

The University of Illinois School of Music Presents
we are all sons – A Dad’s Day Celebration

UNIVERSITY OF ILLINOIS VARSITY MEN’S GLEE CLUB

Barrington Coleman, *conductor*

Andrew Major, *conductor*

Samuel Stephenson, *graduate assistant conductor*

Saffion Chung, *collaborative pianist*

With selections by:

UNIVERSITY OF ILLINOIS WOMEN’S GLEE CLUB

Andrea Solya, *conductor*

Nick Pierle, *graduate assistant conductor*

Andrey Ivanov, *collaborative pianist*

And Special Guests:

THE OTHER GUYS

Foellinger Great Hall

Krannert Center for Performing Arts

Saturday, November 1, 2025

7:30 PM

I. I will heal their land

Arr. HARRY ALFORD **March of the Illini (*Procession*)**
(1875 – 1939)

TRADITIONAL *Gaudeamus igitur*

BRANDON WADDLES **If my people**
(b. 1988)

Arr. JESTER HAIRSTON **In dat great gittin’ up mornin’**
(1901-2000)

II. we are all sons

SAMUEL BARBER **A Stopwatch and an Ordnance Map**
(1910-1981)

Quinn Wubenna, *timpani*

DAVE FROMAN **Under the Wide and Starry Sky**
(b. 1973) World Premiere Performance

Arr. TIMOTHY TAKACH **Gravedigger**
(b. 1978)
Ethan Wankel, Arthur Kot, *soloists*

CRAIG HELLA JOHNSON **we are**
(b. 1962)

III. The UI Women's Glee Club

EVA UGALDE *Ave Maris Stella*
(b. 1973)

EMILY DRUM **Womankind**
(b. 1995)

Arr. J. DAVID MOORE **Will the Circle be Unbroken?**
(b. 1962)

RENÉ CLAUSEN **A Jubilant Song**
(b. 1953)

INTERMISSION

IV. The Other Guys

Arr. MIKE FERGUSON **Other Guys Theme Song**

Dalton Sala, Brody Kimmel, *soloists*

Arr. MIKE FERGUSON **Loyalty/Alma Mater**

Michael Yang, *soloist*

Arr. STEVE HACKMAN **Cheerleader**

Arr. THEODORE HICKS **'Til I Hear You Sing**

Arr. MIKE SCOGGIN **Cheerleader**

Dalton Sala, *soloist*

V. Finale

EDVARD GRIEG (1843-1907) **Brothers, Sing on!**

Arr. McKINNEY

Arr. BILL BUHR (b.1980) **The Big Ten Plus Medley**

Add. RICHARDSON, COLEMAN

CHARLES H. CHAMBERLAIN **Illinois State Song**

(1850-1905)

David Sianghio, *soloist*

TRADITIONAL **Hail to the Orange (Alma Mater)**

Arr. HARRY ALFORD **March of the Illini (Recession)**

(1875 – 1939)

TEXTS & TRANSLATIONS

If my people – Brandon Waddles

If my people, who are called by my name,
Would humble themselves and pray and seek my face,
If my people would turn from their wicked ways,
Turn from their sins, then will I hear from heav'n,
Then I'll forgive their sins. Then I will heal their land.

— II Chronicles 7:14, alt.

In dat great gittin' up mornin' – arr. Jester Hairston

I'm gon' tell you 'bout de com-in' of de judgment,
Dere's a better day a com-in',
In dat great gittin' up mornin' Fare ye well, fare ye well.

Oh preacher, fold yo' Bible,
Fo' de last soul's converted
In dat great gittin' up mornin' Fare ye well, fare ye well.

Blow yo' trumpet, Gab'el
Lord, how loud shall I blow it?
Blow it right calm and easy,
Do not 'larm all my people,
Tell dem all to come to de judgment,
In dat great gittin' up mornin' Fare ye well, fare ye well.

Den you see dem coffin's bustin',
Den you see dem folkses risin',
Den you see de worl' on fiyer,
Den you see de stars a fallin'
Fare ye well, po' sinner,
In dat great gittin' up mornin' Fare ye well, fare ye well.

— Negro Folk Song

TEXTS & TRANSLATIONS

A Stopwatch and an Ordnance Map – Samuel Barber

A stopwatch and an ordnance map.
At five a man fell to the ground
And the watch flew off his wrist
Like a moon struck from the earth
Marking a blank time that stares
On the tides of change beneath.
All under the olive trees.

A stopwatch and an ordnance map.
He stayed faithfully in that place
From his living comrade split
By dividers of the bullet
Opening wide the distances
Of his final loneliness.

All under the olive trees.
A stopwatch and an ordnance map.
And the bones are fixed at five
Under the moon's timelessness;
But another who lives on
Wears within his heart forever
Space split open by the bullet.
All under the olive trees.

— Stephen Spender
(1909-1995)

Under the Wide and Starry Sky – Dave Froman

Under the wide and starry sky,
Dig the grave and let me lie.
Glad did I live and gladly die,
And I laid me down with a will.

This be the verse you grave for me:
Here he lies where he longed to be;
Home is the sailor, home from sea,
And the hunter home from the hill.

— Robert Louis Stevenson
(1850-1894)

TEXTS & TRANSLATIONS

Gravedigger – words and music by David Matthews, arr. Timothy C. Takach

Cyrus Jones 1810 to 1913

Made his great grandchildren believe

You could live to a hundred and three

A hundred and three is forever when you're just a little kid

So Cyrus Jones lived forever

Gravedigger

When you dig my grave

Could you make it shallow

So that I can feel the rain

Gravedigger

Muriel Stonewall 1903 to 1954

She lost both of her babies

in the second great war

Now you should never have to watch

As your only children were

lowered in the ground

I mean never have to

bury your own babies

Ring around the rosey

Pocket full of posey

Ashes to ashes

We all fall down

Little Mikey Carson 67 to 75

He rode his

Bike like the devil

until the day he died

When he grows up he wants to be

Mr. Vertigo on the flying trapeze

Ohhh, 1940 to 1992

— David Matthews
(b. 1967)

TEXTS & TRANSLATIONS

we are – Craig Hella Johnson

we are all sons of fathers and mothers
we are all sons

singing

we are all rivers
the roar of waters

what is the world to us?
who can we be for the world?

there is a star at morning and one at evening
they are no more the names we give them
than we are

everything singing beyond itself
beyond the names we love (O love) to give them
everything swelling beyond its powers
everything lifted up in the singing

we are sparks that scatter through the world
from original fire we come

we are the flow of sky and its unfolding
we are hundreds of hoofbeats on hard ground

sometimes no home for us on the earth
no place to lay our heads

if you could know for one moment
how it is to stand in our bodies
within the world

you ask too much of us
you ask too little

TEXTS & TRANSLATIONS

everything brimming in us
everything dark in its barrel

we are

be

we are

become

we are

bless

we are

dream

we are all sons

singing

— Michael Dennis Browne
(b. 1940)

TEXTS & TRANSLATIONS

Ave Maris Stella – Eva Ugalde

*Ave maris stella
Dei Mater alma,
Atque semper Virgo,
Felix Caeli porta.*

*Sumens illud Ave
Gabrielis ore,
Funda nos in pace,
Mutans Hevae nomen.*

*Solve vincula reis,
profer lumen caeis
Mala nostra pelle,
Bona cuncta posce.*

*Monstra te esse matrem:
Sumat per te preces,
Qui pro nobis natus,
Tulit esse tuus.*

*Virgo singularis,
Inter omnes mitis
Nos culpis solutos,
Mites fac et castos.*

*Vitam praesta puram,
Inter para tutum:
Ut videntes lesus
Semper collaetemur.*

*Sit laus Deo Patri,
Summon Christo decus,
Spiritus Sancto,
Tribus honor unus. Amen.*

Hail, O Star of the ocean
God's own Mother blest,
ever sinless Virgin,
Gate of heavenly rest.

Taking that sweet Ave
which from Gabriel came,
peace confirm within us,
Changing Eve's name.

Break the sinner's fetters,
make our blindness day,
Chase all evils from us,
For all blessings pray.

Show thyself a Mother,
may the Word divine,
born for us thine Infant
Hear our prayers through thine.

Virgin all excelling,
mildest of the mild,
free from guilt preserve us
Meek and undefiled.

Keep our life all spotless,
make our way secure
till we find in Jesus,
Joy for evermore.

Praise to God the Father,
honor to the Son,
in the Holy Spirit,
be the glory one. Amen.

TEXTS & TRANSLATIONS

Womankind – Emily Drum

I am the breeze bearing life and shaking color from the trees
I am the hum that fills your ears and the buzzing of the bees
I am the stream that cools your feet and washes away your fears
I am the sun that gives you warmth and dries up all your tears
I am the moon that tires your eyes the keeper of your dreams
I am the tide that ebbs and flows pushing and pulling with ease
I am the hills that roll about gifting you miles of green
I am the stars that glimmer in your eyes and sprinkle the sky with a sheen
But if you dare disrespect my name or treat me like I am yours to claim
I will be the eye of the hurricane that swallows you whole
I will be the tsunami of motion that holds a mirror to your soul
I will be the earthquake crumbling the pedestal beneath your feet
I will be the landslide dragging you down as you wallow in defeat.
For I am the strongest, most resilient force no man could ever match
I am not a game to win or a treasure you can catch
I am the mothers, the sisters, the partners, the daughters
I am queen to the highest land and to the deepest of the waters
I am womankind.

— Taylee Heldt
(b. 2001)

A Jubilant Song – René Clausen

O to make the most jubilant song!
O the joy of my spirit—it is uncaged—it darts like lightning!
We sing to the joys of youth and the joy of a glad light-beaming day.
Our spirit sings of a life full of music, full of concord, of harmony.
O to have life, a poem of new joys; O to have joy!
To shout, to leap and dance, to be of the sky,
To be of the sun and moon, flying clouds as One with them.

— Adapted from “A Song of Joys”
Walt Whitman (1819-1892)

VARSITY MEN'S GLEE CLUB

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Saffion Chung, *collaborative pianist*

Tenor I

Cailan Scire

Carter Anderson

Cooper Coker

Elijah Yang

John Kaufman

Joseph Timberlake

Joshua Knehans

Luke Zeng

Max Wanger

Michael Yang*

Santiago He⁺

Storm Benjamin

Victor Williams

Wenbo Zhang

Noah Cedergren

Sheng Zhang

Simon Li

Vinnie Magsombol

Bass I

Adam Shane**

August Strutzel

Colin Crok

Dalton Sala*

Dominic Mini⁺

Ethan Wankel⁺

Griffin Kelly

Jerry Zhang

Joshua De La Cruz

Kasey Sliwinski

Keiton Westfall

Kevin Paul*

Logan McNichols

Lucas Rovey

Matt Laszlo

Michael Frerichs

Porter DeFrates

Ray Scifres

Reza Torangan

Samuel Pluister

Shubh Dhar**

Sky Lu

Surajh Yogeswaran

William Sieroslowski

Zach Mullins

Bass II

Aedan Hogan

Alex Hinkle

Alex Mrazek

Arthur Kot⁺

Brody Kimmel*

David Sianghio

Evan Schnyder

Fritz Holsteen⁺

Jack Larson

Kevin Brown

Matthew Suruadji

Maxwell Bartlett⁺

Michael Wagner

Nathaniel Wiesbrook⁺

Robert Childs

Sean Marshall**

Seth Carl

Tony Wu

**Member of The Other Guys*

**VMGC Executive Board*

VARSITY MEN'S GLEE CLUB

About the Ensemble

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."

VARSITY MEN'S GLEE CLUB

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 a cappella group), Dr. David Conte (professor at the San Francisco Conservatory), and our own Dr. Andrew Megill in an effort to celebrate and advocate for male choral singing ability of great choral music to transform the lives of those who perform and those who listen.

2025-26 Executive Board

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Ethan Wankel, *Special Events Coordinator*

Check out the 2025
Varsity Men's Glee Shop:



billy

VARSETY MEN'S GLEE CLUB

The Other Guys

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

Barrington Coleman

A professor of vocal studies, aural skills, humanities, performing vocal artist, pianist, and choral conductor, **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.

VARSAITY MEN'S GLEE CLUB

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 and conductor of the Varsity Men's Glee Club since 1996 at the University of Illinois (Urbana).

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 directing 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 in 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.

Andrew Major

Conductor **Andrew Major** is a dynamic choral artist committed to crafting narrative concert experiences that explore the complexities of life in the 21st century. Hailing from Bozeman, Montana, Andrew has a proven track record of culturally relevant programming, innovative collaborations, and community building as the artistic director of *Roots in the Sky*, an amateur-turned-professional chamber choir he founded in 2012 as an undergraduate at Montana State

VARSITY MEN'S GLEE CLUB

University. In addition to his work with *Roots in the Sky*, Andrew serves on faculty at the University of Illinois at Urbana-Champaign, where he helps administer a comprehensive choral program that serves more than 400 singers. At UIUC, Andrew teaches undergraduate and graduate courses in choral conducting and literature and directs the Varsity Men's Glee Club and the Oratorio Society, a symphonic choir comprising students, staff, faculty, and community members of all stripes.

Andrew holds graduate degrees in choral conducting from the Bienen School of Music (DMA and MM) at Northwestern University, where he studied with GRAMMY Award-winning conductor Donald Nally. During his doctoral residency, Andrew was the assistant conductor of the school's flagship choral ensemble and in the first months of the COVID-19 pandemic served as chorus master for Northwestern Opera Theatre's pioneering, virtual production of Monteverdi's *L'Orfeo*. Soon after, Andrew served as the assistant conductor of the Apollo Chorus of Chicago during their 150th anniversary season, helping to prepare performances of historic and modern symphonic works including Handel's *Messiah*, Bach's *St. John Passion*, and Stacy Garrop's *Terra Nostra* as well as preparing members of the Apollo Chorus for performances of Mozart's *La clemenza di Tito* and *Don Giovanni* with the Chicago Symphony Orchestra at the 2022 Ravinia Festival.

An active ensemble singer, Andrew's recent and upcoming engagements include performances with Music of the Baroque, the Grant Park Symphony Chorus, Chicago Opera Theater, *Stare at the Sun*, and with the GRAMMY Award-winning chamber choir *The Crossing*. In his 2024-25 season, Andrew made his Carnegie Hall debut with *The Crossing* and led *Roots in the Sky's* presentation of Handel's *Messiah* with Baroque Music Montana, the region's first historically informed performances of this enduring masterwork.

In his 2025-26 season, Andrew will join *The Crossing* for performances with the Boston Symphony and Philadelphia Orchestra and for their annual Month of Moderns in June 2026 and will also prepare the University of Illinois Oratorio Society for performances of the Duruflé and Verdi Requiems and Poulenc's *Gloria*. A dedicated advocate for new works, Andrew has performed more than 50 world premieres and is especially looking forward to conducting the US premiere of Karin Rehnqvist's *Silent Earth* with the University of Illinois Oratorio Society and Symphony Orchestra. Andrew also continues to serve as the music director at Northminster Presbyterian Church in Evanston, Illinois.

UI Women's Glee Club

About the Ensemble

The Women's Glee Club (WGC) is the premier treble choir at the University of Illinois Urbana-Champaign. The choir performs a wide variety of repertoire chosen from all periods and styles of Western art music as well as works from other cultures and languages. Membership is by audition and is open to all Illinois students looking to sing a soprano or alto voice part. This treble ensemble regularly performs major choral works with University of Illinois choir, band, and orchestra ensembles. Past appearances include divisional and national choir conferences, plus frequent regional tours.

Andrea Solya

Dr. Andrea Solya currently serves as the Director of Choral Activities and Teaching Professor of Choral Music at the University of Illinois at Urbana-Champaign, where she also directs the University of Illinois Chamber Singers and Women's Glee Club. She teaches choral conducting and literature to both undergraduate and graduate students in the School of Music.

In addition to her duties at the University of Illinois, she is in daily contact with middle school and high school choral singers of the Champaign-Urbana area as the Artistic Director of the Central Illinois Children's Chorus. A native of Hungary, she designed the current Musicianship curriculum used at the University of Illinois, which is based on a Hungarian model and stands on the major pillars of the Kodály method. During the summers, she teaches musicianship, conducting and choral methodology in the master's program of the Kodály Institute at Capital University in Columbus, Ohio.

Dr. Solya also serves as College/University Repertoire and Standards chair of the Illinois ACDA. Her research interest includes the choral music of Andreas Rauch as well as the art of teaching sight singing for the choral singer and beyond. She has performed and presented on national and international stages and has been working on a critical edition of 25 motets called "Thymiaterium Musicale" from 1625 by Rauch. The University of Illinois Oratorio Society operates largely on the donations of our generous alumni and community supporters. These contributions are an integral part of maintaining the legacy of this group. If you are interested in making a gift to one of these funds, please visit <https://uif.uillinois.edu/give-online>.

Gratitude

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, or 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 our sincerest thanks to our wonderful collaborative pianist Saffion Chung and to our guest musician Quinn Wubenna, for their consummate artistry.

Thanks to our alumni for their continued support and involvement.

Thanks to our devoted graduate student conductor, Samuel Stephenson.

Thanks to the leadership and support of Dr. Andrea Solya, Director of Choral Activities.

Thanks to the School of Music Stenography for their support in printing scores and programs.

Thanks to the School of Music Facilities staff, especially Miranda Molina, for taking care of us.

And 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.



Support the School of Music

To Our Patrons

The taking of photographs and the use of recording devices are strictly prohibited. Silence phones and other electronic devices. Out of respect for your fellow patrons, please limit cell phone usage to the reading of program notes.

Late Seating

Latecomers will be seated only at intervals selected in advance by the artist.

Ticket Office

General Information: 217-333-6280 or 800-KCPATIX (527-2849)

Website: KrannertCenter.com

E-mail: kran-tix@illinois.edu

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Acknowledgments

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