11-2-2000

Concert: Ithaca Community Gospel Choir & Amani Singers

Ithaca Community Gospel Choir

Amani Singers

Horace Clarence Boyer

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“It is my plan to build a school of music second to none.”

—William Grant Egbert (1867–1928) Founder, Ithaca Conservatory of Music

SCHOOL OF MUSIC

ITHACA
REVERBERATIONS:
MUSIC OF THE AFRICAN DIASPORA

ITHACA COMMUNITY GOSPEL CHOIR
Horace Clarence Boyer, director and pianist
Meagan Johnson, soprano, Edwin Vega, tenor
Joseph Tubiolo, alto saxophone,
John-Paul Norpoth, electric bass; Laura Bilodeau, drums

AMANI SINGERS
Edwin Vega, conductor  Natasha Hinds, conductor
Bora Yoon, piano

Gospel Medley arranged by Horace Clarence Boyer
Alleluia
O Come, Let Us Adore Him

Sing 'Til The Power Of The Lord Comes Down A. B. Windom
It's My Desire Freda Pullen
and Horace Clarence Boyer

Amazing Grace John Newton
I Know It Was The Blood Horace Clarence Boyer
Soon And Very Soon Andrae Crouch
My Life Is In Your Hands Kirk Franklin

All God’s Children Got Shoes Traditional
arranged by Anthony Leach

We Are Climbing Jacob’s Ladder arranged by Horace Clarence Boyer
Bringing In The Sheaves Horace Clarence Boyer

Ford Hall
Thursday, November 2, 2000
8:15 P.M.
Horace Clarence Boyer

Horace Clarence Boyer, an authority on gospel music, has shared his knowledge globally as an arranger, author, clinician, conductor, pedagogue, pianist, scholar, and vocalist. Having earned a bachelor's degree in music from Bethune-Cookman College, he went on to the Eastman School of Music to earn a Master of Arts degree, and as recipient of a Ford Foundation Fellowship he earned the Ph.D. there. He is Professor Emeritus of Music Theory and African American Music at the University of Massachusetts at Amherst, where he taught for twenty-six years. At his retirement in 1999, the Department of Music and Dance established the Horace Clarence Boyer Gospel Music Fund in honor and recognition of his outstanding service to the University.

With his brother James, Boyer has traveled throughout forty states performing gospel music as the Boyer Brothers and has recorded on the Savoy and Nashboro labels. He has also given solo recitals and worked as a musical director. As conductor, clinician, and lecturer Dr. Boyer has appeared at many schools: Harvard, Yale, Temple, Oberlin, Howard, and Tuskegee Universities. He was selected as Curator of Musical Instruments at the National Museum of American History, Smithsonian Institution, a position he held from 1985 to 1987. During that residency he also served as the United Negro College Fund Distinguished Scholar-at-Large during which his duties included directing the famed Fisk Jubilee Singers. Under his direction the ensemble appeared in thirty-five concerts.

In addition to his performing activities, he is engaged in the research into African American vocal music. He has published over forty journal articles. As advisor on gospel music to the New Grove Dictionary of American Music he contributed forty-five biographical entries and an analytical essay on black American gospel musicians. Boyer's book, How Sweet the Sound--The Golden Age of Gospel, was published by Elliott & Clark Publishing in September 1995; it has just become available in paperback. He has edited a hymnal and youth songbook for the Episcopal Church.
Reverberations: Music of the African Diaspora

Ithaca College invites you to embark upon a critical exploration of the African contribution to musical expression and to consider with us the significance of this contribution in all of its variety across time and space. We hope that this series will be a catalyst for making far-reaching revisions to our curriculum and the first step toward a serious intellectual inquiry into the music, history, art, literature, and experiences of the African Diaspora that so greatly influenced the defining of the Americas.

This series, devoted to Africa’s considerable influence in the Caribbean and the Americas, is the result of the collaboration of the Ithaca College Center for the Study of Culture, Race, and Ethnicity and the Ithaca College School of Music with guidance provided by a steering committee.

As the steering committee discussed and planned for the series, it became increasingly clear that so much needed to be studied, that the richness of expression was more than we could address in many years. Our knowledge, too, was constrained by our allegiances both to other disciplines and to other musical traditions. Nevertheless, the importance of this area of inquiry, an often unacknowledged but critical source of creativity and intellectual vitality, lent urgency to our formal recognition and action in the development of this series.

What we present, then, is the result of preliminary rather than comprehensive study, an introduction to African-derived cultural wealth in “new world” currency. We invite those of you who know more to make recommendations for our consideration as we build future programming in this area, whether in the form of public events such as this series, curriculum development for our students in music and in other disciplines, or new interdisciplinary paths for the revitalization of the academy.

This lecture and performance series is sponsored by the Center for the Study of Culture, Race, and Ethnicity, and the School of Music

The members of the steering committee are: Julian Euell, Naeem Inayatullah, Colleen Kattau, Jamal Rossi, Tanya R. Saunders, Elizabeth Simkin, Gordon Stout, Debra Vialet, and Dana Wilson

A list of suggested readings about the music of the African diaspora is available at: www.ithaca.edu/reverberations