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NEW AWAKENINGS CONCERT SERIES III



Sunday, February 22, 2026

3:00 pm

COLWELL PLAYHOUSE | KRANNERT CENTER

New Awakenings III

A celebration of faith, humanity, and freedom

featuring excerpts from Duke Ellington's
Sacred Concert Suites and the
Wynton Marsalis *Abyssinian Mass*

FEATURING:

Barrington Coleman, Artistic Director, *New Awakenings* Concert Series
and Conductor, *New Awakenings* Mass Choral Ensemble
Charles 'Chip' McNeill, Director, UI Concert Jazz Band

WITH SPECIAL GUEST ARTISTS:

Camille Thurman, *vocals*
Tammy McCann, *vocals*
Crofton Coleman, *vocals*
Bryan Davis, *trumpet*
Teofilo 'Tito' Carrillo, *trumpet*
Dr. JaKobe Henry, *trumpet*
Pete Shungu, *trumpet*
Jeremiah St John, *trombone*

Kevin King, *saxophone*
Dr. Reginald Lewis, *saxophone*
Camille Thurman, *saxophone*
David Harris, *clarinet*
Dr. Leon Lewis-Nicol, *piano*
Kurt Shelby, *bass*
James Russell Sims, *drums*



AND

University of Illinois Concert Jazz Band

Campus & Community Wide Chorus

UI faculty and student vocal artists:

Dr. Alonza Lawrence

Sarah Elise Navy

Ellyn Werner

Stephen Michael Ford

Alex Manfredo

Dexter Oneal

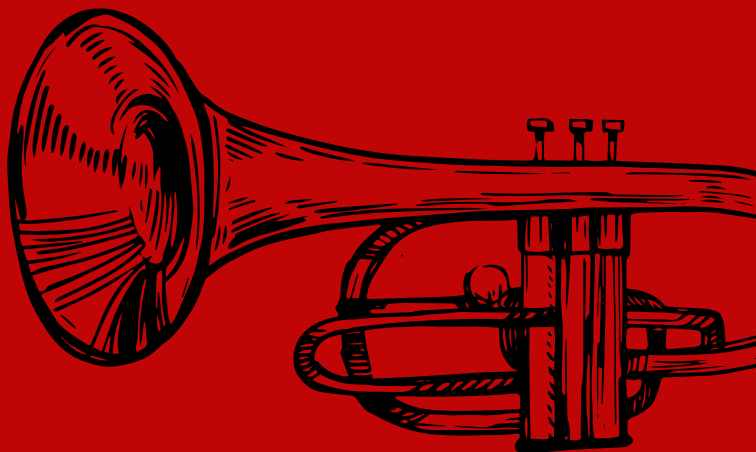
Davion Williams

Geovonday Jones, *narrator*

Martin Tre Dumas, III, *tap dance artist*

Dr. C. Kemal Nance, *choreographer*

with Dance at Illinois dancers



Program

Remarks and Perspectives

Dr. Charles L. Isbell, Jr.
Chancellor, University of Illinois at Urbana-Champaign

Welcome and Acknowledgements

Dr. Linda R. Moorhouse
Director and Professor, School of Music

Mission and Message

Dr. Barrington Coleman
Professor of Jazz Studies, School of Music
Artistic Director, New Awakenings Concert Series

Excerpts from Sacred Concert Suites by Duke Ellington (1899–1974)

In the beginning, God
Alonza Lawrence, *soloist*
Geovonday Jones, *narrator*

The Shepherd (who watches over the flock)
Tito Carrillo, *trumpet*

Will you be there?
Mass Choral Ensemble

Almighty God
Camille Thurman, *soloist*

Ain't but the one
Crofton Coleman, *soloist*

Come Sunday
Tammy McCann, *soloist*

Tell me it's the truth
Tammy McCann, *soloist*

David danced before the Lord with all his might
Martin Tre Dumas, *tap dance soloist*



Praise God and Dance!

Sarah E. Navy, Ellyn Werner, and Camille Thurman, *soloists*

Intermission

Come on into the house of the Lord

Presented by Reverend Dr. Evelyn Burnett Underwood,
Associate Minister, New Free Will Baptist Church, Champaign, IL

Excerpts from The Abyssinian Mass by Wynton Marsalis (b.1961)

Processional: “We are on our way”

Big Band and Chorus

Invocation and Chant

Crofton Coleman, *soloist*

Responsive Reading: The Beatitudes, Matthew 5:3-12

Sarah E. Navy, Ellyn Werner, Tammy McCann, Alex Manfredo, Stephen M. Ford, *soloists*

Gloria Patri

Mass Choral Ensemble, instrumental soloists, and dancers

Invitation: “Come join the army”

Crofton Coleman, Davion Williams, Dexter Oneal, Stephen M. Ford, *soloists*

You gotta watch the Holy Ghost

Big Band and instrumental soloists

Recessional: “The Glory Train”

Mass Choral Ensemble and Big Band finale

This event is made possible with the support of the Frances P. Rohlen Visiting Artists Fund in the College of Fine and Applied Arts and University of Illinois Center for Advanced Study.



Performance Perspectives and Commentary

by Dr. Barrington Coleman

Edward Kennedy “Duke” Ellington’s Sacred Concerts

Embraced and described by Ellington as “the most important thing I have ever done,” *The Concert of Sacred Music* was conceptualized and premiered for the Festival of Grace at Grace Cathedral in San Francisco, California, on September 16, 1965.

Duke’s iconic artistic profile and towering global popularity provided a platform of great visibility and interest for his premiere, which was received with massive enthusiasm. Although his span of compositional engagement encompassed large-scale works in the jazz genre which rivaled the innovative complexities and mastery of symphonic music in European traditions, the Sacred Concert collection represented Ellington’s most intimate concepts of faith, freedom, and universality of mankind.

Simultaneously, the undeniable element of Ellington’s command of swing, identity of entertainment, and quintessential big band sound provides the classic signature of the composer’s genius.

Duke’s trilogy of Sacred Concert Suites, initially shared at Grace Cathedral on the West Coast, continued in its prominence during the premiere of the *Second Sacred Concert* at the Cathedral of St. John the Divine in New York, on January 19, 1968, and at Westminster Abby in London, United Kingdom, for the premier of his *Third Sacred Concert* on October 24, 1973, prior to Ellington’s passing in May of 1974.

The treasured recordings associated with these live concerts maintain a wealth of inspired performances by an assortment of Ellington’s virtuosic instrumental and vocal giants, including contributors such as Cat Anderson and Cootie Williams, trumpet; Lawrence Brown and Bennie Green, trombone; Johnny Hodges and Paul Gonsalves, saxophone; Jimmy Hamilton, clarinet; and Alice Babs and Mahalia Jackson, vocalists.

Duke’s feature of “Come Sunday,” originally composed as a segment of the *Black, Brown, and Beige Suite* for Johnny Hodges and popularized by beloved gospel artist Mahalia Jackson, captured wide acclaim as a classic jazz standard.



Wynton Marsalis's *Abyssinian Mass*

The *Abyssinian Mass*, composed as an artistic commemorative tribute to the historical legacy of Abyssinian Baptist Church of Harlem, New York, during their 200th anniversary as one of the most prolific spiritual institutions and bedrocks of civil rights, human rights, socioeconomic empowerment, and societal reciprocity, was commissioned in 2008 and premiered during an extensive tour period by the Jazz at Lincoln Center Orchestra under the artistic direction of Wynton Marsalis with Chorale Le Chateau, a 70-piece gospel choir, and conductor/collaborator Damien Sneed.

The creative landscape of Marsalis's epic masterwork articulates the historical depths of the African American sacred worship experience and universal truths among all people of faith.

The listener is invited to participate in a myriad of expressive musical forms, extending from the roots of African chant, the Muslim call to prayer, European harmonic frameworks, Spanish compositional traditions, the New Orleans cultural melting pot, all the way to the expressive DNA of the African American Baptist Church worship practices which incorporate the richness of the blues and jazz influence.

This musical invitation for ALL people of every nation, condition, and experience captures the Judeo-Christian scriptural passage, "Come to me, all you who are weary and burdened, and I will give you rest." (Matthew 11:28-29)

In Wynton's words, the great celebration of the *Abyssinian Mass* reminds us that we are all a significant part of one another, and everyone has a place at the welcoming table in the house of faith and freedom!



Composer Profiles



Edward Kennedy “Duke” Ellington (1899–1974)

Edward Kennedy “Duke” Ellington was an American composer, pianist, and bandleader whose pioneering career spanned more than five decades. Born into a musical family in Washington, D.C., he began piano lessons at age seven. Although his initial interest shifted to visual arts, his exposure to ragtime as a teenager drew him to jazz, setting him on the path to becoming a professional musician. He started by playing and composing in his hometown before forming his own group, The Duke’s Serenaders.

Ellington moved to New York City, where after a difficult start, he found success and became the bandleader of a small jazz band. His ambition and desire to push musical boundaries quickly expanded the group into an orchestra, which soon secured a prestigious residency at Harlem’s famous Cotton Club. This engagement provided a national platform through radio broadcasts, bringing him and his music widespread recognition. During the Great Depression, while many band leaders struggled, Ellington flourished through touring, Broadway shows, radio, and film appearances like *Symphony in Black*.

As a composer, Ellington was remarkably prolific and innovative, creating nearly 2,000 compositions. He was known for his versatile and unique style that transcended simple categorization, blending the dramatic with the personal and the traditional with the innovative. He broke musical conventions by inventing his own harmonic language and writing works like “Concerto for Cootie,” the first jazz composition in the form of a concerto. He also famously crafted songs to showcase the individual talents of his orchestra members.

Beyond his musical genius, Ellington broke racial barriers, performing in venues that had once barred Black artists. His international tours led him to become a cultural ambassador for the U.S. State Department. Ellington’s legacy is that of a constantly evolving artist whose music, often based on personal memories and moods, remains a timeless study in contrast and innovation.



Wynton Marsalis (b. 1961)

Wynton Marsalis is a world-renowned trumpeter, composer, bandleader, and a leading advocate for American culture. Born on October 18, 1961, in New Orleans, he was raised in a musical family led by his father, pianist and educator Ellis Marsalis, Jr. His early immersion in the city's rich musical traditions began with the Fairview Baptist Church Band, and a chance encounter with a Maurice André classical record as a teen ignited a dual passion for jazz and classical music. After high school, he moved to New York to attend The Juilliard School but soon left to tour with Art Blakey and the Jazz Messengers, a pivotal mentorship that shaped his artistic and bandleading philosophy.

Marsalis rose to international fame in the 1980s, becoming the first artist to win Grammy Awards in both jazz and classical categories in the same year (1983) and repeating this feat in 1984. He is a prolific recording artist, with over 120 albums to his name that explore the entire spectrum of jazz, from traditional New Orleans styles to modern forms, all while maintaining a deep emphasis on the blues. As a composer, he has created a vast body of work, including ballets, symphonies, and concertos. His 1997 jazz oratorio *Blood on the Fields* was the first jazz

composition ever awarded the Pulitzer Prize for Music.

A relentless educator and advocate, Marsalis has been instrumental in revitalizing global interest in jazz. He is the Managing and Artistic Director of Jazz at Lincoln Center (JALC), a constituent of Lincoln Center he helped establish, which now resides in its own home, Frederick P. Rose Hall. In this role, and as the Director of Jazz Studies at The Juilliard School, he has created extensive educational programs, television and radio series, and authored several books. His core belief is that jazz, with its fundamentals of freedom, collaboration, and resilience, is a sonic metaphor for democracy.

Throughout his decades-long career, Marsalis has been honored with numerous accolades, including the National Medal of Arts, the National Humanities Medal, France's Legion of Honor, and over 40 honorary degrees. He has performed thousands of concerts worldwide and continues to compose and perform, pushing musical boundaries while ensuring the legacy of jazz is passed on to future generations.

Artist Profiles



Bryan Davis, trumpet

*Adjunct Faculty of Jazz Trumpet
The New School of Jazz and
Contemporary Music in New York
City, NY*

With over 20 years of professional experience to his credit, Bryan Davis has had long associations with such groups as the National Youth Orchestra of Great

Britain, the Jazz Amiga Nightclub Band, and the Casa Latina All Stars.

In addition, Davis has collaborated with numerous theater companies globally, participated in extensive European tours as a solo artist, and since 2009, emigrated to the USA with an array of extensive experiences in New York City.

His recordings and performances include associations with the 8 Bit Big Band, the Duke Ellington Orchestra, Arturo O'Farrill & the Afro Latin Orchestra, the Count Basie Orchestra, the Eyal Viner Big Band, the Vanguard Jazz Orchestra, Mike Longo's NY State of the Art Jazz Ensemble, and Blood, Sweat, & Tears.

Davis is a Schagerl artist and plays Schagerl instruments exclusively.



Teofilo 'Tito' Carrillo, trumpet

*Associate Professor of Jazz
Studies
Texas State University in San
Marcos, TX*

Tito Carrillo is a trumpeter, composer, and educator whose music blurs the lines between Afro-Caribbean music traditions

and modern jazz. Born and raised in Austin, Texas, to a Puerto Rican father and Mexican-American mother, Carrillo came to prominence in the mid-90s in Chicago's rich jazz and Latin music scenes, becoming a top call soloist, band-leader, and freelance trumpet artist. The *Chicago Tribune* describes him as having "acquired a reputation as a fluid improviser, doubly blessed with a warm lyric style and technique to burn."

The artists he has collaborated with are as diverse as his skill set: Chicago heavyweights Willie Pickens, Ryan Cohan, and Geoff Bradfield; Chicago Latin groups Chinchano (Juan

Pastor) and the Chicago Afro-Latin Jazz Ensemble (Victor Garcia); big bands such as the Woody Herman Orchestra, the Chicago Jazz Ensemble, and the Smithsonian Masterworks Orchestra (David Baker); salsa legends Andy Montañez, Cheo Feliciano, and Cuban flutist Orlando "Maraca" Valle; jazz greats such as Kurt Elling, Claudio Roditi, Jon Faddis, and Paquito D'Rivera; and pop icons Quincy Jones and Phil Collins.

Carrillo released his debut solo album in 2011 entitled *Opening Statement* (Origin Records) to rave reviews. His most recent project *Urbanessence* (Origin Records) was released in 2022 to much critical acclaim and remained on the NACC Latin Radio Charts for 24 straight weeks (peak #3).

Tito Carrillo possesses a passion for sharing his knowledge and inspiring future generations through jazz education. He has served on the faculties of Roosevelt University, Northwestern University, and the University of Illinois Urbana-Champaign, where he served for 18 years as a full-time Professor of Jazz Trumpet beginning in 2006. In the fall of 2023, Carrillo began his new role as Associate Professor of Jazz Trumpet at Texas State University.

He has taught at secondary and collegiate music programs across the U.S. and Latin America. Recently, he has directed his passion for teaching towards the launch in 2022 of his YouTube channel JAZZMIND, where he shares his expertise in trumpet techniques, jazz improvisation, and mindfulness for musicians. His long list of former students includes many who have established careers as both performers and educators and have won international jazz competitions at the highest level.



Dr. JaKobe Henry, trumpet

*Assistant Professor of Jazz
Studies
Westminster College in New
Wilmington, PA*

Dr. JaKobe Henry is a genre-bending trumpet player, educator, researcher, and composer/arranger. He completed his DMA in Jazz Performance and his MM in

Classical Trumpet Performance at the University of Illinois Urbana-Champaign. His BA is in Music Education (K-12) from Jacksonville State University in Alabama. Henry's past instructors include Charles Daval, Jim Pugh, Ronald Romm, Pat Harbinson, Tito Carrillo, Dr. Chris Probst, Dr. James Woodward, and several premier military band members.



Pete Shungu, trumpet

*Teaching Assistant Professor of Music Education
University of Illinois
Urbana-Champaign*

Peter (Pete) Shungu is a lifelong musician and educator who joined the Music Education area in School of Music in August 2022.

In addition to teaching courses in music education, he also oversees the school's student teacher placement program and serves as one of the directors of FAA's Hip Hop Innovation Center. Pete has taught Music, English, History, Service Learning, and other subjects on both the high school and university level in several different locations, including Champaign (Illinois), Boston (Massachusetts), Brooklyn (New York), and Colima (Mexico). He comes to the U of I from Central High School in Champaign, where he taught for three years as an ESL/Bilingual Education teacher. He earned a BA in International Relations and an MA in Teaching, both from Tufts University in Massachusetts. In addition, he holds teaching endorsements in ESL and Bilingual Education, and he is trilingual, speaking English, Spanish, and French.

Pete was born in New Jersey to a father from the heartland of Africa (Democratic Republic of Congo) and a mother from the heartland of the U.S. (Kansas). He is a trumpet and piano player, and a hip-hop MC and spoken word poet. He is also the bandleader of Champaign-Urbana-based group Afro D and Global Soundwaves, a 7-piece blend of jazz, funk, soul, and socially-conscious hip hop. He has taught hip hop music to youth in a variety of settings, including at the University of Illinois's ISYM Hip Hop Camp.



Jim Pugh, trombone

*Professor of Jazz Performance
University of Illinois
Urbana-Champaign*

Jim Pugh joined the University of Illinois Urbana-Champaign faculty in 2005. A distinguished trombonist, composer, and educator, he is widely admired for his virtuosity, stylistic versatility, and creative

impact across classical, jazz, and contemporary music. Often described as a "musician's musician," Pugh's career spans concerto performances, international touring,

recording, and composition, continually expanding the expressive role of brass instruments.

After early studies in piano and trombone, Pugh studied with Emory Remington at the Eastman School of Music. He toured extensively with the Woody Herman Band and Chick Corea before settling in New York City, where he became one of the most in-demand freelance trombonists in the recording industry. Over more than three decades, he has performed on thousands of recording sessions for film, television, advertising, and albums, collaborating with an extraordinary range of classical and popular artists. Since 2000, he has served as solo trombonist with Steely Dan, recording and touring internationally.

In 2003, Pugh re-premiered the Nathaniel Shilkret *Trombone Concerto* at Carnegie Hall with the New York Pops. His recording *X-Over Trombone* features this work alongside concertos by Pugh and Jeff Tyzik. He is the only recipient of the National Academy of Recording Arts and Sciences Virtuoso Award for Tenor Trombone, having been voted MVP by the New York recording community for five consecutive years.

Pugh's compositions and arrangements have been featured on NPR, Broadway cast recordings, film scores, and televised award broadcasts. His works have been premiered at Lincoln Center, Carnegie Hall, and by major orchestras nationwide. A founding member of the Graham Ashton Brass Ensemble, his music is recorded on multiple releases for the Signum label.

Prior to his appointment at Illinois, Pugh taught at SUNY Purchase, New York University, and the University of the Arts. He remains an active guest artist and clinician internationally and has played a significant role in the development of modern trombone instruments and mouthpieces.



Kevin King, saxophone

Prominent Freelance Artist

Kevin King is a woodwindist and composer from the south side of Chicago, Illinois. He honed his skills on the Chicago music scene under the tutelage of Chicago Legends Willie Pickens, Orbert Davis, and Diane Ellis. King has played all over the country with countless

artists including Arturo Sandoval, Lauryn Hill, the Fugees, The Temptations, Marquis Hill, Art Ensemble of Chicago, and Buddy Guy.

King is influenced by every sound known and unknown to man, creating sounds unlike anything you have heard before. The original compositions he writes are in many ways a symbol of the values King lives by: an urgency to improve the world we live in with the art of sound creation, experimentation, and exploration. The music is a reflection of the world itself.



Dr. Reginald Lewis, saxophone

*Director of Jazz Studies
Illinois Wesleyan University in
Bloomington, Illinois*

Dr. Reginald Lewis currently serves as the Director of Jazz Studies at Illinois Wesleyan University. Under his direction, he created a new academic course, Exploring the

History of Hip Hop, further broadening the university's music curriculum to connect contemporary and historical African American musical expressions.

Lewis has graced major stages including the TD Bank Winnipeg Jazz Festival, Hyde Park Jazz Festival, Chicago Jazz Festival, and the CU Jazz Festival. His artistry also extends to recording and publishing: he released his debut jazz album *Echoes of Cherry Street*, as well as a jazz methods transcription book *Bootsie Barnes's "Three Miles Out" Transcribed Solo Collection*. Dr. Lewis was also featured in the James Brown biopic *Get on Up*.

Lewis is a published research author through GIA Publications, contributing to *Teaching Music Through Performance in Jazz*, Volume 3. His work in this series reflects his expertise in jazz pedagogy and his commitment to advancing the field of jazz education through scholarship.

Beyond the classroom and stage, Lewis plays an active role in national and regional jazz communities. He serves as President of the African American Jazz Caucus and Chairperson of the AAJC HBCU/PBI Spotlight for the Jazz Education Network, positions that allow him to advocate for equity, representation, and visibility in jazz education and performance.

Lewis's leadership and influence also extend to adjudication and clinician work. He has served as Adjudicator and Clinician for the Illinois State Jazz Festival, Purdue Jazz Festival, and Eastern Illinois University Jazz Festival, and as an ILMEA Adjudicator. He also hosts and directs the annual Illinois Wesleyan University Jazz Festival and has taught as a Jazz Instructor at the ISYM Jazz Camp. He also served as both a JJF Clinician and Jam Session Host at the Jazz Education Network (JEN) Conference.

A proud alumnus of Jackson State University, the University of Manitoba, and the University of Illinois Urbana-Champaign, Lewis continues to inspire students, colleagues, and audiences through his teaching, scholarship, and performance, embodying the spirit of jazz.



David Harris, clarinet

*Associate Professor Emeritus of
Clarinet
University of Illinois
Urbana-Champaign*

Clarinetist J. David Harris has earned critical acclaim for his elegant, expressive playing. He serves as Principal Clarinetist with Sinfonia da Camera (the

professional chamber orchestra of central Illinois) and the Champaign-Urbana Symphony Orchestra. He has appeared frequently as a soloist performing major concerti by Mozart, Weber, Nielsen, and Bernstein.

Harris served on the University of Illinois Urbana-Champaign music faculty for 30 years, following appointments at Louisiana State University, Kent State University, and Interlochen Arts Academy. With more than three decades of university teaching, his pedagogical legacy is reflected in former students now holding positions in orchestras and universities nationwide.

An active performer and teacher at summer festivals, Harris has appeared at the Sewanee Summer Music Center, Peninsula Music Festival, Great Music West, and Ohio Light Opera. From 1973–1983, he performed more than 100 concerts with the Cleveland Orchestra under conductors including Lorin Maazel, Pierre Boulez, James Levine, and Erich Leinsdorf, appearing in major venues such as Carnegie Hall, Symphony Hall in Boston, Severance Hall, and the opening ceremonies of the Sydney Opera House. His recordings include Stravinsky's *Rite of Spring* on Telarc with the Cleveland Orchestra and acclaimed Cleveland Symphonic Winds recordings conducted by Frederick Fennell.

Internationally active, Harris served as President of the Clarinet Jury for the Jeunesses Musicales International Clarinet Competition in Bucharest and has performed at major clarinet conferences worldwide, including the International Clarinet Association's ClarFest. As a member of the University of Illinois Woodwind Quartet, he toured throughout the United States, South Korea, and Spain.



Dr. Leon Lewis-Nicol, piano

*Adjunct Professor of Piano and
Jazz Studies
Joliet Junior College in Joliet, IL*

A native of Sierra Leone, Dr. Leon Lewis-Nicol is a jazz pianist whose musical inspiration, compositions, and improvisational voice is deeply rooted in his West African Heritage and Christian beliefs. He studied

classical piano with Dr. Silvan Negrutu at Millikin University, where he pursued a commercial music degree and debuted with the Millikin Decatur Symphony Orchestra (MDSO) as a soloist (2019). Prior to enrolling at Millikin in August 2017, he attended Parkland College for one year following his pre-college education in Sierra Leone and Ghana as a self-taught musician. He also studied jazz piano with Professor John Stephens at the University of Illinois where he obtained a DMA in Jazz Piano Performance.

Lewis-Nicol is an active performing and touring artist who leads his own group and has made numerous appearances with other groups including the New York-based band Michael Mwenso and the Shakes, who he made his debut performance with at the Lincoln Center in New York City. In addition to his performance career, Leon received numerous honors at Millikin University, including the Young Artist Award, the Alice Herren Ayars Award, the Pi Kappa Lambda Outstanding Senior Award, the Wilna Moffett Award, and the Dr. Jere C. Mickel Human Relations Award. In 2024, while studying at the University of Illinois Urbana-Champaign, he was awarded the prestigious Presser Award.



Kurt Shelby, bass

Prominent Freelance Artist

Kurt Shelby is an alumnus of the University of Illinois Urbana-Champaign Jazz program. He is a multi-instrumentalist, producer, artist, and a nationally touring bass player who has worked with such artists as Saba, Sen Morimoto, Kaina, Femdot, Herbie Hancock,

Antonio Hart, Bobby Watson, Gerald Clayton, Macy Gray, and many more.



James Russell Sims, drums

*Instructor of Percussion Studies
West Point School of Music in
Chicago, IL*

Born and raised in Chicago, Illinois, James Russell Sims began playing the drum at the age of three, surrounded by various styles of music which allowed him to grow into the versatile musician that he is today.

Since graduating from University of Illinois Urbana-Champaign, Sims has worked with musicians such as Julian Davis Reid, Isaiah Collier, Anthony Bruno, Trinity Star Ultra, and Melvin Knight, as well as other artists throughout the Midwest.

In addition to performing, recording, and touring internationally, Sims works as a steel drum manufacturer and percussion coach at West Point School of Music helping young students grow into talented, mature adults.



Tammy McCann, vocals

*Artist in Residence
Music Institute of Chicago in
Chicago, IL*

Named the *Chicago Tribune's* 2020 Person of the Year in Jazz, Tammy McCann is an internationally recognized jazz vocalist and is currently Artist in Residence at the Music Institute of Chicago. Her powerful,

sultry, and emotionally charged voice paints pictures and tells stories by merging classical vocal technique and gospel aesthetic with jazz to create a sound that is completely her own. *Chicago Tribune's* Arts Critic Howard Reich says McCann has “a voice that soars in all registers, at all tempos, on all occasions ... a voice that inspires wonder!” Alyce Claerbaut, President of Strayhorn Songs Publishing Inc., and mentor to McCann says, “Tammy is a star with a one-of-a-kind voice.”

McCann is a storyteller who draws emotion from and makes connections with her audiences worldwide. Her warm delivery allows her audience to go on the musical journey with her, and her engaging personality imprints the memory of her performance on their hearts. Nora McCarthy, *Inside Jazz Magazine* music critic, says of McCann, “She came bearing natural gifts and with raw talent in hand; she stepped up to the mic and into the hearts of everyone in the room.”

As an educator, McCann believes singing is a part of every human community—bringing us together and helping us interact with one another. There is a pedagogy to jazz vocal instruction which requires an approach that can combine the “classroom and the bandstand” in a seamless way. Her teaching style meets the vocal students where they are, and all instruction has a classical foundation with a focus on jazz. All lessons help to develop a natural technique and allow the student to progress at their own pace, through which the students gain the confidence they need to audition and perform.

McCann has performed with such luminaries as Chicago’s own Ramsey Lewis & NEA Jazz Master Von Freeman, John Clayton, Branford Marsalis, Joe Locke, Charles McPherson, Dee Dee Bridgewater, and Carmen Bradford, as well as touring as a “Raelette” with the great Ray Charles. McCann has thrilled audiences in festivals and clubs worldwide from Bangkok, Thailand, to the Herodes Atticus in Greece, as well as the nation’s premier concert and jazz venues: Carnegie Hall, Jazz at Lincoln Center, Birdland, The Blue Note, Dizzy’s Club Coca Cola, and Chicago’s own Jazz Showcase. Cultural and jazz critic Stanley Crouch says, “Her pitch is superb ... clear on the top and startling at the bottom, while all of the steps in between are polished with swing. Her shows are not to be missed!”



Camille Thurman, vocals

*Assistant Professor of
Jazz Performance
McGill University in Montreal,
Quebec, Canada*

As an accomplished composer, esteemed saxophonist, vocalist, and unique interpreter of the jazz tradition, Camille Thurman is rapidly emerging as one of the

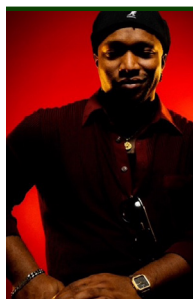
leading standard bearers of jazz, making a significant and dynamic contribution to its legacy while honoring its heroes. Referred to as the “classic double threat” by NPR, Thurman excels on both the tenor saxophone and vocals, establishing herself as a powerhouse virtuoso musician and an electrifying, trailblazing artist. The New York City-born artist has drawn comparisons to Ella Fitzgerald, Sarah Vaughan, Dexter Gordon, and Joe Henderson. *Down Beat Magazine* describes Thurman as a performer poised to shape jazz for decades to come.

Thurman made a historic and memorable impact as the first woman to tour, record, and perform full time internationally as a saxophonist and woodwind doubler with the world-renowned Jazz at Lincoln Center Orchestra during the 2018–2020 season. A respected bandleader, she has

headlined numerous prestigious concert venues and jazz festivals worldwide, including the Kennedy Center, the Library of Congress, and Alice Tully Hall. Her international recognition is a testament to the universal appeal of her music and the profound influence she has had on the global jazz community. She also has five full-length recordings as a leader to her credit. Her most recent project *Confluence, Vol 1: Alhambra* is a collaboration with master drummer Darrell Green and his quartet.

Thurman has received several notable honors for her musicianship, including NAACP Image Award Nominee for Outstanding Jazz Album, recipient of the SOUTH Arts Creative Jazz Road Artistic Residency, recipient of the Phoebe Jacobs Prize, *Downbeat Magazine*’s Critics Poll Nominee for Rising Star Tenor Saxophonist and Vocalist, as well as Rising New Artist each year from 2020 thru 2024. She is a two-time winner of the ASCAP Herb Alpert Young Jazz Composers Award, a recipient of the Fulbright Scholars Cultural Ambassador Grant, and a recipient of the Chamber Music of America Performance Plus Grant (sponsored by the Doris Duke Charitable Foundation), among others. Thurman was chosen by the U.S. State Department under the Fulbright Scholarship grant to tour and perform in Paraguay and Nicaragua as a bandleader. She was recently selected by American Music Abroad and the U.S. State Department to tour and perform in Africa as a U.S. Cultural Ambassador in Cameroon, Mozambique, Nigeria, Senegal, and Mauritania.

In May 2020, Thurman founded “The Haven Hang: Young Lioness Musician Q&A/Virtual Mentorship Series.” The Haven Hang operates as both a virtual and in-person mentorship program for young women musicians, dedicated to mentoring, assisting, and supporting those pursuing careers in the performing arts. The mentorship series has reached young women across Australia, Africa, Europe, and around the globe. Thurman is endorsed by D’Addario Woodwinds & Co. for reeds, Conn-Selmer Inc. for saxophones, and Key Leaves for saxophone accessories.



Crofton Coleman, vocals

Prominent Freelance Artist

Crofton Coleman is a singer-songwriter based in Chicago, Illinois. In his ten-plus years as an independent musical artist, he has experience as a writer, arranger, vocalist, music director, and music educator.

With the release of such recordings as *Watercolors*, *Love Affair 1984*, and *Shades of Us*, as well as a collaborator with prominent artists, Coleman continues his journey and professional

advancement as a freelance performing and recording artist throughout regional and national venues in contemporary popular forms, theatrical productions, jazz, and as composer/arranger with his band Melvin Knight.



Geovonday Jones, narrator

*Assistant Professor of Theatre/
Acting
University of Illinois
Urbana-Champaign*

Geovonday Jones is an assistant Professor of Acting in the Department of Theatre. Jones is an actor, director, and teacher. As an actor, he worked at The Black Rep,

Barter Theatre, NBC, *Law & Order: Organized Crime*, JAG Productions, Irondale Theatre, Waterwell, Ancram Center for the Arts, New Works Brooklyn, several shows at Tent Theatre, and more. Most recently, he directed *Coconut Cake*, *Wedding Band*, and *Skeleton Crew* at The Black Rep; *Breath & Imagination* at the Penguin Rep; many shows at SIUE; Barter Theatre's Appalachian Play Festival; River & Rail Theatre Company; The Tank; and other places. His film *Ten Years Later: Talking While Black* premiered with high acclaim in the Ten Years Project at the STL International Film Festival. In new roles, Jones works as an artistic associate of The Black Rep and Barter Theatre.

Previously, he taught Acting and Theatre & Racism at Southern Illinois University Edwardsville, where he served as the head of Performance; Brooklyn College; and The City College of NY. He is a member of AEA, SAG-AFTRA, and SDC. He's a certified teacher of the Chekhov Acting technique through the Great Lakes Michael Chekhov Consortium (where he is also an associate teacher), and he has an MFA in Acting from Brooklyn College and a BFA in Acting from Missouri State University.



Martin Tre Dumas, III, guest tap dance artist

*Cofounder
M.A.D.D. Rhythms Tap Academy
in Chicago, IL*

TRÉ is a tap dancer, choreographer, and actor from Chicago, Illinois. He received most of his early dance training and his first teaching experience at Mayfair Academy of

Fine Arts on Chicago's south side. He's a graduate of Clark Atlanta University holding a BA in Mass Media Arts with a Speech and Theatre Arts concentration.

TRÉ was featured in the North American and European tours of Riverdance from 1998–2000. He equates his time touring for three years straight to going to “tap/performing college.” He emerged from that experience a drastically different dancer than the one who'd left Chicago with strong basic skills and the ability to pick up choreography quickly but little skill at improvisation. Over those three years and experiences with various professional tap dancers, he learned to improvise with skill and hold an audience's attention as a soloist. While on tour, he also taught workshops further honing his technical and choreographic skills. In 2001, he partnered with Bril Barrett to create M.A.D.D Rhythms and the M.A.D.D. Rhythms Tap Academy. Together, through intensive technique and choreography rehearsals and regular performance opportunities, they trained a handpicked a roster of young people including Jumaane Taylor, Nico Rubio, Star Dixon, and who are now among the best young tap dancers and choreographers in the world. In 2006, he starred in Derick Grant's *Imagine Tap!* and in 2008 created the tap ensemble Jus'LiTeN, featuring Lisa La Touche, Nico Rubio, and Jessica Chapuis.

In 2025, he succeeded Heather Cornell as the new Visiting Professor of Tap at Hope College in Holland, Michigan.

Since 1995 TRÉ has taught and performed extensively at tap festivals and shows throughout the U.S., Canada, and Germany, as well as other parts of Europe, South America, and Asia. Aside from his beautiful daughter, Lauren, his greatest joy lies in tap dancing and sharing his love and knowledge of tap dancing with others and receiving the same in return.



Dr. C. Kemal Nance, choreographer

*Associate Professor of Dance
University of Illinois
Urbana-Champaign*

C. Kemal Nance, PhD, a native of Chester, Pennsylvania, is a performer, choreographer, and scholar of African Diasporic Dance. Attendees at the Colloquium of

Black Arts in Bahia, Salvador, knighted him “Kibon,” the name of a Brazilian ice cream, to reflect the “delicious time” they experienced in his movement class. The late Kariamu Welsh, progenitor of Umfundalai contemporary African dance technique, named him “Oluko,” a Yoruba derivation she used to designate him as Umfundalai's senior master teacher. Dr. Nance's leadership in the National Association of American African Dance Teachers has resulted in teachers' training programs for budding African dance artists to be credentialed in the Umfundalai technique.

Nance serves as the Executive Board President of the Collegium of African Diaspora Dance and as the Associate Head of the Department of Dance at the University of Illinois where he is an Associate Professor.

For many years, Nance performed as a principal dancer with Kariamu & Company: Traditions in Philadelphia and as a recurring guest artist with the late Chuck Davis's African American Dance Ensemble in Durham. He currently directs the Nance Dance Collective (blackmendance.com), an all-male dance initiative that produces dance works about Black manhood. His choreographies have appeared on national and international stages, including the Afro Dance Xplosion Showcase in London and the Stella Maris Dance Ensemble's seasons of dance in Kingston, Jamaica. Currently, he sings with the University of Illinois Black Chorus under the direction of Ollie Watts Davis.

In 2023, Nance was awarded the Illinois Arts Council's Arts Fellowship and the National Dance Education Organization's Outstanding Achievement in Higher Education Award. His scholarly research has been published in several anthologies including Karen Bond's *Dance and the Quality of Life*, Kariamu Welsh and Esailama Diouf's *Hot Feet and Social Change: African Dance in Diasporic Communities*, Thomas DeFrantz's forthcoming *Oxford Handbook for Black Dance*, and Doug Risner's *Masculinity, Intersectionality and Identity: Why Boys (Don't) Dance*. Nance's own *Dancing Our Africa: Kariamu Welsh and the Legacy of Umfundalai* will be published by the University of Illinois Press.



Alonza Lawrence, vocals

*Assistant Professor of Voice
University of Illinois
Urbana-Champaign*

Alonza Lawrence is an Assistant Professor of Voice in the School of Music at the University of Illinois Urbana-Champaign. An accomplished vocal performer, studio teacher, and choral director, he

brings extensive experience across school, community, and church settings. His professional background includes service as Associate Instructor for the African-American Choral Ensemble at Indiana University; vocal coach, rhythm coach, accompanist, and soloist for the Emmy Award-winning PBS documentary *Amen, Music of the Black Church!*; music educator and choral director in Virginia public schools; Artistic Director of the Boys Choir of Hampton Roads, Virginia; and Minister of Music for several churches in Virginia and Indiana. As a performer, Dr. Lawrence has appeared with the Virginia Symphony, the I.

Sherman Greene Chorale, the Virginia Opera, and in many School and local community performances.

Dr. Lawrence's teaching and research bridge Eurocentric and Afrocentric musical traditions. His areas of expertise include classical voice, opera, musical theatre, and Afrocentric vocal and piano performance, encompassing gospel, R&B, soul, and pop styles. At the University of Illinois Urbana-Champaign, he teaches voice, contemporary vocal performance, and gospel studies, and serves as a vocal coach for Lyric Theatre. Dr. Lawrence holds a DM and a MM from the Jacobs School of Music at Indiana University, and a BMEducation from Norfolk State University.

Guest Presenters



Rev. Dr. Evelyn Underwood, narrator

*Associate Minister
New Free Will Baptist Church in
Champaign, IL*

Dr. Evelyn Underwood is Associate Minister at New Free Will Baptist Church in Champaign where her husband, Bishop King James Underwood, is Pastor. Born in

1943 and 1938, respectively, in Mississippi, the Underwoods both came to Champaign while children. Evelyn received her PhD in Education from the University of Illinois in 2000. Both have been heavily involved in local community groups, including helping to form the Free Will Baptist District and leading the Ministerial Alliance of Champaign-Urbana and Vicinity, the local NAACP, NCNW, and the Champaign County Urban League. Dr. Underwood was the first African American elected to the Urbana School District #116 Board of Education and served for 12 years. Among her many professional roles in town over years are also staff positions at the University of Illinois McKinley Health Center, the English Department, the Afro-American Studies Commission, and the Office of Minority Student Affairs. She also worked as a counselor at Urbana Middle School, where she established the Dr. Evelyn Burnett Underwood Instrumental Assistance Program within the Urbana School District.



Anthony Obáyomí, artist

*MFA Graduate Researcher
School of Art & Design
University of Illinois
Urbana-Champaign*

Obáyomí Anthony Ayodele is a documentary Photographer, Visual Artist and Filmmaker from Lagos, Nigeria. He documents and presents stories about his society

and culture to speak on the issues of social justice and cultural preservation of his community. With his work, he aims to offer alternative perspectives and inspire conversations that foster tolerance among diverse peoples and communities. Obáyomí is a National Geographic Explorer and Storyteller. He obtained a BA in Visual Arts from the University of Lagos in 2017. Since then, he has won the first edition of the National Geographic Portfolio Review Prize at the LagosPhoto Festival (2017), and he was selected for the Electric South, New Dimensions Lab (2018). He received the Taurus Prize for Visual Arts (2019/2020) and has been shortlisted for the Magnum Social Justice and Photography Fellowship (2018), Foam Paul Huf Award (2020), and C/O Berlin Talent Award (2021). His work has been shown at the National Geographic Storytellers Summit, Breda Photo Festival, LagosPhoto Festival, Alliance Francaise Lagos, Dance Gathering Lagos, African Artists Foundation, The Project Space-Johannesburg, and the Biel/Bienne Festival of Photography. Obáyomí has also spoken and lectured at Yale University's Beinecke Rare Books and Manuscript Library, The French Ministry of Foreign Affairs, and the Institute of African Studies at the University of Ibadan.

Leadership



Charles 'Chip' McNeill, Concert Jazz Band Director

*Professor of Music/Jazz
Saxophone
University of Illinois
Urbana-Champaign*

Professor McNeill is Musical Director and Jazz Tenor Saxophonist for Grammy award-winning recording artist Arturo Sandoval.

He has toured with and recorded the compact discs *Americana* and *Hot House* with Sandoval. In 1998, *Hot House* won a Grammy for Best Latin Jazz recording. To his

credit, McNeill won a Grammy for his performance on *Hot House*, and two of his charts were nominated for Grammys from the recording. McNeill also performed and toured with the legendary jazz trumpeter Maynard Ferguson, with whom he has produced, written, and performed on several albums, including *Live in London*, *These Cats Can Swing*, and Ferguson's final album *The One and Only*. He has recorded performances with Nat Adderley, David Liebman, Duffy Jackson, Ira Sullivan, the Woody Herman Orchestra, Ted Shumate, and Larry Willis. McNeill's most recent album is *The Whirl* on Armored Records.

McNeill has performed with Frank Sinatra, Sammy Davis, Jr., Joe Williams, Dizzy Gillespie, Billy Eckstine, and Wynton Marsalis, as well as performing at the Montreux Jazz Festival in Switzerland, Monterey Jazz Festival in California, and Noto Jazz Festival in Japan. He has performed at Carnegie Hall, the London Palladium, and Town Hall in Sydney, Australia. He also has performed for jazz radio and television productions in Europe, Japan, the United Kingdom, India, and Indonesia. Before joining the University of Illinois School of Music, he was Chair of Jazz Studies at Florida International University in Miami, and Virginia Tech University in Blacksburg.

McNeill believes in adapting to the learning styles and needs of each of his students. Being an active performer allows him to provide his students with leading-edge jazz training. He notes, "My role as teacher and mentor includes sharing my experience as a performer and helping my students remain open to technique, technologic, and cultural changes that affect music and how they play."



Dr. Barrington Coleman, Artistic Director, Conductor

*Professor of Music/Vocal Jazz
Studies
University of Illinois
Urbana-Champaign*

Dr. Barrington Coleman is a professor of vocal studies, aural skills, and humanities, and an accomplished performing artist,

pianist, and choral conductor. As a tenor soloist, he has performed and recorded with distinguished organizations including the Chicago Symphony Orchestra and Chorus, Music of the Baroque, the Royal Opera House at Covent Garden, Glyndebourne Opera, Teatro La Fenice, the London Philharmonic and Symphony Orchestras, and on WTTW's *Sunday Evening Club* in Chicago.

Equally at home in classical and jazz idioms, Coleman has collaborated with notable composers on premier and standard vocal works and has performed as a

jazz pianist with leading artists, including Christian McBride, Lonnie Plaxico, and Sam Rivers, in addition to Coleman's own jazz trio. His wide-ranging artistic career reflects a rare synthesis of performance, pedagogy, and creative leadership.

Before joining the University of Illinois Urbana-Champaign, Coleman served on the faculties of Saint Xavier University of Chicago, Illinois Wesleyan University, and Northwestern University, and was a teaching fellow in aural skills at The Juilliard School. He has also been an international visiting professor and collaborative artist at institutions in Canada and France.

At the University of Illinois, Coleman has been Professor of Voice and Musical Director of the Varsity Men's Glee Club since 1996. He is also the founder and music director of several vocal and community-based initiatives, including the Singing Men of WGNN, Le Château de la Voix Vocal Arts Academy, and the Le Jardin Community Arts Festival. He founded the Marquee Artist Immersion Lecture Series at Krannert Center for the Performing Arts, fostering deep artistic engagement between audiences and world-renowned guest artists.

A frequent guest artist, conductor, arranger, clinician, and adjudicator, Coleman has worked extensively with national and international music organizations and choral ensembles across the United States and Europe. In recognition of his 25th year as musical director of the Varsity Men's Glee Club, he launched the *New Awakenings* Concert Series in 2022—an artistic initiative addressing themes of social justice, human dignity, and cultural reflection through major contemporary works.

Dance Artists



Jayla Anderson

Jayla Anderson is a third-year BFA Dance major at the University of Illinois. Originally from Jefferson City, Missouri, she began her training as a competitive dancer, studying styles such as ballet, jazz, hip hop, tap, and contemporary. At the University of Illinois, Anderson has performed works by choreographers including Anna

Sapozhnikov, Dare Ayorinde, Paige Cunningham Caldarella, and Anna Rogovoy. A highlight of her time at U of I was her performance of José Limón's *The Winged*, restaged by Roxanne D'Orléans Juste at The Joyce Theater in New York. Anderson serves as a student intern for Dance at Illinois and Vice President of the Student Board, where she helps foster connection and collaboration among her peers.



Lily Freebery

Lily Freebery is a graduating senior pursuing a BFA in Dance from the University of Illinois Urbana-Champaign. She studied at The Academy of Dance Arts in Warrenville, Illinois, from the age of six, under the direction of Sherry Moray and Ricky Ruiz. During her past three years at the University of Illinois, she has had the pleasure

of performing works by Alfonso Cervera, Paige Cunningham Caldarella, Alexandra Barbier, C. Kemal Nance, and Soujung Lim, as well as senior thesis performances. One of her most recent privileges was her debut at The Joyce Theater in José Limón's *The Winged*, restaged by Roxanne D'Orléans Juste.



Jeremiah Jordan

Jeremiah Jordan is a Chicago native whose passion for movement began before his formal training. A self-taught dancer until the age of 15, he honed his craft at Hawkins House of Dance before expanding his training at renowned dance institutions such as Deeply Rooted Dance Theater and the Chicago Multicultural Dance

Center. Currently, he is a junior at the University of Illinois pursuing a BFA in Dance. He has choreographed for the Black Student Union's Cotton Club and proudly holds the distinction of being the first male member of the Illinettes Dance Team. With aspirations of attending the Martha Graham School after graduation, Jordan is determined to further his artistry and ultimately join a professional dance company, continuing to share his voice, vision, and movement with the world.



Jasmine O'Conner

Jasmine O'Conner is a Central Illinois-based dancer, choreographer, and teacher. She previously trained and currently teaches dance at the Urbana Fine Arts Center. She plans to receive her BA in Dance and BS in Chemistry in May 2026. During her time with Dance at Illinois, she has studied a diverse range of styles and performed in works

by Merce Cunningham, Katherine Dunham, Rebecca Nettle-Fiol, Jade Katch, and several undergraduate students. In addition to performing, O'Connor is passionate about exploring the intersectionality of dance and chemistry, the ability to learn about physical dance movement through chemistry, and vice versa.



Avi Pellegrinetti

Avi Pellegrinetti is an interdisciplinary dancer and creator studying at the University of Illinois at where they have held many leadership positions such as cofounder of the makesmewanna art collective and president of the Dance at Illinois Student Board. During their time at Illinois, they have had the pleasure of working with notable artists

such as Alfonzo Cervera, C. Kemal Nance, Cynthia Oliver, Anna Peretz Rogovoy, Sojung Lim, Adanya Gilmore, Gabriel Bruno Eng Gonzalez, Paige Cunningham Calderella, and many undergraduate students. They have completed interdisciplinary dance research in film, psychology, disability theory, evolution, quantum physics, and punk, as well as studying abroad in Finland and Mexico. Pellegrinetti will be graduating in May 2026 with a BFA in Dance, a minor in Integrative Biology, and certificates in Undergraduate Research and Cripistemology.



Gabriella Quaresima

Gabriella Quaresima (she/her) is a third-year student at the University of Illinois, working toward her BFA in Dance. Over the past three years of college, Gabriella has had the opportunity to perform in works by Anna Sapozhnikov, Tessa Olson, Joe Bowie, and others. She is currently a teacher and choreographer with Elevation

Dance Company in Lemont, Illinois. In the future, Gabriella envisions a career that includes teaching, choreographing, and dancing professionally. Gabriella wants to thank her family, friends, and mentor Lily Freebery for their endless guidance, love, and support.

University of Illinois Concert Jazz Band

Nick Hamilton, *alto saxophone I*
Joshua Jaime, *alto saxophone II*
Bhuvan Kala, *tenor saxophone I*
Matthew Witek, *tenor saxophone II*
Matt Hamilton, *baritone saxophone*
Jonathan Hann, *trombone I*
Jonathan Allison, *trombone II*
Irene Choi, *trombone III*
Aaron Anderton-Coss, *trombone IV*
Ian Loechl, *sousaphone*
Kevin Kierspe, *trumpet I*
Jack Obrebski, *trumpet II*
Rayhan Driver, *trumpet III*
Evan Troyer, *trumpet IV*
Yingxun Chen, *piano*
Josiah Akers, *guitar*
Christian Freehill, *bass*
Joseph Robertson II, *drums*

Campus and Community-Wide Mass Choral Ensemble

Soprano

Nekaybaw Blunt
Elaine Carter
Gabriela Gariazzo
Sarah Navy
Ronnie Turner-Winston
Pamela Van Wyk
Ellyn Werner
Vernita Fort
Tiffany Soro
Amabel Sebastian

Tenor

Orev Bartov
Charles Francis
Simon Li
Vinnie Magsombol
Borna Movaffghi
Dexter Oneal
Victor Williams
Jacob Zhang
Nick Young
Brandon Young-Eleazar
William Welge

Alto

Lucenda Barnes
Amelia Bell
Alex Manfredo
Katie Puente
Sarah Ramos
Nan Wang
Xintian Yu
Pearl Lacey

Bass

Bill Brooks
Felix Chan
Robert Childs
Terry England
Stephen Ford
Fritz Holsteen
Richard Kaplan
Sky Lu
Ethan Wankel
Nathaniel Wiesbrook
Surajh Yogeswaran
Marc Taylor
Alonza Lawrence

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.

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.

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

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College of Fine
& Applied Arts

Special Acknowledgements

On behalf of our collective community of visionaries and creators within the College of Fine and Applied Arts, I acknowledge the special contributions from the following individuals:

Wilona Chen, Finance and Data
Science major/Music minor
Administrative Assistant and
Business Operations Coordinator

Anthony Obáyomí, Artist
Creator of the New Awakenings III graphic
arts stage rendering

**Shishu Wang, Shuai Yuan, Peyton Black, and
Dr. Alonza Lawrence**, Rehearsal Pianists

Our *New Awakenings* Mass Chorus
is comprised of singers from the
following choral groups:

UI Black Chorus
Dr. Ollie Watts Davis, Artistic Director
and Conductor/Professor of Voice
Associate Dean for Academic Programs,
College of Fine and Applied Arts

UI Women's Glee Club
Dr. Andrea Solya, Director
Director of Choral Activities

UI Oratorio Society
Dr. Andrew Major, Director
Clinical Assistant Professor in Choral Studies

UI Varsity Men's Glee Club
Dr. Barrington Coleman, Director

UI Jazz Vocal Ensemble & Vocal Jazz Combos
Dr. Barrington Coleman, Director

CU Sings People's Chorus
Dr. Frank Gallo, Artistic Director

Amasong Chorus
Heidi M. Weatherford, Director

