

VARSITY MEN'S GLEE CLUB
ANNUAL DAD'S DAY CONCERT
A CONCERT OF HOPE, INSPIRATION, AND CELEBRATION
Dr. Barrington Coleman, *conductor*
Nick Pierle, *assistant conductor*
Ethan Heinzl, *collaborative pianist*

THE OTHER GUYS

Foellinger Great Hall
Krannert Center for the Performing Arts
Saturday, November 11, 2023
7:30 PM

I.

HARRY ALFORD
(1879 – 1939)
arr. KYLE GRIFFITH

Pride of the Illini (Procession)

TRADITIONAL

Gaudeamus Igitur

Jarred Baligod, *VMGC President, conductor*

DAVID CONTE
(b. 1955)

Three Sacred Pieces
III. Canticle

Ethan Heinzl and Marissa Carrell, *piano*

JOSEPH GREGORIO
(b.1979)

Dona Nobis Pacem

JOSQUIN DES PRES
(c. 1440-1521)

Absalon Fili Mi

Edited by JAMESON MARVIN

Nick Pierle, *conductor*

BRANDON WADDLES
(b. 1988)

If My People

arr. ALICE PARKER
(b.1925)

Keep Your Hand on That Plow

Nick Pierle, *conductor*
Barrington Coleman, *soloist*

Intermission

II.

THE OTHER GUYS

BRUCE JOHNSON **The Other Guys**
MIKE FERGUSON **Loyalty Alma Mater**
TOM GENTRY **Smile**
BRUCE JOHNSON **Morrow Plots**

Intermission

CLAUDE DEBUSSY **Petite Suite, L 65**
I. En Bateau

Ethan Heinzl and Marissa Carrell, *piano*

III.

EDVARD GRIEG **Brothers, Sing On!**
(1843 – 1907)

arr. GREG GILPIN **Loch Lomond**
(b.1964)
Noboru Myers, *soloist*

arr. STEN KÄLLMAN **Frè O**
(b.1952)
Charlie Poppens, *soloist*
Collin Crook, *djembe*
Sean Marshall, *triangle*
Sean Shepherd, *floor tom*

arr. WILLIAM BURH & MICHAEL RICHARDSON **Big Ten Plus One, Plus One, Plus Two Medley**
Ethan Heinzl, *piano*

CHARLES H. CHAMBERLAIN **Illinois State Song**
(1850-1905)
Tim Gockel, *soloist*

HARRY ALFORD **Pride of the Illini (Recession)**
(1879 – 1939)

TEXT

III. Canticle

text: Malachi 1:11 and Psalm 150

From the rising of the sun until the going down of the same,
I will praise your name forever !
Let all the earth, all that hath breath;
let everything praise the Lord.
All fish and fowl, all men and saints;
let everything praise the Lord. Alleluia !

Dona nobis pacem

Grant us peace.

Absalon, fili mi

text: 1 Samuel 18:33

Absalon my son, if I had died instead of you, Absalon !
I shall live no more, but go down to hell, weeping.

If my people

text: II Chronicles 7:14

If my people who are called by my name would
humble themselves and pray and see my face and
turn from their wicked ways, then I will hear from
heaven and will forgive their sin and heal
their land.

Keep your hand on that plow –

When you plow, don' lose yo' track
Cain' plow straight and keep a-lookin' back.
Keep yo' han' on that plow, hol' on.
Keep on plowin' and don't-ya tiyah,
Every row goes highah, highah !
Keep yo' han' on that plow, hol' on.
If you wanna get to heaven, I'll tell you how, keep
yo' han' on that plow.
Keep yo' han' on that plow, hol' on.
If that plow stays in yo' han', head you straight for
the promis' lan'.
Keep yo' han' on that plow, hol' on !

Loch Lomond

Ben Lomond mountain or 'Beacon hill' is nestled on the eastern shore of Loch Lomond in the Scottish Highlands.

The song depicts the story of a departed Scottish soldier whose spirit travels to this homeland, "the low road" in the afterlife.

By yon bonnie banks and by yon bonnie braes,
where the sun shines brights on Loch Lomond.

Where me and my true love were ever wont to be,
on the bonnie, bonnie banks of Loch Lomond.

I mind where we parted in yon shady glen, on the
steep, steep side of Ben Lomond.
Where in deep purple hue the Highland hills we
view, And the moon coming out in the gloaming.

O, you'll take the high road and I'll take the low
road, and I'll be in Scotland before you:

But me and my true love will never meet again, on
the bonnie, bonnie banks of Loch Lomond.

Frè O

A Haitian prayer for healing depicts the appeal of loved ones who reach out to the Voodoo spirits, Dambala, the serpent, and Ayida, the rainbow for power and victory over the threat of impending death.

O brother, you tell us your sickness will not be
healed.
We are playing (the drums and singing) and weeping.
You are sick – I will tell the others.
We are playing the drums and singing to Papa
Dambala!
We are asking Papa Dambala to look after us.
We all sing to Ayida Wedo: "See your children".

VARSITY MEN'S GLEE CLUB

Dr. Barrington Coleman, *conductor*

Nick Pierle, *assistant conductor*

Ethan Heinzl, *collaborative pianist*

tenor I

Seth Carl
Christopher Commiso
Francesco Console
Shubh Dhar*
Santiago He
Josh Knehans
Jeff Li
Sam Mencimer
Sam Naatz
Alex Remolina*+
Sean Shepherd+
Xingyao Wang
Kyle Widener
Wenbo Zhang

tenor II

Trevor Benos+
Bennett Hoshaw
Anish Mukherjee*
Alex Pacheco
Nick Pierle
Charlie Poppens
Sam Royer
Adam Shane*+
Param Sridhar
Grant Witynski

bass I

Jarred Baligod+
Nicholas Chan
Colin Crook
Ramsey El Lethy
Antonio Laverd*+
Sam Horn
Dominic Mini+
Noboru Myers
David Sianghio+
Kasey Sliwinski
Zachary Yashar

bass II

Michael Curshellas
Collin Fox*+
Zhihua Gao
Aiden Garland-Sutter
Tim Gockel+
Griffin Kelly*
Arthur Kot+
Aydan Leffel
Sean Marshall*
Kenneth Mou
Charles Pascual
Matthew Poska
Nick Schroeder
Michael Wagner
Steven Zhou

*Member of The Other Guys+VMGC Executive Board

The Varsity Men's Glee Club is the oldest registered student organization on campus, with a long, rich history of achievement in performance and representation of the University of Illinois. The club was formed in 1886, with the original name of **The Apollo Club**. While the history of campus activities at that time is not well documented, it appears that the Apollo Club was an outgrowth of the Philomathean Literary Society. In the late 1800's, literary societies were the main social organizations on campus, and often sponsored poetry readings and concerts.

A few years later, the group's name was changed to **The Varsity Men's Glee** and **Mandolin Club**. In 1893, the group took its first off-campus tour, a joint venture with the Guitar Club to perform in Danville. Since then, the club has performed in countless cities and towns throughout the state.

By the early 1930's, the organization had adopted its current name and was regularly touring Illinois. In 1933, the group toured the Eastern United States, from Florida to Maine, and parts of Canada, finishing with a performance at the Chicago World's Fair. In the 1950's and 60's, the club established itself as one of the nation's top choruses. In 1955, the club again toured the Eastern United States and appeared on Ed Sullivan's Toast of the Town television show.

In 1958, the organization was invited by the U.S. State Department to appear at the U.S. pavilion at the World's Fair in Brussels, Belgium. The VMGC was the only male chorus to receive such an invitation. The club spent much of the year raising over \$50,000 needed for travel expenses and met its goal with the help of the Lions Clubs, the U of I Foundation, and dozens of other campus organizations, local businesses, and professional groups. During the two weeks the club spent in Europe, they participated in the Belgium International Choral Festival and concertized in Munich, Heidelberg, and Paris.

In 1959, the club performed at a celebration honoring Lincoln's 150th birthday and began the practice of performing in joint concert with Glee Clubs from other schools for Dad's Day. In the 1960's, clubs from Michigan, Northwestern, Wisconsin, Purdue, and Notre Dame all performed with the Illinois group, enhancing the relations (and the rivalries) between these schools.

The Spring Concert in 1960 marked the first Varsity Men's Glee Club alumni reunion, which featured approximately 100 alumni. The event was repeated in 1961 and 1962. The club continues to honor its alumni by inviting them to join in whenever the group performs its popular "Big Ten Medley" at each concert.

The Glee Club celebrated its 125th Anniversary in the spring of 2012. The Anniversary weekend featured a clinic with Grammy-Award Winning Male Chorus Chanticleer and a culminating concert welcoming back approximately 250 alumni.

In March 2016, VMGC hosted the Intercollegiate Men's Choruses, bringing in men's choirs from around the country as well as guest artists and composers including Take 6 (renowned male acapella group), Dr. David Conte (professor at the San Francisco Conservatory), and our own Dr. Andrew Megill (UIUC Director of Choral Activities) in an effort to celebrate and advocate for male choral singing.

During our spring semester VMGC will be embarking on a east coast tour with stops at Albion College for the Intercollegiate Men's Choral Conference, Penn State University, and Carnegie Hall for a special combined performance with the men of U of I's very own Chamber Singers and Oratorio Society.

The Other Guys are an important subset of the Varsity Men's Glee Club, providing unique entertainment as an a cappella comedy octet since their inception in the 1968-1969 school year. As members of VMGC they perform at all VMGC concerts as well as hosting two annual concerts of their own. The Other Guys create their own arrangements and choreography, audition and recruit their own members, and organize their own concert schedule. Known for their impeccable musicality and unique brand of humor, The Other Guys are the University of Illinois' premiere men's a cappella group. They have evolved over the years from an amusing diversion to a popular, high profile, internationally recognized group of goodwill ambassadors. The current group continues to build on Other Guys tradition – a tradition that is characterized by musicianship, comedic spontaneity, and time-honored dignity.

The Other Guys perform at over 100 different venues a year, in addition to their appearances with the Glee Club. Their résumé includes appearing at Chicago's United Center, Yankee Stadium, Wrigley Field, New York City's famed Gotham Comedy Club, the Broadway production of Grease, command performances in Washington, D.C., at Google Headquarters, at LucasFilm Inc., as part of Roger Ebert's 10th Annual Film Festival, at many alumni events throughout the country, and at numerous shows in Europe.

If interested in booking The Other Guys for any sort of event, go to otherguys.org or contact them directly at otherguyillinois@gmail.com.

VMGC 2022 Executive Board

Jarred Baligod, President
Sean Shepherd, Vice President
Adam Shane, Publicity Manager
Tim Gockel, Treasurer
Arthur Kot, Secretary
Alex Remolina, Alumni Relations
Collin Fox, Social Chair
Antonio Laverd, Special Events Coordinator
Dominic Mini, Librarian
David Sianghio, Historian
Trevor Benos, Membership Director

Barrington Coleman has performed and recorded as a tenor soloist with such esteemed organizations as the Chicago Symphony Orchestra and Chorus, Music of the Baroque Ensemble, Royal Opera House of Covent Garden, La Fenice (Venice, Italy), Glyndebourne Opera, London Philharmonic and Symphony Orchestras, and the Sunday Evening Club of WTTW-TV in Chicago. He has collaborated with such prominent composers as Coleridge Taylor Perkinson, Adolphus Hailstork, Doug McConnell, and Richard Hundley on various premier and standard works for voice, as well as performing as a jazz pianist with many prominent jazz artists, including Christian McBride, Lonnie Plaxico, Sam Rivers, in addition to Coleman's own jazz trio.

Having taught as an assistant professor of music at Saint Xavier University of Chicago, assistant professor of voice at his Alma Mater, Illinois Wesleyan University, and a guest artist/choral conductor at Northwestern University, Dr. Coleman has served as a teaching fellow in the study of Aural Skills at the Juilliard School of Music, and an Associate Professor of Voice, conductor of the Varsity Men's Glee Club since 1996 at the University of Illinois (Urbana), founder and music director of the Singing Men of WGNN (1998-2004), artistic director of Le Château de la voix Vocal Arts Academy and director of Le jardin Community Arts Festival of Champaign, Illinois (2014-2015). In 1990, Barrington and his wife, internationally acclaimed lyric soprano and former UI vocal professor, Cynthia Haymon performed in the world premiere of Richard Blackford's musical, King, as well as featured artists on the EMI label recording and film of Gershwin's Porgy and Bess.

A frequent guest artist, pedagogue, choral conductor/arranger, and astute clinician, Barrington has served in numerous capacities over the years with such American national organizations as the Illinois Music Educators Association, All-State Choral conferences, American Association of Choral Conductors, New York Choral Conductor's Association, the International Association of Jazz Educators, and the Black Sacred Music Symposium held on the campus of University of Illinois throughout his tenure as professor.

As a guest conductor, he has also collaborated with numerous choral ensembles in England, Wales, and Austria. In addition to conducting and performing, Dr. Coleman established the Marquee artist Immersion Lecture Series which is a significant educational and artistic component for attending audiences and some of the world's prolific guest artists at the Krannert Center for the Performing Arts of Champaign, Illinois. Along with experiences in commercial television work in the U.S., Barrington has served as an adjudicator for arts programs of universities, high schools, community arts organizations, churches, and an array of professional music associations in America as a classical, jazz, and gospel artist.

In recognition of his 25th year of affiliation as musical director of the UI Varsity Men's Glee Club and Associate Professor of Vocal Music, Dr. Coleman hosted and founded the New Awakenings Concert Series, which marked its debut in Spring, 2022. This campus-wide & community artistic vision addresses the arc of social justice, preservation of humanity, and visions for our better world through the presentation of such compositions as Joel Thompson's Seven last words of the unarmed (based on texts and reflections of victims of inflicted racial violence and intolerance), and The Movement Revisited, A portrait of four icons [Rosa Parks, MLK, Malcolm X, and Muhammad Ali] by visiting composer, jazz bassist, and celebrated guest artist, Christian McBride for jazz voices and jazz orchestra.

Patrons and Donations

The Varsity Men's Glee Club operates largely on the donations of our generous alumni and community supporters. By donating to the club, you can choose to support concert presentations, purchasing music, commissioning new music, touring expenses, and support our scholarship fund. These contributions are an integral part of maintaining the legacy of this group.

By giving, you will help the VMGC continue its tradition of spreading music not only throughout the University of Illinois community, but also throughout the United States and the world. Your name will become a permanent part of the VMGC's rich legacy. If you are interested in making a gift to one of these funds, please visit <https://uif.uillinois.edu/give-online>.

Acknowledgements

VMGC would like to extend the utmost thanks to those who have contributed to helping the growth and enrichment of the organization. The names listed in this program demonstrate the passion our alumni have for this organization as well as the people we have reached with our music. Again, VMGC cannot thank you enough.

VMGC would like to extend our sincere thanks to our accompanist and guest musicians for their assistance. Without the aid of these individuals, our group and concerts would not have the continued success that we have enjoyed over the course of VMGC's history.

Thanks to our alumni base/core group for their continued support and involvement.

Thanks to the School of Music Public Engagement for program printing and assembly.

Thanks to the Krannert Center for the Performing Arts and their staff.

Thanks to our families, friends, and community members who continue to support us and share in our music making.

LAND ACKNOWLEDGEMENT

We begin today by acknowledging that these spaces stand on the traditional territories of the Peoria, Kaskaskia, Piankashaw, Wea, Miami, Mascoutin, Odawa, Sauk, Mesquaki, Kickapoo, Potawatomi, Ojibwe, Menominee, Ho-Chunk, and Chickasaw Nations. These lands carry the ongoing stories of these Nations and their struggles for survival and identity.

The School of Music at the University of Illinois Urbana-Champaign acknowledges the peoples of these lands, as well as the histories of dispossession that have allowed for the growth of this institution. We share a responsibility to reflect on and actively address these histories and the role that this university has played in shaping them.

The School of Music is committed to moving beyond these acknowledgements, toward building deeper relationships and taking actions to promote equity for Indigenous peoples.

For Your Comfort and Safety

- Ushers will be happy to provide you cough drops courtesy of St. Joseph Apothecary.
- Please restrict the use of cellphones to reading program notes, while being respectful of nearby patrons. Photography and recording are strictly prohibited.
- As a courtesy to performers and audience members, latecomers will be seated only at intervals selected in advance by the artist.
- If you or a companion needs medical assistance, contact an usher or other staff member.
- Please take a moment before the performance to note the theatre exits nearest to you. If it becomes necessary to evacuate the theatre, please remain calm, follow the instructions of the house staff, and exit in an orderly fashion to the appropriate safe meeting location, which will be announced to you.

Ticket Purchasing and Returns

- If you find you can't attend a performance, please contact the Ticket Office in advance, preferably by 6pm the day before the performance, to receive a Krannert Center credit (217.333.6280 or kran-tix@illinois.edu).
- Tickets and further information are available at KrannertCenter.com.

The School of Music gratefully acknowledges the assistance of the Krannert Center Student Association and Krannert Center Community Volunteers.