have passed with distinctions in Grade 8, Diploma and Licentiate level of Associated Board of the Royal Schools of Music-ABRSM in organ playing. This is no other person than Ibiyefiebo Harry. For the second session, he performed the great Ayo Bankole's Overture from Festac Cantata. This was well played with registrations required in expressing the texture of the piece, it was a good rendition. Berceuse by Louis Vierne was the second piece he played. This is one of the very few calmer organ pieces of the



"Then appeared again, the First African organist to have passed with distinctions in Grade 8, Diploma and Licentiate levels of Associated Board of the Royal Schools of Music-ABRSM in organ playing"

Ibiyefiebo Harry

Romantic era, which Harry played with all calmness embedded in him, despite still having some technically challenging passages, to a loud applause from the audience.

'Take Five' by Paul Desmond, is a jazz composition arranged for the organ, to the delight of the audience, Harry made it exciting and brought out its feel of jazz. His pedaling on this piece calls for imitation from other organists in the audience. Carillon in B flat Major by Louis Vierne was his last piece on the day, as always, Harry displayed and interpreted this piece with good articulation and dexterity which left the audience astonished with delights, as he left the stage to a rapturous applause and acknowledgement from the appreciative audience.

Babajide now resumed for his second session of the day,

with his long time best of Organ pieces, 'Toccata in 7' by John Rutter, an English composer. Jide as always, displayed his ability to cope with irregular time with ease, performed this with delight which received great applause from the excited audience. Concerto in F major by G.F. Handel, was also played with great finesse, he also brought out the feel of concerto in this piece. 'Twin Dance' is an arranged composition by himself from one of the Yoruba folk songs. Like Harry did in his own arrangement of 'Ise-Oluwa', Jide show-cased his dexterity both on manuals and the pedal board with the fusion of western styles evident. J.S. Bach's 'Toccata and Fugue' in D major was performed with good techniques needed in accomplished this sort of piece because of its strict demand of technical prowess of the organists, especially in the fugue section of the piece. He performed this also with good registrations and moderate articulation to the excitement of the audience.

Lastly, Babajide performed an organ arrangement score of the UEFA Champions Leagues' theme, composed by Tony Britten, arranged for organ by Antero Avila. This was played with great finesse, dexterity and pulling of stops to the delight of the audience. In fact, there was a feeling that UEFA Champions League match was about to commence. The audience was really excited which showed they enjoyed their night.

Indeed, it was a great night to witness two of the Nigeria's best organists show-cased their Organ playing prowess that left the audience anticipating for more. In brief, the audience was greatly entertained!



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FOLK MUSIC AS AN EDUCATIONAL MATERIAL

by Ibidapo Cyril (B.A Mus.)



INTRODUCTION

This research intends to examine the usefulness of folk music as resource material in teaching primary schools. Its objectives are therefore to trace, examine and observe the effectiveness of methods used in achieving these goals. It is also the aim of this research to examine, evaluate and correlate data collected from primary, secondary and other sources.

This research will also, give an insight analysis into the effective integration of folk music in classroom teaching in order to achieve a lasting result. Information was therefore collected from libraries, internet, personal observation, participation in field practice, news papers, letters, magazines and interviews.

POPULATION

This study being a survey research requires data to be collected from primary and secondary sources. The population studied in this research is a class of students in five selected primary schools. The five schools were however randomly selected.

RECOMMENDATIONS

The first is to make music education more meaningful to the Nigeria populace and to identify the kind of education necessary for the musician - teacher that would enable him/her conceptualize and communicate music on both national and international basis. Therefore, one must take into account the structure which fits into it.

Attempts must be made to properly educate the public on the need and essence of folk music as teaching material in schools. This will go a long way in changing their negative attitude to the subject.

The society should be made to clearly realize the usefulness of the subject in our school system.

The role of music in the society should serve as basis for the content of music taught in schools.

Adequate strategies should be devised to enhance a musically literate Nigerian public.

CONCLUSION

From this study, one can deduce that teaching is more than passing instruction. For the music teacher in primary school to actually teach, he must acquire specialized skills, knowledge of his subject as well as methods of teaching it. The practical nature of music demands that the music teacher relies more on

demonstration rather than teaching. Hence, the integration of music in teaching other subjects becomes important for the effective assimilation of the subjects.

For any demonstration to be meaningful, a lot of provision has to be made for instructional resources. But as instructional

resources are either in short supplies or non-existent in the primary schools, which make the teaching of music strategies to be reduced "chalk and chalk" process, music teachers can be creative and improvise teaching materials relevant to the teaching of concepts in the music curriculum. This will make the teaching of music and other subjects viable, meaningful and relevant to the students. In conclusion, the use of folk music as a teaching material in education will reduce the stress of learning as well as preserve African heritage through the folk songs.

Contact: Cyril is the Choirmaster at City Mission Methodist Church, Surulere, Lagos. Tel: 08056372864, E-mail: dapocyril@yahoo.com.

The society should be made to clearly realize the usefulness of the subject in our school system.

Extract from: *The Use of Folk Music As Teaching Material In Education* by Cyril Ibidapo

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Christopher Ayodele is a trained and accomplished organist, composer and choir trainer. He holds a Higher National Diploma in Music (piano and organ major) from the Polytechnic of Ibadan and a Masters degree in Communication Arts from the University of Ibadan. He also holds ABRSM certifications in music theory, piano, organ and general musicianship. Christopher, who composed the Polytechnic Ibadan anthem, teaches harmony and counterpoint, organ, piano and choral techniques at the Music Technology Department of the same institution. He is a music examiner for the West African Examination Council in Nigeria and Ghana.

Currently an Associate Organist at All Saints' Church, Jericho, Ibadan and the Director of the Christian Association of Nigeria Choir, Ibadan Chapter, Ayodele has served as accompanist to many secular choral groups. Notable among them are Lagos City Chorale, Warri Choral Society, University of Ibadan Choir and Nightingale Voices. He is also an advisor to the Association of Church Musicians, Ibadan Anglican diocese, and a member of the Music Committee, Nigerian Baptist Convention.

Chris, a sampler and demonstrator of several organ brands, the latest being the Sanus Digital Series, has recorded organ music and talks on National Network, Nigerian Television Authority, Broadcasting Corporation of Oyo State and the Federal Radio Corporation of Nigeria.

Son of an Anglican Priest. A trained and accomplished organist, composer and choir trainer. Studied Organ with Emmanuel Olukayode Oni and John Furse. He is also an associate Organist at all Saints Jericho Ibadan. He is a member of Music circle, University of Ibadan, had served as accompanist to notable choir like Warri choral Society, Lagos City Choral and the Nightingale Voices Ibadan. He was accompanist to the Great Bassist – Mr. Christopher

Oyesiku, a director of the C.A.N choir Ibadan chapter. He has recorded music and talks on National Network of N.T.A and FRCN.

He is happily married with children. Can be reached via – 08030759831 christopherayodele@yahoo.com (xtofah@yahoo.co.uk, 080 3075 9831)

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THE APOSTOLIC FAITH **ORCHESTRA THRILLS** AT IGBESA



Saturday, August 13 is a day the people of Igbesa in Ogun State and its environs will not forget in a jiffy as hundreds of people including royal fathers from within and outside the state trooped into The Apostolic Faith Campground to witness this year's camp meeting concert by the church choir and orchestra.

The church building which is still under construction was completely filled to capacity and several hundreds of people had to make do with any available space outside the auditorium where they watched proceedings from several television screens. The concert, one of the highlights of the 3-week yearly camp meeting convention of the church, featured the largest symphony orchestra in Africa, a 1,500-man choir and orchestra who are all members of the Apostolic Faith.

It was amazing as the aged, the physically-challenged as well as the young men and women sang in honour of God during the Apostolic Faith national choir and orchestra concert. The Theme of the programme was: "Coming soon the

marriage supper of the Lamb with the carriage prepare to meet thy God".

The choir, all clad in dark suits and white shirts for men and white blouse atop dark skirt for women, entertained guests with several soul-searching inspirational rhythms and local renditions to the glory of the soon coming King. The choristers rendered their songs in a subtle, enjoyable fashion.

Unlike many other church-es where the congregation have the liberty to, either clap or shout halleluiah to such great rendition, church members only chorus Amen at the end of each song. Some visitors who were carried away by the performance and attempted to applaud, were subtly cautioned not to clap because it was not part of the church practice.

Some of the classical renditions performed by the orchestra included; Kyrie Eleison by W.A Mozart, O Yes He's Everything To Me, quartet for flute and strings in D major, Hark The Echoing Air by Henry Purcell, Oh, Had I Jubal's Lyre by G.F Handel Millionaire Hoedown/songs of praise by J. Monti. Others were When God dips His pen of Love, Turn your radio

on. Believing that Nigeria will soon be taken over by the End Time revival, the director of worship, Prof. Kayode Oje led the choir into a song titled; "Blessed is the nation whose God is thy God."

In his address, the district superintendent of the Apostolic Faith, West and Central Africa, Rev. Emmanuel Adeniran described the concert as an offering to the great God of heaven, pointing out that the musical concert is a sacred entertainment and spiritual event that will touch and change lives of people towards their God.

Speaking on the state of the nation, Rev. Adeniran advised Nigerians to live a Godly life and also shun corruption, stressing that godliness is profitable in every country and that only righteousness can exalt a nation.

- See more at:

<http://www.vanguardngr.com/2011/08/apostolic-faith-orchestra-thrills-at-igbesa/#sthash.GKeyhl0k.dpuf>

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T.K.E. PHILIPS

1884-1969

ORGANIST, CHOIRMASTER & COMPOSER

LECTURE BY PROF ADETUNJI VIDAL, OCTOBER 2006,
AT CATHEDRAL CHURCH OF CHRIST MARINA LAGOS.

Some of us who went on to make music a profession owes a debt of gratitude to this clever man, and we are many in the fold continued Samuel Akpabot: I was a treble singer and later Head Boy under his tutelage. For seven years at the same time as Christopher Oyesiku, Jimmy Bajulaiye Rev. Sope Johnson, Percy Nylander, Bishop Festus Segun whom I remember well as an excellent, Alto singer. Others are Art Alade, Ayo Bankole, and Hartely Cowan, the journalist. (Sam Akpabot on "Nigerian Choral Tradition" Sunday Time October 3, 1982)

The great choral tradition established by T.K.E. Philips produced grate soloists such as Christopher Oyesiku, Soji Lijadu, James Dickson and Ben Olumuyiwa. It will be recalled that a similar choral tradition established by R. A. Coker in late 19th century produced such fine performers as Agnes Richard Dr King, Herbert Macaulay, Adolphus Williams and Rev E.M Lijadu. Those days were times when good churches but very few trained organists and choirmasters. Today we have many good churches but very few trained organists and choirmasters to provide leadership in church music.

In furtherance of the pursuit of excellence, Phillips established and directed an "Augmented Choir" which consisted of representatives from all the Anglican Church choirs in Lagos and the mainland as well as eminent personalities, men and women, who had good voices and the ability to make use of them but were not necessarily members of the Cathedral Church Choir. The Augmented Choir functioned especially on special occasion performing such works as Handel's "Messiah", Haydn's "Creation", Mendelssohn's "Elijah", Stainer's "Daughter of Jairo" and Coleridge Taylor's "Hiawathe Feast". In February 1944, just before his sixtieth birthday anniversary, Phillips presented a play titled "A tour in Yoruba land"14. At the Glover memorial hall in aid of the Allied Forces were then prosecuting against Hitler and Nazi Germany and Italian and Japanese Allies, Nigeria being a colony of Britain then. The play which consisted of dances, songs and folklore portrayed the variety

of dialects and customs that characterized the then Yoruba land from Lagos to Ijebu, Abeokuta, Ibadan, Ondo and Ekiti. On the occasion of the memorial service held at Christ Church Cathedral Lagos, for Rt. Rev. L.G Vinney, Archbishop of west Africa, who died at sea near Sierra Leone on his way back to Britain, Phillips again used his "Augmented Choir" which consisted of units from all the Anglican Church Choir at Lagos to perform special music in memory of this Archbishop. Among the repertoire rendered on this occasion were some of his works such as A nwa, awa ori and Jesu ye, o ye. These two compositions remained memorable in my mind, even as of today, for their impact, as I was a member of the Augmented Choir that Phillips conducted and directed that day.

Phillips as Composer and Educationist

The bone of education today and music education in particular in Nigeria, is the enculturation of students in ill-digested theories with little or no corresponding practical application or even background for back-up to theories. Yet practice precedes theory, for theory merely explains what the practice and science of an art is all about. Phillips established a tradition of practical musicianship. He first laid down the art and explains the theory later. When he composed he used the choir of the Cathedral Church to test the validity and success or otherwise of his compositions. For example, on Wednesday May 6, 1942 Phillips demonstrated the new method of charting Yoruba Canticles and Psalms.

His recording and waxing of record disc on his early compositions such as Bi o si ola Jesu, A nwa awa o ri, and Awa dowo re on zonophon X44893, X44894 and X44893 respectively is a testimony to his practical approach to music as an art. When he criticized, he would give examples and illustrations to concretize the basis of his criticism as evidenced in his assertion published in the West African Pilot of February 7, 1944 reproduced as follows:

Music like other arts must be cultivated in various styles. Not only are there Sacred and

Secular Songs but each of these has varying degrees of styles. In the Sacred European hymns we have open air, the revival and the church (divine service) styles. And so in the secular, we have the Jazz the Comic.

The romantic and the classical. Composers and would be critics of developed Yoruba music should always be careful to see that they have the right idea of these things.

When at a concert of Native Music where dance music goes on the time, the performers cannot refrain from dancing, even for one item only; of a memorial song to the dead there is certainly something wrong. The same thing may be said concerning the persistence of dance rhythm throughout a Cantata, irrespective of the subject of the words sung. We certainly need to preserve our original folk songs in their pure styles, but we should equally bring Art and Good Taste to bear who attempting development of Music.

[Phillips in West African Pilot of Feb. 7, 1944]

The above clearly spells out the Philosophy of and guiding principles which Phillips employed in the art of composing music and especially in the development of African music using Yoruba music as a base. Following Phillips' assertion, a small committee consisting of Archdeacon Phillips, Professor Ballanta, A.K Ajisafe, Chief Akin Osin, G.D. Francis, J.O Sanyade, J. Grillo and T.K.E. Phillips himself was formed to look into the development of Yoruba music less to say that the result of this committee's work further enhanced the development of Yoruba music of late forties, fifties and early sixties as the committee consisted of people, majority of whom were already practitioners in the development of Yoruba music during the early and mid twenties century.

Phillips was a firm believer in the use of Pentatonicism, Harmonic modalism, parallel third harmony, melodic imitation, modulation and variation when it comes to the development of African music, all of which are evident in his composition. According to Sowande15, T.K.'s setting of the magnificent in Yoruba is typically Phillips and is a fine example of Phillips' belief that training in Western Music can be and should be used to the benefit of Nigerian music. Among his composition for the church are his vesicles and Responses Yoruba Canticles and Psalms both of which demonstrated the use of Yoruba melodies and rhythms at divine services as alternatives to the European music setting in English contained in the Anglican liturgical music of the Church of England.

Phillips also applied his concept of African musical idioms to Introits, Anthems and Strophic songs for use at divine services. His "Emi o o gbe oju mi soke wonni" (Psalm 121) is an anthem for baritone solo, choir and organ.

Continued on page 46 >>

Among his memorable compositions for divine services are "Ninu Agbala Olorun wa" (In the courts of our Lord) a processional festival hymn in unison for choir and organ accompaniment "Awa dowo re" (We commit Over selves unto thy care, o Lord) and a doxology, "From glory to glory advancing" Other composition in clued Samuel, a cantata for soloists, chorus and organ in 1960 and A choral suite for the Republic of Nigeria, for soprano, contralto, tenor, bass Soli choir and piano in 1963. In his organ prelude on an African folk song T. K. ingeniously combined a European semiotic material for on to us, a child is born, a Xmas song with Owo, Omo, o maa momo seun re, an owo folk song situated within the Yoruba semiotic sensibility, to give the entire composition a religious as well as an African connotation. His thoughts and ideas on African composition were put down and discussed in a fifty – five page monograph titled Yoruba Music, the fusion of speech and music published by the African music society in Johannesburg the South African, in 1953. In his preface to the book, Phillips criticized the study of African music from the abstract foreign viewpoints of European methodology and advocated, for the study of language dialects as part of the methodology in the research study of African music especially with regards to the notion of meaning in music. In the same book T.K made a convincing case for the suitability of using modal harmony in the harmonization of Yoruba songs. He was the first musician to introduce the concept of parallel part singing, a third apart with appropriate melodic intonation into the development of Yoruba music, having come from Ondo background where parallel thirds harmonic singing is characteristics in contradistinction to the Egba, Oyo and Ijebu where unison singing is the norm.

By the time he breathed his last on Thursday, 10th July, 1969 at 7.45p.m at his 79 Agege Motor road, Idi-oro at the ripe age of 85, it was Obvious the Anglican Church in Nigeria and the world of music had lost a man of caliber in church music a devoted religious man and a nationalist to the core. The comforting news is that he had by then already handed over the baton to his gifted son, Obayomi Phillips to continue from where he stopped.

On this Occasion of the one hundred and twenty-second anniversary of his birth, and the forty-fourth year anniversary of his retirement as organist and choirmaster of Christ church cathedral Lagos after sixty devoted years as organist in the Lord's vineyard, no other memoriam can be more fitting for Thomas king Ekundayo Phillips, a versatile organist, a diligent choirmaster, a pioneer of liturgical church music in Nigeria an erudite scholar, a man of many Parts and above all a deeply religious and unassuming man.

To God be the Glory.

Abeokuta, Ogun State where she heard the student of Baptist College Choir sang so beautifully. This incident highly motivated her that she requested to be posted to Baptist College, Iwo as a teacher. In her view, it is a confirmation of what God told her at the age of twelve, that she will be a Missionary Teacher in Africa. While waiting for the administrative process to be completed, she taught at Reagan Memorial Girl's School, Yaba, Lagos for two terms. On August 1951, she was posted to the Baptist College, Iwo to teach Organ, English Literature and to supervise Practical Teaching, though, her first visit to Iwo was on 13th July, 1951, during the burial of Miss Smith Leola Brothers.

MUSIC LEGEND

Mama Rohm is a music legend and great music lover; a versatile pianist and choir director, her dexterity on piano is amazing. She took over the leadership of College Baptist Choir from Mary Catherine Adam. The Baptist College Choir's performances became so famous throughout Nigeria, her musical competence was widely recognized even by the government and her parastatals that the then Western Nigerian Broadcasting Station (WNBS) requested the choir to record the choral arrangement of the old Nigeria National Anthem that was played on radio stations at midnight of 1st October, 1960 to usher in an independent Nigeria. The recording was also used at the beginning and close of radio programmes until Nigerian Army version

ALMA ROHM

A MUSIC ICON, AN EPITOME OF FAITHFUL MISSIONARY

BY OLUMIDE A. SHOBOWALE (HND, FLOM)



Chief Dr (Miss) Alma Hazel Rohm fondly called "Mama Rohm" (the longest serving American Missionary to Nigeria from Southern Baptist Convention) was born on 11th November, 1925 in Waco, Texas, U.S.A. She is a woman of many virtues, a music icon in Nigeria especially in the Nigerian Baptist Convention, an epitome of a faithful missionary. She is an author, teacher and educationist, philanthropist, playwright, administrator, visionary, versatile musician, just to mention few. She attended the La Vega Primary School and La Vega Secondary School in Bellmead, Texas, near Waco. She attended Baylor University, Waco (the largest Baptist University) with B.A. Honours in Education, English and Biology in 1947. She attended Southwestern Baptist Theological Seminary (the largest theological institution) Fort Worth, Texas. She received the Masters in Religious Education (M.R.E) in 1949. She taught at Buckner Baptist Academy in Dallas, Texas for a year before her appointment as a missionary to Nigeria in May 1950.

JOURNEY TO NIGERIA

On 15th July, 1950, Alma sailed on a cargo ship from America to Nigeria; the ship journeyed via Dakar, Senegal, Freetown, Sierra Leone, Monrovia, Liberia, Abidjan, Cote d'Ivoire, Accra, Ghana, Porto Novo, Benin (then Dahomey) and went up the Congo River to Matadi, Zaire (then Congo), Launda and Labito, Angola before it finally stop at Lagos, Nigeria. She arrived in Nigeria on Wednesday afternoon 16th August, 1950, that evening she attended centennial celebration of the Nigerian Baptist Convention in session held at First Baptist Church Ijaye,

replaced it. At the request of the Federal Radio Corporation on Nigeria (FRCN), the choir also recorded indigenous Yoruba carols to represent Oyo State in a series of programmes presented over a nine-state area in 1970. The introduction of Annual Organ Recital programme for graduating student of the Baptist College brought a lot of incentives and led them to a greater height in the music carrier.

She has trained and produced the largest number of music directors and church organist for the Nigeria Baptist Convention, (the largest by any institution or individual ever). Some of the great musicians and music lecturers in the higher schools of learning were Mama Rohm's students or beneficiaries of Nation-Wide Baptist Music Workshop which was started by Dr Paul & Eveline Miller in 1971 when Mama Rohm was on furlough to America. She took over the leadership of the Nation-Wide Baptist Music Workshop in 1972; which has grown in leaps and bounds. It has become a national annual event today that attracts thousands of delegates from within and outside the country and across denominations. Her contribution to the development of Music Ministry of the Nigerian Baptist Convention is outstanding to the extent that the Nigerian Baptist Theological Seminary, Ogbomoso awarded her an Honorary Doctorate degree in recognition of her immense selfless services and as the longest serving American Baptist Missionary in 2002. Mama Rohm played organ at annual general session of the Nigerian Baptist Convention for years and was also the organist and pianist for the Alma Rohm Baptist Church for decades.

MAMA ROHM AND I

I knew Mama Rohm in the '70s. She comes to my school to supervise Teaching Practice Scheme of the Baptist College students. I got closer to her when I joined College Baptist Church, Iwo (now Alma Rohm Baptist Church) in 1982. My personal music lessons brought me more closely to her. Still Mama played a very amazing role in my life's journey as a musician; God used her to lay a very solid and firm foundation. She taught me sight reading and how to play the organ and piano. The story of my life will be incomplete without mentioning her contributions. I am what I am today by the special grace of God for her kind and noble assistance. It is a faithful saying and worthy of acceptance that, I am one of the reasons God sent Alma Rohm to Nigeria.

Mama is an encourager, she notice my proficiency in music early when I didn't realize I had such skills and ability. When she was preparing for furlough in 1983, she encourage me to be more committed and dedicated to my practices as an organist because I will stand in for her as organist and pianist while she is away. It was a great and rare privilege for me to step into her big shoes at such a tender age though more challenging. I lived in Mama's house for years. This opportunity gave me more time to rehearse, even at nights, thereby perfecting my skills in my core-Organ and Piano as well as having the opportunity to learn other musical instruments. Later in the year, she advice me to register for the London Graded Music Exam and promised to sponsor my music education in Nigeria and United State which I declined.

My exposure to Nation-Wide Baptist Music Workshop is another major turning point in my music carrier. She sponsors

quite a number of us to the Music Workshop annually. I began to meet people of like minds who were more versatile; I was really motivated and determined to be diligent and thorough. In 1990, I became one of the instructors at Music Workshop by His grace and divine providence, the position I hold till date. Mama encouraged me to play other musical instruments like Trumpet, Saxophone, Trombone, French horn, Bass Guitar, Drums, which further aided my skills in composition, orchestration as well as making me an effective and efficient band leader today. She brought me into lime light as composer at Nation-Wide Baptist Music Workshop in 1996 when she asked me to write a

song on the theme "Joy to the World", I have also represented her as guest pianist at camp meetings, conferences on a number of occasions.

Mama bought me my first Saxophone; she is a generous giver, a visionary and very humble woman of God who is not ashamed or proud to say sorry when we disagree and she realized she is actually wrong. When others criticized, looked down on me she gave me hope and courage to confront any challenge or obstacle on my way. Mama, God used you to stir up the gifts of music in me, and you gave my life a lift. I will always love you and be eternally grateful to God for making our paths meet, you mean so much to me, thank you so much and God bless!

In conclusion, Chief Dr (Mama) Alma Rohm officially retired from active service of Southern Baptist Convention, U.S.A in 2003. The Nigerian Baptist Convention, Baptist College Old Student Association (BACOSA), Churches, Iwo community, Friends and the like persuaded and prevailed on her not to leave Nigeria permanently because her wealth of knowledge will still be needed. After a couple of years in America, God perfected the process, she returned to Nigeria to spend the rest of her life with the people she had lived with for almost six decades. Today, she resides in her own house on the campus of the Bowen University, Iwo.

Chief Dr (Mama) Alma Hazel Rohm, Longer may you live!

Olumide A. Shobowale is a versatile pianist, saxophonist and composer. Presently resides in Lagos Nigeria, and recently bagged his Fellow, London College of Music.



HOW TO PLAY THIS HYMN

'Love Divine, All Love Excelling' (Tempo & Character)

Tune by: BLAENWERN

The first thing to do when considering the tempo and character of a hymn is to sing it. The mood of the words can affect the tempo – more reflective texts might be sung slower than joyful ones. You might also play a hymn differently depending on where the hymn is placed during a service – for instance during the administration of communion it might be sung more slowly and expressively than a during a final recession.

Love divine would be a quickish 3 in a bar. I have heard this hymn played as slowly as crotchet (quarter note) metronome 60 or even as fast as metronome 132, but would suggest somewhere in the middle at around 90. The words are generally upbeat and so I suggest playing this with a good sense of rhythm and purpose.

Phrasing

You can tell when an organist is 'singing' the words as the music is played more beautifully. Take some time to consider phrasing the stronger syllables and lightening the weaker syllables. It is helpful to make a small break as the singers breathe at the ends of lines. Sometimes it is effective to break more substantially in the melody line sustaining the lower voices to avoid the music sounding too abrupt. Tastes will vary, and also size of the congregation will affect how long this break is, but very slight elongation of the beat at the ends of text lines can sound very effective and help produce confident singing.

Introduction ('playover')

The purpose of the introduction (often called 'playover') is to provide tempo, key (pitch), and character of the hymn. Think about the speed you wish to play the hymn before playing the introduction. A common mistake in playing hymns is to play the introduction at a different speed to the hymn itself! In general I think playing the beginning of a tune works best. There are some hymns which are so well known that the last part of the tune can serve as an effective introduction. For Blaenwern there are two possible places to stop the 'playover' after bar 8 or after bar 16. I would only suggest playing any longer than this (for any hymn) if the tune isn't well known in order to help the congregation learn the melody. I would suggest a small *rallentando* at the end of the playover to make it clear to the congregation that you have finished the introduction. Sometimes it is helpful to lengthen the first note of the first verse to help 'gather' the singers. In this instance with the first note being 2 beats long this isn't necessary.

Between verses

It is best to avoid slowing down at the end of verses, and usually I would play the final note for 3 beats, then count 3 beats between verses and start the next verse. (Musicians often refer to this as '3+3'). With a very slow pulse maybe '2+1' would work

effectively and a very quick pulse maybe 4+2 would be better. The main thing however is to establish that the pulse continues between verses. Playing the final chord of a verse for a variable length and making the gap between verses different each time doesn't encourage any rhythmic confidence in the singers as they won't know when to breathe to come in for the next verse!

Legato & which notes to sustain

Those of you who are relatively new to the organ will know that making the music legato (smooth) is one of the greatest challenges when playing the organ. It is often helpful to sustain repeated notes on the organ. There are two extremes – never sustain any notes which are repeated (for instance the first two chords) or to always sustain two repeated chords. I'd suggest the answer lies somewhere in the middle. In general I would never sustain the melody if it has repeated notes, but I would often sustain the inner voices (alto and tenor parts), and sometimes the bass part. So one possibility to play the hymn would be as follows:

Example 1

A gentler verse might be more legato (more 'extra ties') than the first and last verse, or a verse with dramatic text.

For Blaenwern try less sustaining in verse 1 (to help clarify the



speed and to give a good sense of rhythm at the start of the hymn) and sustain most of the repeated notes in verse 2+3.

Pedals

Playing hymns using the pedals gives a much greater feeling of depth. Here is an example of how I would pedal this hymn. (V = toes, O = heel, above is right foot, below is left)

Example 2

When playing toes aim to focus the foot on the pedals with

the big toe. A helpful shoe is narrow without any 'lip' outside the rim and has a definite heel.



I suggest you think of the pedal part in terms of colour and consider that there are 3 options for the pedals:

- 1) Pedals play exactly the bass part as shown
- 2) No pedals - manuals only
- 3) Pedals an octave lower (where possible) e.g. Example #3

For Blaenwern try: pedals at 'correct pitch' (i.e. as the bass line)

line 1-4 of verse 2 (omit pedals so play manuals only)

Line 5-8 of verse 3 play pedals as low as possible

Volume/dynamics

Unlike other instruments organists don't produce the sound that the listeners can hear themselves. But one of the arts of the organist is the good choice of stops or colours. When playing hymns clear sounds which are rich and warm and helpful to produce singing are the most effective. How loud the organ plays is controlled by adding stops and by opening or closing the swell box. Some instruments might also have a crescendo pedal which controls the organ dynamics from very quiet to full organ (tutti). The volume of the organ in hymns will be determined by the size of the building and congregation, how confidently everyone is singing, where the hymn is placed during the service and by the character of the words. In general I don't advocate extreme dynamics in hymns. Compare the organ to a PA system, everyone in the congregation needs to be able to hear it, but the degree of variation of volume is relatively small. On a scale of 1-10 (10 is loud) if the 'volume' which works in a particular hymn is 7 then I wouldn't play softer than 5 or louder than 9 in that hymn.

The choice of which stops are played on the organ is called 'registration'. I'd suggest using Diapason (or Principal) 8', 8' flute (stopped diapason) and 4' Principal (or Octave) on both swell and the great (using sw/gt coupler). Couple swell and great to the pedals (Sw/p and Gt/p) and add 16 bourdon (or subbass), 16 Diapason (or Principal) and 8'flute and 8' Octave (Fifteenth). This is the typical 'organ sound' and is clear and rich. I would add to this more 'colour' especially on the swell.

So for Blaenwern try:

Playover 8+4 diapasons as above

After introduction add something (maybe swell trumpet or swell mixture or both)

Verse 2 remove the swell trumpet and/or mixture

Verse 3 add swell trumpet+mixture

At the end of line 4 add Great 2' and any possibly swell 16 reed (posaune, fagotto). Maybe add an extra pedal stop to add richness.

Final verse

As well as playing the last verse more loudly - though I'd prefer to think of it in colour as 'more rich or sonorous', it is also effective to play the pedal part lower maybe in the second half of the verse.

Example 3

At the end of the final line I would do some rallentando which helps give the hymn some finality. How much slowing down is a matter of taste, but I suggest you remember that when slowing down still retain a sense of beat or pulse and to

(Pedal part in verse 3 bars 17-32)



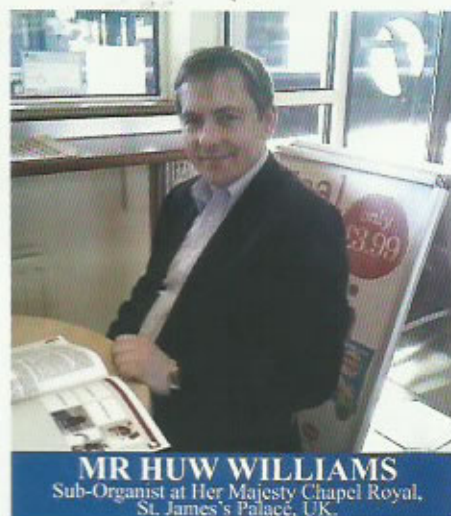
keep 'singing' the words as you play the last line.



It can be effective to occasionally alter the final verse harmonies to give a sense of climax (especially if it is the last hymn of the service). One possible alternative is given below for the second half of verse 3:

Example 4- Verse 3 Alternative Harmony (bars 17-32)

Good hymn playing can encourage good hymn singing and this can really affect the mood and character of a service - so I'd like to encourage you to try and think about these possibilities and use this model for Blaenwern in other hymns and see what new things you discover! Good luck.





TWELVE BENEFITS OF MUSICAL EDUCATION

By Carolyn Philips



1. Early musical training helps develop brain areas involved in language and reasoning. It is thought that brain development continues for many years after birth. Recent studies have clearly indicated that musical training physically develops the part of the left side of the brain known to be involved with processing language, and can actually wire the brain's circuits in specific ways. Linking familiar songs to new information can also help imprint information on young minds.

2. There is also a causal link between music and spatial intelligence (the ability to perceive the world accurately and to form mental pictures of things). This kind of intelligence, by which one can visualize various elements that should go together, is critical to the sort of thinking necessary for everything from solving advanced mathematics problems to being able to pack a book-bag with everything that will be needed for the day.

3. Students of the arts learn to think creatively and to solve problem by imagining various solutions, rejecting outdated ruled and assumptions. Question about arts do not have only one right answer.

4. Recent studies show that students who the arts are more successful on standardized tests such as the SAT. They also achieve higher grades in high school.

5. A study of the arts provides children with an internal glimpse of other culture and teaches them to be empathetic towards the people of these cultures. This development of compassion and empathy, as opposed to development of greed and a "me first" attitude, provides a bridge across cultural chasms that leads to respect of other races at an early age.

6. Students of music learn craftsmanship as they study how details are put together painstakingly and what constitutes good, as opposed to mediocre, work. These standards, when applied to a student's own work, demand a new level of excellence and require students to stretch their inner resources.

7. In music, a mistake is a mistake; the instrument is in tune or not, the notes are well played or not, the entrance is made or not. It is only by much hard work that a successful performance is possible. Through music study, students learn the value of sustained effort to achieve excellence and the concrete rewards of hard work.

8. Music study enhances teamwork skills and discipline. In order for an orchestra to sound good, all players must work together harmoniously towards a single goal, the performance, and must commit to learning music, attending rehearsals, and practicing.

9. Music provides children with a means of self-expression. Now that there is relative security in the basics of existence, the challenge is to make life meaningful and to reach for a higher stage of

development. Everyone needs to be in touch at some time in his life with his core, with what he is and what he feels. Self-esteem is a by-product of this self-expression.

10. Music study develops skills that are necessary in the workplace. It focuses on "doing," as oppose to observing, and teaches students how to perform, literally, anywhere in the world. Employers are looking for multi-dimensional workers with the sort of flexible and supple intellects that music educates helps to create as describe above. In the music classroom, students can also learn to better communicate and cooperate with one other.

11. Music performance teaches young people to conquer fear and to take risks. A little anxiety is a good thing, and something that will occur often in life. Dealing with it early and often makes it less of a problem later. Risk-taking is essential if a child is to fully develop his or her potential.

12. An arts educate exposes children to the incomparable.

This list was reproduced from www.childrensmusicworkshop.com

MUSICAL TWINS BAG FIRST CLASS HONOURS

The twin sister, Taiwo and Kehinde Babaagba of Kogi State origin bagged their First class honors each with a CGPA of 4.51 and 4.96 respectively.

In their own words, "we like the academia and we look forward to going into the world of learning, teaching and research. We also have flair for music. So we hope to delve into gospel music.



Kehinde declares.

For these twins, *music plays a major role in their life and the success of their career.*



THE MAN OF MUSIC NOW SINGS WITH THE ANGELS

Lt. Col. T. C. Eru (Rtd)

MY JOURNEY INTO MUSIC

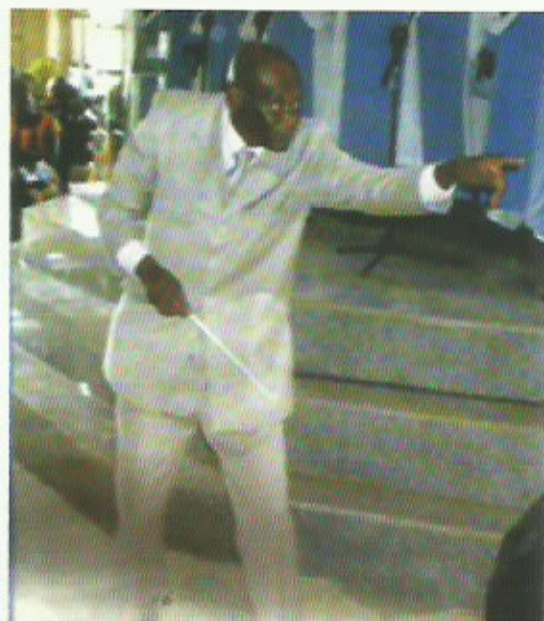
My music interest started when I was young. It was with a little beginning of playing flute and dancing from house to house during Christmas, Easter, New Year and other festivities at that time. I was then 4 years old. The dexterity with which I handled the flute and dancing

gave people very serious impression that would grow into music. People regarded me as talented in Music. The church from where I collected my songs for performance was a great inspiration. My father also inspired me when he bought me an English Flute (quite different in the wooden flute I had used). He also ensures that I was programmed in the above festivities. I was always moved between Ogiedi, Oku and Elume town to play and dance.

At 6, I was specially granted admission into the church choir, Ogeidi Baptist church choir. I grew under the influence of the choirmasters' such as Messrs Ak. Mr. Okerenue led the school band later as teacher in the school. He saw me as a potential and encouraged me in many areas of music – flute, base and side drums, rudiments of music, organ and singing in the choir..."

Without being qualified to read music, Okenrentie, my mentor who was already studying music at Nsukka sent me an admission form from the institution. I was surprised when I was eventually admitted into the music department for degree level. I successfully have BA music...

I have few compositions and many arrangements of my own which I have performed to the admiration of my audience. They are too many to mention. One great achievement by me is the scoring of two of Dr. Victor Olaiya's popular music, Aigana and moon light music. The performances of Aigana in one concert were a great delight to the musician (Dr V. Olaiya) himself. I have since given the scores to him. I am still working on others with a view to performing them.



My inspiration to study music came when mysteriously, I had scholarship by Federal Government to study music at all level. BA, MA etc music. The surprise was that I was not interested in any subject, I was not qualified to read music at degree level so I did not apply for scholarship in music throughout the federation that year though other disciplines were also published with their beneficiaries.

On my influence on others, I cannot say. Those who came in contact with me in music can give testimony as to whether I influence them or not. I have worked with many in this field and I am proud that they are doing well in the profession. Music has been given its proper definition in books. It is therefore my view that those who practice it should do so in spirit and in truth and there, your honour and greatness lies. Any one who handles it as a mere meal ticket will fail."

STOP PRESS

Col. Eru reached his perfect cadence on 25th July, 2013 and was buried on 13th September, 2013. Sleep on beloved...



OBAFEMI AWOLOWO UNIVERSITY TO OPEN MUSIC SCHOOL

culled from SUNDAY NEWSWATCH

The Department of Music, Obafemi Awolowo University will very soon commission the newly established Ife Music School. The music school, an offshoot of the existing department of music, is being financed by Nigeria Education Trust Fund, ETF. First of its kind in Nigeria, Ife music school is built on a wide expanse of land in the African Studies enclave of the foremost university. The school is purposely built in furtherance of the founding father of the University, most especially in the area of learning and culture.

Ife Music School, on completion, will be the biggest of its kind in the West African sub region. It will also compete favorably with other schools in African. It houses a big theatre that can conveniently sit at least 800 in audience, and another big rehearsal hall that can take over 600 students at a time. According to Dr. Mike Olatunji, the Head of the department, who took the crew of News watch on a tour of the facility recently, the theater, will have a piano, while the rehearsal hall will have a 3-manual organ and a baby grand piano. There will also be 20 practicing rooms and each of the rooms will be sound proofed and equipped with an upright piano. In addition, there will be a standard music studio, well equipped seminar rooms and a standard orchestra.

Being constructed by the Physical Planning and Development unit of the institution, the structure also enjoys the best of architectural works. It is a master piece with over 50 rooms. The two-storey building will accommodate at least 20 lecturers, instructors and resident artistes, 250 students and pupils of other categories. As explained by Olatunji, the department is enjoying the tremendous support of the university's Vice Chancellor, Prof. Bamitale Omole and the entire university community. We have taken delivery of virtually all the furniture required for a smooth take off of the music school and they are all of international standard'.

The landmark feat – is an outcome of several years of well structured development plan of the department. According to Olatunji, the first phase of this plan was to capture the university community and arouse their interest in music. This

plan was hatched in 1988, when the department began to feature as the standing band at the convocation ground. 'The head of department then, Prof. Olatunji Vidal put a strong case forward to the university authority, that, provision of marches, salutes, fanfares, entertainment tunes and the university anthem at the convocation ground and elsewhere should be the responsibility of the Music department. It took perseverance before we were able to convince them, but the moment we got the nod, we knew that it was a matter of time for us to win over the entire community'. Vidal said.

It was disturbing when the convocation committee refused to grant any financial support for our participation; still we mobilized our boys to perform. We started by asking student to come with individual instruments. 'We extended invitation to lecturers of the university who can play orchestra instruments. People like Prof. Ajibola Meshida, a geologist played the Violin; Prof. Abayomi from Health Sciences played the Euphonium at the maiden performance. We went into rigorous rehearsal without funds but we were convinced about what we were doing. Barely 24hrs after this first performance in 1988, the university gave a grant of N100, 000 naira. And we became the official band of the school'. Vidal explained. The second phase of this strategic growth, which has culminated into the landmark achievement of having a world class music school, was the establishment of a mutual understanding between the academic performers in the department (the gown) and the non academic performers in the society (town) thereby facilitating collaborative efforts in the training of manpower to meet the societal demands in the area of music from conception to consumption.

The first of such move was actually made by the students in 1989 when the students association of the department recognized the contributions of the Late Madam Comfort Omoge to the development of African popular music with her Asiko Native Blues music. In 2010, the department took a bold step with the appointment of Chief Sunday Ishola Adegeye, a.k.a King Sunny Ade, a juju maestro, and a colossus in Nigeria popular music as an instructor in the department. The vision was crystal clear. We were aware of enormous challenges

confronting us, we knew that for us to keep the department going, and be in line with the philosophy of the university, we must remain relevant to our immediate African community. We must research more into our own music, music in our immediate environment and ensure we advance the musical culture of our people applying nothing, but scholarship'.

The fruit of this idea has started yielding. In support of the project of the department, Sunny Ade recently donated musical equipment worth several millions of Naira to the department. Giving a breakdown of the equipment, Olatunji said, 6 pieces of 1A 125 loud speakers, 6 pieces of TAB, 182 dual SUB woofers, 2 pieces of Plenix max 2500 Amplifiers, Peavey 32 fx mixer, TVS - 15 mp Speakers, Yamaha PSR 900 Keyboard, 4 equalizers, bass and lead guitars wireless microphones and so many others apparatus that make a complete band.

In addition to this, an alumnus of the department, Lanre Delano, one of the first two students graduated by the department in 1982 and now the Chairman of Chopin Organ in Lagos, has donated 2 organs, each with three manuals. All these Largesse will make a world class Music School at OAU.

The concept of the Music School may be strange to the Nigeria environment, but should have no problem thriving with the determination of the crop of scholars in this department, it is meant to inject African focus while at the same

time, strive to attain international standard in their academic trainings. The university currently awards degree in Music and Religious Studies, Music and Fine Arts, Music and Yoruba. But apart from all these, at the inception of the music school, the focus will include getting more popular artistes who are not schooled in music expose to rudiments of music and general musicianship. As explained by another lecturer in the department, Dr. Yomi Daramola, an Associate Professor of Music, the school will offer short term courses in various aspects of music for musicians, pop artistes, manager and several other disciplines in the larger music industry. We are serious about improving the quality of music scene, we have to work with them and improve the musical culture. The fact is, we can't ignore them or feign ignorance of their contributions but we can collaborate with them to add value to our society' he said.

This department was an offshoot of the Institute of African studies of the then University of Ife. It was established in 1976 but started producing graduates in 1982. It was actually by the erudite musicologist, Prof. Akin Euba but nurtured to growth by the duo of Professors Olatunji Vidal and Ademola Adegbite. As at today, the department remains the official music provider, not only for OAU but some other universities and state governments. The orchestra had played on the convocation of the University of Uyo, they have played for government officials and on various landmark occasions.

'SOJI ONAFOWOKAN APPOINTED AS THE NEW MASTER OF THE MUSIC FOR METHODIST CATHEDRAL, IKORODU.

Patriarch Bolaji Methodist Cathedral, Ita-Elewa in Ikorodu, Lagos state, appoints and dedicates a new Cathedral Choirmaster in the person of **Mr. Soji Onafowokan**. Soji was on the 22nd of September, 2013, installed and dedicated as the new Cathedral Choirmaster at a very impressive festival of hymns. The performance of the Choir was excellent and every one enjoyed the service. In attendance was **Mr. Bidemi Oyesanya SAN** (Choir Director, CAC, Lagos Street, Ebute-Meta), **Mr. Olumide Osineye** (Choirmaster, Christ Ang. Church, Bariga) and **Lanre Delano**, CEO, CHOPIN Music. The guest organist was **Mr. Segun Osineye**. The new choirmaster, a violinist composer, and publisher was the assistant Choirmaster of P.B.M. Cathedral, Ikorodu (2011-2013) under the late Sir C.S.A. Akinsanya (KCW).



CATHOLIC CHURCH SET FOR FUND RAISING DINNER

GOSPEL songs are expected to be in air on September 29, 2013 when the Holy Trinity Catholic Church, Isashi, Lagos State holds a dinner in the church premises.

The Parish Priest, Very Rev. Father Andrew Ukonu, says the church will also use the occasion to raise fund for its church building.

Ukonu says, "For so long, we have been staying under the sun and rain worshipping God. So, we are planning to build a befitting cathedral for God. We went into action less than a year ago and we are appealing to parishioners, friends and philanthropists to help in this cause.

We are carrying out a fund raise for that. We have raised money that helped us to have this foundation level now. We have embarked upon the project."

UPCOMING CHOIR FESTIVALS

- Talabi Coker Memorial Methodist Church, Surulere. **October 13, 2013.**
- St. Peters (Ang.) Church, Lagos. **October 27, 2013**
- Christ Anglican Church, Bariga. **November 3, 2013**
- Olorunda Methodist Church, Aguda, Surulere. **November 10, 2013**
- Cathedral Church of Christ, Marina. **November 17, 2013**
- St. Johns (Ang.) Church, Aroloya. **December 1, 2013.**

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WOMEX 2013 – October 23 to 27, 2013

Courtesy: Zayannah Magazine

All roads will lead to Cardiff in October, for this year's World Music Expo 2013 (WOMEX 13)

Hosted by Cerdd Cymru: Music Wales – a partnership between Arts Council of Wales / Wales Arts International and Welsh Music Foundation, the annual 5-day networking event has been described by UNESCO Global Alliance for Cultural Diversity as being "The most important international professional market of world music of every kind"

Last year, WOMEX 12 saw 2,200 delegates from 90 countries converge on Thessaloniki (Greece) over the five days; and with interest in the expo continuing to increase, expectations are

very high for this year!

Zayannah Magazine is pleased to partner with WOMEX 13, which, as in previous years, will consist of a trade fair, a Showcase Festival, a Conference, a Film programme, an Award Ceremony as well as an Opening Ceremony. This year's opening concert themed 'Land of Song', will take place at the Wales Millennium Centre on 23 October. It will be a dedication to the music of Wales, the 2013 host country.

Some of the acts confirmed to perform at WOMEX 13 include Debademba (Mali/Burkina Faso/France), Ebo Taylor (Ghana), Fanfarai (Algeria/Morocco/France), Shangaan Electro (South Africa), Lau (UK) and Teta (Madagascar).

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