

31 Black Choral Composers



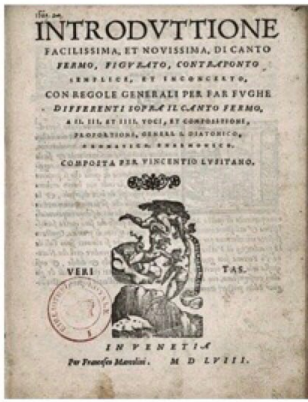
**that should be on your
programs &
playlists**

(a non-comprehensive list)

#BlackChoralComposers



'Regina Coeli' &
'Heu me Domine'



Vicente Lusitano (1520 - after 1561)

- ▶ Portuguese composer and theorist
- ▶ "The first Black published composer"
- ▶ rival of Nicola Vicentino (went on to influence Gesualdo)
- ▶ famous for winning a public debate with Vicentino regarding chromatic genera
- ▶ Vicentino then "published egregiously disingenuous descriptions of the proceedings with the aim of damaging Lusitano's reputation" — a near success
- ▶ does not appear in Palisca's iconic textbook *A History of Western Music*
- ▶ motet books and theory writing survive but only a couple modern editions
- ▶ *Heu me Domine* is chromatically daring but many of his works were more mild
- ▶ travelled to Italy and made a career there, converted to Protestantism in 1556

'Domine tu mihi lavas pedes'
& 'Sepulto Domino'



José Maurício Nunes Garcia (1767 - 1830)

- ▶ Brazilian classical composer born in Rio de Janeiro
- ▶ both parents were offspring of slave owner and slave
- ▶ prince John VI of Portugal appointed him Master of the Royal Chapel
- ▶ strongly influenced by Viennese composers — Mozart and Haydn
- ▶ composed the first opera in Brazil
- ▶ conducted the Brazilian premiere of Mozart's *Requiem*
- ▶ 240 pieces survive today; at least 170 lost
- ▶ mostly sacred works, but some secular including operas

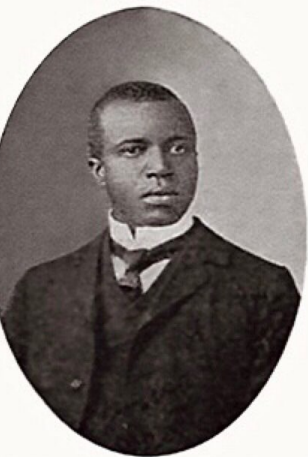
'O Southland' &
'My Lord, What a Mornin' (arr.)



Harry T. Burleigh (1866 - 1949)

- ▶ American classical composer, arranger, and professional baritone
- ▶ instrumental in building what we know today as 'American' classical music
- ▶ introduced spirituals into the concert repertoire, arranging them in a classical form
- ▶ his grandfather, who had an "exceptionally melodious voice" was granted manumission from slavery mid 1830s, and taught Burleigh traditional spirituals
- ▶ received a scholarship to the prestigious National Conservatory of Music in New York, where he met the conservatory director Antonín Dvořák
- ▶ Dvořák enjoyed hearing him sing, and Burleigh allegedly taught/sang the Czech composer several spirituals, which he grew to love (and then scattered throughout his writing)
- ▶ began to compose and arrange in 1890's and by 1910's was famous as a composer
- ▶ hardly any vocal recitalist gave a concert in a major city without one of his arrangements
- ▶ original musical output range from 200 to 300 songs

'We Will Rest Awhile'
from *Treemonisha*



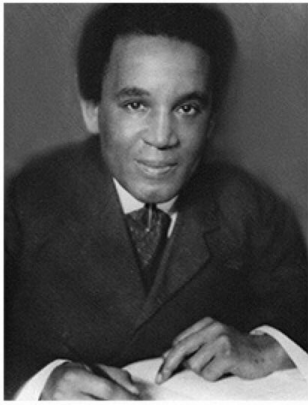
Scott Joplin (1868 - 1917)

- ▶ American composer and instrumentalist known as "The King of Ragtime"
- ▶ wrote over 100 ragtime pieces but also ballet and opera
- ▶ crucial in the development of American jazz (ragtime -> stride -> big Band -> etc.)
- ▶ *Maple Leaf Rag* & *The Entertainer* are household tunes
- ▶ his opera *Treemonisha* was never premiered in his lifetime
- ▶ several arias but no unaccompanied 'choral' works — although, a few a cappella bits in his opera
- ▶ the popular barbershop sound is easily recognizable in his vocal/chorus writing
- ▶ posthumously awarded a Pulitzer Prize in 1976 (Ned Rorem won main prize)





'Summer is Gone'
& 'The Lee Shore'



Samuel Coleridge-Taylor (1875 - 1912)

- ▶ English composer and conductor, grew up in Croydon
- ▶ father descended from African-American slaves, evacuated from American colonies
- ▶ studied composition as a teenager with Charles Villiers Stanford (fellow student, Ralph Vaughan Williams)
- ▶ professor at Crystal Palace School of Music, age 21
- ▶ met the Fisk Jubilee Singers in London, 1897
- ▶ helped hugely by Edward Elgar — recommendation to the Three Choirs Festival
- ▶ famous at 22 for his three cantatas on the epic poem, 'Song of Hiawatha' (Longfellow)
- ▶ *Hiawatha's Wedding Feast* conducted by Stanford at its 1898 premiere; exceeds popularity of Handel's *Messiah*
- ▶ composed chamber music, choral anthems, solo instrumental works, and more
- ▶ after passing, King George V personally grants annual £100 pension to his widow

'Ave Maria' &
'O Holy Lord'



R. Nathaniel Dett (1882 - 1943)

- ▶ Canadian-born composer, organist, pianist, choral director, and professor
- ▶ ancestors escape to the north (Canada) and settle in a ex-slave-founded town
- ▶ among the first Black composers with ASCAP when it is first organized
- ▶ takes African-American folk songs/spirituals and uses as the basis for 19th century Romantic choral and piano works
- ▶ inspired by Antonín Dvořák, who incorporated elements of American music
- ▶ first black student to complete a music degree at Oberlin
- ▶ Harvard awarded him Bowdoin Prize for his essay 'The Emancipation of Negro Music' 1920
- ▶ recorded *Magnolia Suite* for QRS piano rolls; first piano rolls by a Black pianist
- ▶ *Magnolia* was performed at the Samuel Coleridge-Taylor Club in 1914
- ▶ travelled to France in 1929, to study with Nadia Boulanger
- ▶ Canada's 'Nathaniel Dett Chorale' founded in 1998, named after him

'Resignation' &
'Moon Bridge' (SSA+Piano)



Florence Price (1887 - 1953)

- ▶ American classical composer, pianist, organist and teacher
- ▶ the first African-American woman to have a composition played by a major orchestra
- ▶ graduated from high school at age 14, valedictorian of class and already published
- ▶ identified originally as Mexican composer to avoid African-American prejudice
- ▶ moved north to Chicago in the Great Migration to escape Jim Crow conditions
- ▶ worked as an organist for silent film screenings and composed radio ads under a pen name
- ▶ became Chicago roommates with (former student and pianist/composer) Margaret Bonds
- ▶ The Chicago Symphony Orchestra premiered her *Symphony in E minor*, June 15, 1933
- ▶ utilized African-American melodies and rhythms in many of her works
- ▶ a huge collection of her manuscripts were found in an empty broken-down house on the outskirts of St. Anne, Illinois, 2009
- ▶ melodies are "blues-inspired, mixed with more traditional, European Romantic techniques"
- ▶ wrote several pieces for SSAA choir and piano, only a few unaccompanied works

'He Stooped to Bless' &
'A Few More Years Shall Roll'



Edward Margetson (1891 - 1962)

- ▶ born in St Kitts, West Indies
- ▶ moved to NYC in 1919 to take up the post as Minister of Music and organist at the Church of the Crucifixion
- ▶ attended Columbia University in New York where his compositions still feature
- ▶ organised the Schubert Society in 1927 — helped Black classical musicians find work during a time of intense prejudice
- ▶ 1938, gave the first performance of Bach *St. Mathew Passion* in NYC
- ▶ composed works for voice, piano, organ, violin, cello, string quartets, and was particularly successful for his choral writing
- ▶ several unaccompanied choral gems, but hardly any recordings





'Swanee River' (arr.) &
'All That I Am' (+ organ)



William Grant Still (1895 - 1978)

- ▶ referred to as the 'Dean of African-American Composers'
- ▶ composer of nearly 200 works, 5 symphonies and 9 operas
- ▶ first American composer to have an opera produced by the New York City Opera
- ▶ first African-American composer to conduct a major orchestra
- ▶ *Afro-American Symphony* was the most widely performed symphony written by an American
- ▶ part of the Harlem Renaissance movement
- ▶ married pianist Verna Arvey in Tijuana because interracial marriage was illegal at the time
- ▶ worked as an arranger of pop music for NBC Broadcasts, and films 1930s
- ▶ composed *Song of a City* for the 1939 World's Fair in NYC; could only attend on 'Negro Day'
- ▶ composed 30+ choral works but most are thought to be lost
- ▶ *And They Lynched Him on a Tree* one of his more dramatic works, calls for two choruses: a white lynch mob and a black chorus of mourners

'Father Forgive' (Second Sacred Concert) &
'Will You Be There?' (Concert of Sacred Music)



Duke Ellington (1899 - 1974)

- ▶ American composer, pianist, and band leader — wrote more than 1,000 compositions
- ▶ a pivotal figure in jazz, but preferred to think of his compositions as 'beyond categorization'
- ▶ part of the cultural canon known as the 'Great American Songbook'
- ▶ first African-American to appear on a U.S. coin
- ▶ nearly 30 years of collaboration with composer-arranger-pianist Billy Strayhorn
- ▶ scored several films but also composed stage musicals
- ▶ awarded a posthumous Pulitzer Prize for music, 1999
- ▶ his band united both African-American and white audiences
- ▶ began to compose longer works in 1930s (*Creole Rhapsody*, *Reminiscing in Tempo*, etc)
- ▶ *Black, Brown and Beige* debuted at Carnegie Hall, 1943; tells the story of slavery in U.S.
- ▶ *Jump for Joy* a full-length musical about African-American identity, 1941
- ▶ 1965, composed his first *Sacred Concert* for a Grace Cathedral (San Francisco) premiere; a blend of classical and jazz with some a cappella choral writing
- ▶ wrote two more Sacred Concerts — "the most important thing I have ever done"

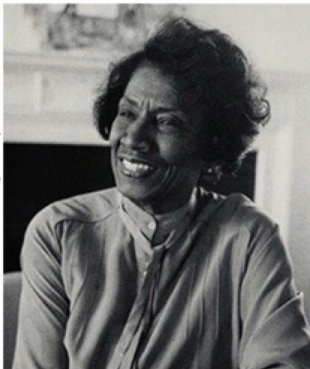
'Ezekiel Saw De Wheel' (arr.)
& 'Out in the Fields' (+ piano)



William L. Dawson (1899 - 1991)

- ▶ American composer, multi-instrumentalist choir director, professor, and musicologist
- ▶ served as a professional trombonist in several orchestras
- ▶ raised in Alabama; his father was a former slave
- ▶ developed the internationally renowned Tuskegee Institute Choir; invited to sing at New York City's Radio City Music Hall's grand opening, 1932
- ▶ best known for his many orchestral and choral arrangements of spirituals
- ▶ *Negro Folk Symphony* premiered by Philadelphia Orchestra, 1932
- ▶ traveled through West Africa in 1950s and began to infuse that sound-world in his writing
- ▶ devoted most of his later years to leading workshops around the world
- ▶ his spirituals are still widely performed throughout the USA
- ▶ unique arranging voice; brings a more vigorous style of singing to spirituals
- ▶ crafted his choral spirituals with great care to ensure they wouldn't be humorously sung

'Striving After God' &
'We Shall Walk Through The Valley'
(arr.)



Undine Smith Moore (1904 - 1989)

- ▶ American composer and professor of music; the 'Dean of Black Women Composers'
- ▶ trained as a classical pianist
- ▶ 1924, Juilliard granted her a scholarship to attend Fisk University (of Fisk Jubilee Singers fame) — the first granted at the historically Black college
- ▶ founder of the Black Music Center at Virginia State College, 1969
- ▶ traveled widely as a professor and lectured on Black composers
- ▶ delivered the keynote address at the first National Congress on Women in Music at NYU
- ▶ spiritual arrangements, solo art songs, instrumental chamber music, and multi-movement works for chorus, soloists, and instruments
- ▶ composed 100+ pieces between 1925 and 1987, but only 26 published in her lifetime





'Sing Alleluia'
(*The Ballad of the Brown King*) &
'I Shall Pass Through This World'



Margaret Bonds (1913 - 1972)

- ▶ American composer, pianist, and music editor
- ▶ close friends with poet Langston Hughes; several collaborations
- ▶ grew up in Chicago; her home was visited by many of the leading Black intellectuals of the era
- ▶ admitted to Juilliard; attempted to study with Nadia Boulanger, who upon looking at her work, assessed that she needed no further study and refused to teach her
- ▶ concert pianist, appearing at age 22 with Chicago Symphony, playing Price's compositions
- ▶ formed the Margaret Bonds Chamber Society: a group of Black musicians dedicated to performing the music of Black composers
- ▶ 1954, *The Ballad of the Brown King* premiered in NYC; a text by Langston Hughes which tells the story of the Three Wise Men, focusing on Balthazar (the 'Brown King')
- ▶ later in life, became active in the theater, writing 2 ballets and several musical-theater works
- ▶ settled in LA in 1960s; wrote several choral arrangements for the Los Angeles Jubilee Singers

'O Praise The Lord' (*A New Song*) &
'How Stands The Glass Around?'



Ulysses Kay (1917 - 1995)

- ▶ American composer, mostly neoclassical in style
- ▶ nephew of New Orleans jazz trumpeter King Oliver, but Kay turned to classical
- ▶ enrolled at Eastman and then studied with Paul Hindemith at Yale in 1941
- ▶ awarded a Fulbright Scholarship, the Rome Prize, and a Julius Rosenwald Fellowship which allowed him to study and live in Rome from 1949 to 1953
- ▶ first ever cultural exchange between Soviet Union and U.S.; invited to Moscow to hear his piece performed at Tchaikovsky Hall, 1958
- ▶ appointed distinguished professor at City University of New York in 1968
- ▶ known for his symphonic and choral compositions, as well as his five operas; particularly his final *Frederick Douglass* but wrote film scores as well
- ▶ commissioned composer for ACDA's first independent conference
- ▶ characterized by melodic lyricism and tonal orientation; later quartal harmony

'Psalm 96' &
'Psalm 117'



George Walker (1922 - 2018)

- ▶ American composer, pianist, and organist
- ▶ first African-American to have won the Pulitzer Prize for Music; *Lilacs* 1996
- ▶ graduated at 18 from Oberlin College with the highest honors in his class
- ▶ one of the first Black graduates of the Curtis Institute; studied piano and composition with Rosario Scalero (teacher of Samuel Barber)
- ▶ 1950, Walker became the first Black instrumentalist to be signed by a major management, the National Concert Artists
- ▶ studied in Paris with Nadia Boulanger on a Fulbright Fellowship in 1957
- ▶ his piano technique is often reflected in his works —changing meters, syncopation, and bitonal writing

'Psalm 57'

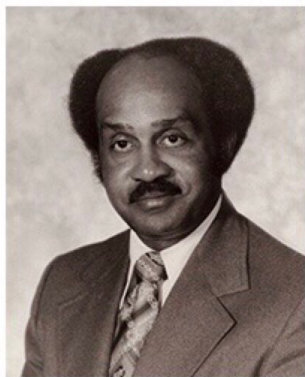


Betty Jackson King (1928 - 1994)

- ▶ American pianist, singer, educator, choral conductor, and composer
- ▶ grew up in Chicago and learned to sing with family in the 'Jacksonian Trio'
- ▶ actively studied academic music her whole life, obtaining degrees in piano, composition, and voice from Westminster Choir College, and Peabody
- ▶ president of the National Association of Negro Musicians 1970 - 1984
- ▶ wrote cantatas, arrangements of spirituals, operas, a requiem, a ballet, an organ suite and various other chamber and choral compositions
- ▶ regardless of instrumentation, her music is often described as being 'vocal' in nature
- ▶ *Psalm 57* is considered by many to be a gem of the American choral repertoire, especially within historically Black colleges and universities



Headphones icon
'The Lily of the Valley' (arr.)
& 'Betelehemu' (TTBB+perc)



Wendell Whalum (1931 - 1987)

- ▶ American composer, organist, conductor, musicologist, arranger, lecturer, and minister
- ▶ Director of the Morehouse College Glee Club; earned international acclaim during his 34 years
- ▶ travelled around the world as a sought-after lecturer
- ▶ studied the origin and construction of the pipe organ in Bonn, Germany
- ▶ directed both the Morehouse Glee Club (TTBB) and (at times) the Spelman Chorus (SSAA)
- ▶ best-known for his scholarship in the area of hymnody, spirituals, and anthems
- ▶ chorus master for the world premiere of Scott Joplin's opera *Treemonisha*
- ▶ some compositions but mostly arrangements of spirituals still in publication
- ▶ percussionist Babatunde Olatunji wrote the Yoruba Christmas carol *Betelehemu* while studying at Moorehouse — he shared with Whalum who wrote the vocal parts
- ▶ Moorehouse Glee Club performed at several birthday parties and the funeral of Martin Luther King Jr (MLK was a former tenor in the group)

'We Shall Walk Through
The Valley In Peace' (arr.)



William Appling (1932 - 2008)

- ▶ American conductor, pianist, arranger and educator
- ▶ First Prize in Piano in the National Association of Negro Musicians
- ▶ first Foundation Fellowship Award for Choral Conducting
- ▶ choral Director of the Case Men's Glee Club; many of his arrangements are TTBB
- ▶ 1979, founded the William Appling Singers; the only professional group in the US to celebrate the 250th anniversary of William Billings, "America's first composer"
- ▶ Scott Joplin scholar; found a kinship with the composer, both personally and musically
- ▶ recorded the complete piano works of Joplin; the first African-American pianist to do so
- ▶ his *We Shall Walk* made famous by Chanticleer, was a blend of Joe Jennings's arranging and Appling's TTBB and SATB version

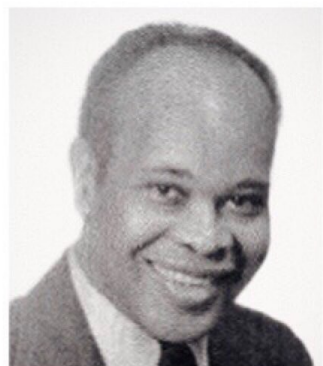
'Mangificwa Ukufa
& 'Uggozi'



J.S. Mzilikazi Khumalo (b. 1932)

- ▶ South African composer, conductor, and professor of African Languages
- ▶ played a major role in advancing Black choral music during and after apartheid
- ▶ wrote the first South African oratorio in an African language, *UShaka*
- ▶ first Black South African composer to write a full-length opera, *Princess Magogo*
- ▶ often blended traditional Zulu sounds and classical European elements in his writing
- ▶ at Nelson Mandela's request, Khumalo helped choose the new nat. anthem for South Africa
- ▶ learned tonic sol-fa notation as a boy; he learned to read modern music in grade school
- ▶ his first composition was *Mangificwa Ukufa* — chosen for the first National Choral Festival of the African Teachers Association of South Africa (ATASA)
- ▶ rose from the ranks of 'language tutor' to Head Professor of African Languages
- ▶ passionate towards collecting traditional African music; arranged many of his favorites
- ▶ several a cappella vocal pieces, but difficult to find modern, notated editions

'Ave Maria' &
'Hehlelooyuh'



James B. Furman (1937 - 1989)

- ▶ American composer, professor, organist, and choral director
- ▶ wrote more than 50 works (mostly choral)
- ▶ arranger, pianist, and conductor of the *Rolling Along Show*, an Army touring group
- ▶ BBC choral conductor for Charles Ives documentary (1966)
- ▶ extensive research on the history of gospel music — donated to the Center for Black Music Research after he passed)
- ▶ close friends with Martin Luther King, Jr; dedicated the symphonic oratorio *I Have a Dream* to him (the libretto is created from MLK's writings)
- ▶ *Hehlelooyuh* for a cappella chorus still frequently performed





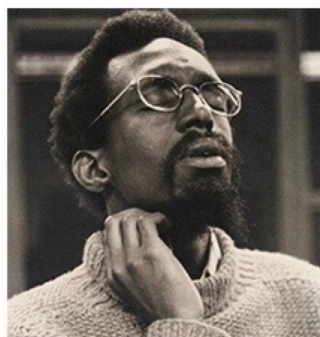
'May The Lord Be With You'
& 'Kyrie' (SSAA)



Robert A. Harris (b. 1938)

- ▶ American composer, conductor, and professor
- ▶ raised in Detroit Michigan, attended Wayne State, and Michigan State
- ▶ taught in Detroit public schools, later hired by Wayne State, then moved to Michigan State; become Director of Choral Activities 1970-77
- ▶ served as Choral Panel co-chair for the National Endowment for the Arts
- ▶ specialized study on professional Black classical musicians living in early 1900s
- ▶ 1977-2012 professor of conducting and director of choirs at Northwestern University
- ▶ lectures internationally on African-American spirituals
- ▶ part of the *History Makers* Collections at the Library of Congress in Washington, DC
- ▶ 40+ commissions from churches, schools, and professional groups — most are choral

'Macle'
& 'Colors'



Julius Eastman (1940 - 1990)

- ▶ American minimalistic composer, conductor, pianist, vocalist, dancer, and music theorist
- ▶ being both gay and Black, he faced intense prejudice his whole life
- ▶ provocative political intent within his pieces (and in their titles)
- ▶ grew up in Ithaca, NY, singing in boys choirs; studied piano and composition at Curtis Institute
- ▶ joined the prestigious 'Creative Associates' - centered around avant-garde classical music
- ▶ founding member of S.E.M. ensemble; composed at least 15 early works for the group
- ▶ taught composition/theory at SUNY Buffalo; left after a controversially risqué performance
- ▶ conducted the Brooklyn Philharmonia's CETA Orchestra, and began touring internationally
- ▶ a large portion of his scores were impounded by New York Sheriff's Office when he was evicted from his apartment in the early 1980s; became homeless
- ▶ he suffered cardiac arrest and died alone; no public notice was given for 8 months
- ▶ notational methods were loose and open to interpretation
- ▶ revival of his music has been a difficult task; dependent on people who worked with him

'Nocturne' &
'Crucifixion'



Adolphus Hailstork (b. 1941)

- ▶ American composer and music professor
- ▶ degrees in music composition including study under Nadia Boulanger
- ▶ currently a professor of music at Old Dominion University in Norfolk, VA
- ▶ has composed for solo instruments, chamber ensemble, chorus, wind ensemble, and orchestra, as well as writing 3 operas
- ▶ his works blend musical ideas from both the African American and European traditions
- ▶ *Rise For Freedom* an opera about the Underground Railroad; premiered in October 2007
- ▶ composed a choral ballet *The Gift of The Magi* for treble chorus and orchestra (2009)
- ▶ currently working on his Fourth Symphony, *A Knee On a Neck* (tribute to George Floyd)

'Wanting Memories'
& 'We Are'



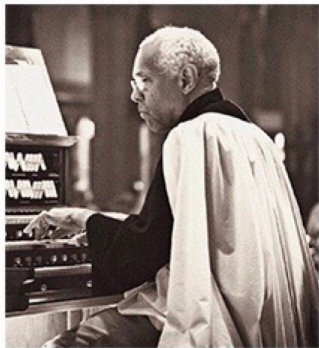
Ysaye Barnwell (b. 1946)

- ▶ American singer (female bass), composer, and author
- ▶ former member of the internationally renowned ensemble 'Sweet Honey in the Rock', an all-woman, African-American a capella group
- ▶ created a workshop called *Building a Vocal Community: Singing in the African American Tradition*
- ▶ been commissioned to create music for dance, choral, film, and stage productions
- ▶ several of her pieces from within the 'Sweet Honey in the Rock' discography are now scored in SATB choral settings
- ▶ commissioned as a composer for professional vocal ensembles such as 'Cantus'





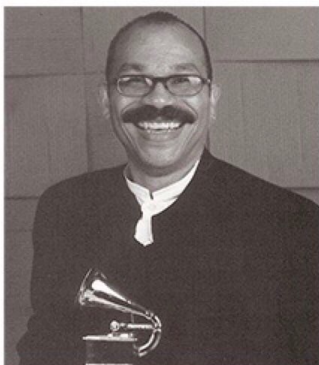
'Miserere Mei Deus' &
'Love Bade Me Welcome'



David Hurd (b. 1950)

- ▶ American composer, organist, choral director, and educator
- ▶ previously Professor of Sacred Music at the General Theological Seminary, NYC
- ▶ currently Director of Music at the Church of Saint Mary the Virgin, NYC
- ▶ attended the Juilliard School, and Oberlin College
- ▶ 1977, received 1st prizes in both Organ Performance and Organ Improvisation from the International Congress of Organists; first person to win both in the same year
- ▶ 100+ choral and organ works in print; compositions recorded in both the U.S. and U.K.
- ▶ *Gloria, Gloria* commissioned by the Boys Choir of Harlem and premiered at Lincoln Center
- ▶ awarded the 2010 Distinguished Composer Award by the American Guild of Organists
- ▶ his works can be found in many hymnals, including the Episcopal Hymnal (1982)

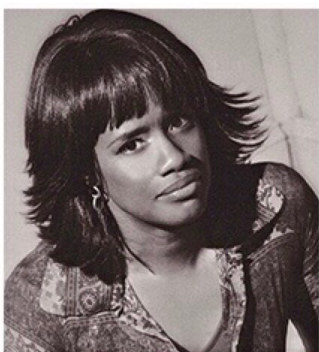
'There Is A Balm in Gilead' (arr.)
& 'Christmas Time is Here' (arr.)



Joseph Jennings (b. 1954)

- ▶ American composer, arranger, counter-tenor, and director
- ▶ former music director of professional men's group 'Chanticleer'
- ▶ under his leadership, Chanticleer achieved international renown, releasing 23 critically acclaimed recordings of varying styles
- ▶ led Chanticleer to win several GRAMMY awards including *Colors of Love*, *Magnificat* and the double GRAMMY-Award winning *Lamentations and Praises*
- ▶ joined Chanticleer in 1983 as countertenor, but quickly became director
- ▶ original work *An Old Black Woman, Homeless and Indistinct* (for chorus and orchestra) commissioned by Plymouth Music Series and recorded by Vocalessence
- ▶ provided Chanticleer with some of its most popular repertoire, most notably spirituals, gospel music and jazz standards

'The Word Was God'
& 'Non nobis, Domine'



Rosephanye Powell (b. 1962)

- ▶ American choral composer, singer, professor, and researcher
- ▶ well known for her sacred and secular works for mixed chorus, women's chorus, men's chorus, and children's voices
- ▶ a compositional voice "characterized by beautiful melodies, strong rhythmic emphasis, rich harmonies derived from African-American popular styles, and varied vocal textures including counterpoint"
- ▶ prior to composing, she dedicated her life to researching the interpretation of African-American spirituals
- ▶ published by NATS Journal and the ACDA Journal

'Hodie Scietis'
'O Sacrum Convivium'



Kevin Allen (b. 1964)

- ▶ developed a unique reputation as a composer of new church music for the Roman Rite
- ▶ fuses the polyphonic style of the Renaissance with the harmonic richness of the modern
- ▶ has written several part-books of 3-line polyphony, varying difficulty, which are meant to be transposed anywhere from the TTB to SSA ranges
- ▶ Director of Music at Saint John Cantius, Chicago
- ▶ lectures internationally on sacred music
- ▶ believes in 'The New Polyphonic Age'
- ▶ also a composer of opera, chamber and orchestral music





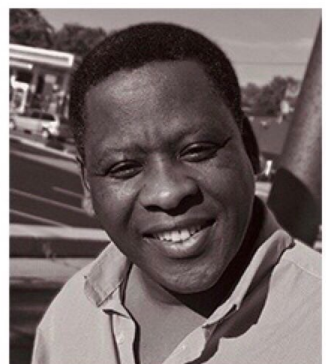
'Rest' &
'Sweet is the Memory'



Ken Burton (b. 1970)

- ▶ British choral/orchestral conductor, composer, performer, producer, TV presenter, and arranger
- ▶ known for his work on UK programmes, in particular BBC's *Songs Of Praise*
- ▶ choirmaster for the Oscar/Grammy winning Marvel film *Black Panther*
- ▶ parents relocated from West Indies to UK; Seventh-Day Adventists
- ▶ musical director, arranger, and collaborator with opera singer Bryn Terfel
- ▶ contracts choirs & records soundtrack choral parts (some of them his own arrangements) for Beyoncé, Christina Aguilera, will.i.am, Robbie Williams, etc
- ▶ works on arrangements with Andrew Lloyd Webber
- ▶ 2007, commissioned to write a double chorus piece for a BBC broadcast commemorating the bicentenary of the Abolition of the Slave Trade Act
- ▶ presenter for the BBC Radio 3 programme *The Choir*

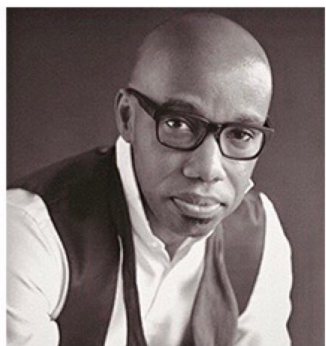
'Nongqawuse'
& 'Usizi'



Bongani Magatyana (b. 1974)

- ▶ South African composer, singer, music director, and theatrical producer
- ▶ father was the choral conductor for the Old Apostolic Church in Cape Town
- ▶ taught to read/write 'tonic solfa' notation as a child
- ▶ many folk-inspired choral compositions
- ▶ his pieces are especially popular among South Africa's major choral competitions
- ▶ wrote the African-musical *Songs of this Soil* for Artscape Theatre, Cape Town
- ▶ worked with Cape Town Opera as both composer and director of his work *Finding David*
- ▶ teaches South African folk music workshops internationally
- ▶ composes in both the classical tradition (modern notation) and the Black South American folk tradition (taught by rote)
- ▶ to acquire scores, learning tracks, and/or teaching resources, contact Mollie Stone at Village Harmony – molliestone@uchicago.edu

'Safe In His Arms'
& 'Always Remember' (arr.)



Jason Max Ferdinand (b. 1977)

- ▶ American composer, arranger, and director of the Aeolians of Oakwood University (group that Take6 comes from, collaborations with Jacob Collier, etc)
- ▶ professor of theory, choral conducting, and orchestra leader
- ▶ raised in the Caribbean, the southernmost island country: Trinidad & Tobago
- ▶ leads the Aeolians in a repertoire which convincingly runs through Baroque ornamentation, rich romantic vibrato, clarion modern choral classics, and extended jazz sonorities
- ▶ directed the Aeolians as they accompanied the world acclaimed soprano, Kathleen Battle in her program, *Underground Railroad: A Spiritual Journey*
- ▶ presenter, adjudicator and guest conductor; former member of ACDA board
- ▶ won the coveted '2017 Choir of the World' award with the Aeolians as well as the first ever award for 'Most Outstanding Director'
- ▶ the *Jason Max Ferdinand Choral Series* is now in circulation by Walton Music

'My Heart Be Brave'
& 'Hold On' (arr.)



Marques L. A. Garrett (b. 1984)

A mammoth thank you to this brilliant composer, lecturer, and conductor Marques L.A. Garrett, who is a tremendous source of inspiration and encouragement for anyone studying this incredible repertoire. This man's commitment and knowledge towards teaching the world about these remarkable (too often forgotten) composers is off-the-charts, and if you have a desire to dive deeper, please take a look at his invaluable online resource 'Beyond Elijah Rock: The Non-Idiomatic Choral Music of Black Composers' or get in contact with him directly.





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