

UNIVERSITY OF ILLINOIS BLACK CHORUS
ANNUAL MOM'S DAY CONCERT – "ESSENCE" (MOM, THE ESSENCE OF LOVE)
Dr. Ollie Watts Davis, *conductor*
Ashley Michelle Davis, *assistant conductor*
Julius Adams, *viola*
Martin Pizarro, *tenor*
Keegan O'Donald, *cello*

Foellinger Great Hall
Krannert Center for the Performing Arts
Saturday, April 2, 2022
7:30 PM

Greetings

Brein Mosely, *treasurer*
Statistics, Graduate Student, '22

Land Acknowledgement (read silently)

OF THE PEOPLE (SPIRITUAL, HYMN, ANTHEMS)

STACEY V. GIBBS
(b.1962)

Somebody talkin' 'bout Jesus

ROBERT T. GIBSON
(b.1989)

Amazing Grace

Martin Pizarro, *tenor*
Julius Adams, *viola*
Keegan O'Donald, *cello*
Yichen Li, *piano*

MARGARET BONDS
(1913-1972)

Minstrel Man (Langston Hughes)

Jamal Brown, *saxophone*
Yichen Li, *piano*

JOEL THOMPSON
(b.1988)

Seven Last Words of the Unarmed

Mom, I'm going to college (Amadou Diallo, 23)

Isaiah Calaranan, *tenor*

ROSEPHANYE DUNN POWELL
(b.1962)

To Sit and Dream (Langston Hughes)

ROLAND CARTER
(b.1942)

Lift Every Voice and Sing (James Weldon Johnson)

Yichen Li, *piano*

FOR THE PEOPLE (TRIBUTE TO MOTOWN GREATS)

WILLIAM "SMOKEY" ROBINSON
(b.1940)

My Guy (Mary Wells)

WILLIAM "SMOKEY" ROBINSON &
BOBBY ROGERS
(b.1940)

The way you do the things you do (The Temptations)

BY THE PEOPLE (GOSPEL SONGS)

JUDITH CHRISTIE MCALLISTER
(b.1963)

Hallelujah, You're Worthy to be Praised

DONALD LAWRENCE
(b.1961)

Jehovah Sabaoth (God of Angel Armies)

Ciobhan Dunn, *soprano*

Diamond Arrington, *contralto*

Charity Davis, *mezzo soprano*

PATRICK BRADLEY
(b.1972)

I know something about God's grace

Quandra Clark, *mezzo soprano*

OLLIE WATTS DAVIS
(b.1957)

For my good

Jasmine Henderson, *soprano*

KIRK FRANKLIN
(b.1970)

Brighter day

Program Notes

The music of Black Americans, with humble beginnings, created on the soil of the southern states of America, was born out of hardship, yet filled with hope—the hope that is *fuel* for endurance—the hope that waits eagerly, and with anticipation. This music and this hope still speak. This music speaks as shelter—a refuge in times of storm. It speaks as a shield—armor for trauma. It speaks as a system—a lexicon containing the experiences of the elders as an emotional navigational tool. It serves as a soundtrack—as a major character that captures the sojourn and releases strength that informs, sustains, and supports the journey.

The spiritual, hymn, art song, anthems, and gospel songs on this concert represent a continuum of suffering and glory, longing and resolve, tension and release. This music carries the markings of a community looking for and finding escape, freedom, rest, dignity, faith and hope. This is music to enliven the spirit and soothe the soul. The legacy of performing these melodies is being carried forward with nobility, energy, generosity and excellence. We are deeply indebted to this faith journey. For the joy that is set before us empowers us to endure!

Somebody talkin' 'bout Jesus – Stacey V. Gibbs

Somebody talkin' 'bout Jesus is an unaccompanied traditional spiritual arrangement. As an arrangement it comes from a body of literature with an agreed-upon, decided tradition for presentation. The use of the aesthetic toolkit (the language of dialect and standard English, syncopated rhythm, and dynamic contrast) make for effective narrative delivery. ...

Everywhere, everywhere, somebody talkin' 'bout my Jesus.

Amazing Grace – Robert T. Gibson

Robert T. Gibson's arrangement of the beloved hymn, *Amazing Grace*, is beautifully rendered. The familiarity of the text affords the male chorus and collaborative instruments the opportunity for heightened communication. ... *'Twas grace that brought me safe thus far, and grace will lead me home.*

Minstrel Man – Margaret Bonds

Minstrel Man, in transcription for saxophone, is an art song setting by Margaret Bonds of Langston Hughes' poem. Langston Hughes was a literary phenomenon with productivity that spanned almost half a century. He is regarded as the literary explicator and interpreter of the social, cultural, spiritual, and emotional experiences of Black America.

Because my mouth is wide with laughter
And my throat is deep with song,
You do not think I suffer
After I have held my pain so long.

Because my mouth is wide with laughter,
You do not hear my inner cry.
Because my feet are gay with dancing,
You do not know
I die.

Seven Last Words of the Unarmed – Joel Thompson

Atlanta-based composer Joel Thompson wrote *“Seven Last Words of the Unarmed”* in 2014 following the police killings of Michael Brown and Eric Garner as a way to process his emotions regarding police violence in America. The piece sets the last words of seven unarmed Black men who were killed by police officers in the early 2010s. *“Mom, I’m going to college,”* are the last recorded words of Amadou Diallo, who left a voicemail for his mother, after he had finally saved enough money to afford tuition. A few days after leaving the voicemail, he was approached by 4 plain-clothes NYPD officers who mistook him for a suspect in an unrelated case and opened fire when Diallo tried to retreat, killing him instantly.

—Benjamin Hanson

To Sit and Dream – Rosephanye Dunn Powell

To Sit and Dream is a commissioned choral composition, with the text taken from Langston Hughes’ poem, *“To You.”* As the poem has an artistic life of its own, full consideration of the poetic intent must be considered in order to deliver an authentic interpretation. Composer Rosephanye Dunn Powell took those considerations to heart, and has masterfully set the text.

To sit and dream.
To sit and read.
To sit and learn about the world.

Outside our world of here and now,
Outside our world, our problem world, our problem world.
To dream of vast horizons of the soul, unfettered, free,
Help me, help me.
All you who are dreamers too, (you who are dreamers too)
Help me—make our world anew.

I reach out my hand to you.

To sit and dream...

Lift Every Voice and Sing – Roland Carter

On February 12, 1900, “*Lift Every Voice and Sing*” was first performed by 500 school children in Jacksonville, Florida to celebrate the birthday of Abraham Lincoln. James Weldon Johnson wrote the words and his brother, Rosamond wrote the music. As the story goes, the brothers moved to New York City soon after and eventually forgot about the song. But, not the school children who continued to sing it and when they grew up, taught it to other school children. By the 1920s children and adults were singing the song all over the South as well as in other parts of the country. There are countless versions of the hymn, however, this beautiful arrangement by Roland Carter from 1978 is most often used to present the anthem in formal settings.

For my good – Ollie Watts Davis

The anthem, *For my good*, written between mid-March and mid-May 2020 was premiered by the University of Illinois Black Chorus on the American Portrait Central Illinois “Lift Every Voice” documentary on WILL TV in December 2020. With original words and music by Dr. Ollie Watts Davis, coupled with her arrangement of the refrain from the hymn, *I Surrender All*, *For my good* is purposely presented as encouragement through the navigation of the COVID-19 pandemic and beyond.

This concert pays tribute to songwriter, performer-producer William “Smokey” Robinson and singer Mary Wells who helped to define the emerging sound of Motown in the early 1960s through a flurry of hit songs and performances.

Gospel Music

Since the first gospel choir appeared in the 1930s at the Pilgrim Baptist Church in Chicago, it has remained one of the most recognized symbols of Black Church culture and Christendom in general. In the decades since Thomas Dorsey, Theodore Frye, Lucie Campbell, and several other individuals advanced the gospel choir as one of the significant agents of worship, the nature of music ministry has evolved extensively.

The history of the choir within Black congregations is intertwined with that of the hymn and gospel song, which was advanced during the early 20th century through composers such as Charles Tinley, Lucie Campbell, and Thomas Dorsey. The emergence of both reflected the evolution of worship practices as African Americans moved from rural to urban environments, agrarian to industrial economic systems, and traditional to cosmopolitan life experiences. The growing repertoire of songs, written and published by these composers, contextualized these experiences.

The gospel choir aesthetic, which is the most commonly-known representation of the choral tradition in worship services, evolved significantly in the 1930s as performers like Roberta Martin popularized a performance style that incorporated both male and female voices and a style of piano accompaniment that has been identified as the “classic gospel” style. Other important contributors can be traced back to the Wings Over Jordan choir of Cleveland and J. Earle Hines and the St. Paul Church Choir of Los Angeles. In 1947 Capitol Records produced a live recording of Thomas Dorsey’s *“God Be With You”* that sold extensively and opened the market for gospel records during the years following World War II.

The success of these early choirs laid the foundation for the choirs of James Cleveland, Mattie Moss Clark, Walter Hawkins, and later, Dr. Judith Christie McAllister, Donald Lawrence, Kirk Franklin, and Patrick Bradley.

Biographies

Dr. Ollie Watts Davis

Described as “*a bubbling stream of a voice, remarkably smooth down into a resonant, rich low register*” (San Francisco Chronicle), Ollie Watts Davis earns superlatives wherever she sings. Since her New York debut at Carnegie Hall, she has appeared with many of the nation’s leading orchestras, including the San Francisco, Minnesota, Houston, Milwaukee, Pittsburgh, and Dallas Symphony orchestras; in opera with the San Luis Obispo Mozart Festival; the Opera Theatre of Saint Louis; Des Moines Metro Opera; Opera Theatre of Springfield; and Illinois Opera Theatre; and internationally for performances and classes in North, Central, and South America; Europe; Africa; and Asia.

Dr. Davis is passionate about performances of historic significance, and has performed in prestigious venues in Pakistan, Costa Rica, France, and throughout the United States. Her presentations include *I’m a Stranger Here Myself*, as part of the exhibit, *With Firmness in the Right: Lincoln and the Jews* at the Abraham Lincoln Presidential Museum in Springfield (IL), where she also presented *The Concert that Shook the Establishment*, a re-creation of Marian Anderson’s 1939 Easter morning concert on the steps of the Lincoln Memorial. She completed a residency at the University of Arkansas as performing artist and master class clinician and was featured in the PBS documentary *The Caged Bird: The life and music of Florence B. Price*. She has released two recordings as conductor and soprano with the Black Chorus at the University of Illinois and is featured on *Rootsongs*, with the Jupiter Quartet. These come in addition to her solo recording of spiritual arrangements, *Here’s One*, which was featured on National Public Radio.

Dr. Davis’s creative activity includes presenting at the National Association of Teachers of Singing 75th Anniversary Transatlantic Pedagogy Tour to Germany. In December 2020, her work with Black Chorus was featured on the WILL-PBS documentary, *American Portrait: Central Illinois, Lift Every Voice*, which also debuted her composition, *For My Good*, and in February 2021 she directed the 15th biennial Black Sacred Music Symposium at the University of Illinois. Additional engagements include directing Black Chorus IV @ Illinois Summer Youth Music, service as Artist-In-Residence for Elmhurst University (Illinois), and Illinois State University. In June 2021, she served as a Master Teacher for the 2020 NATS Intern Program at Georgia Southern University, and in January 2022 as guest conductor for the Illinois Music Educators Association Conference All State Chorus. Her current project is a recital series titled: “*Toward Justice and Shared Humanity: Art Song of Black Americans as Lens, Language, Vision and Hope*, which she presented at Georgia Southern University, BayView Music Festival (Michigan), East Tennessee University (Johnson City), Salisbury University (Maryland); and as *The Black Rose Salon Concert* for the Generation Venetian Arts Society (GENVAS) of Fort Lauderdale (Florida), in honor of educator and activist Dr. Mary McCleod Bethune. Her performances have also been received at Working in Concert/Black Voices in Cabaret, the Peabody Institute of Music, and SongFest.

In addition to her concert career, Dr. Davis uses her voice for important work as the writer of the mentoring curriculum, *Talks My Mother Never Had With Me*, and as a passionate mentor for young singers with **Studio: the Ollie Watts Davis Institute for Vocal Arts**. As author, composer, performer, and pedagogue, Dr. Davis, through her compelling performances and TALKS, *transfers a little knowledge systematically*. She is widely sought after as an inspirational speaker and delivered the keynote address for the televised 2020 Wisconsin Statewide Celebration honoring Rev. Dr. Martin Luther King, Jr. at the invitation of Governor Tony Evers from the Capitol Rotunda in Madison.

Dr. Ollie Watts Davis is the Suzanne and William Allen Distinguished Professor in Music, Professor of Voice, Provost's Fellow, and Artistic Director and Conductor of the Black Chorus at the University of Illinois Urbana-Champaign. In 2018, she was awarded the Outstanding Faculty Leadership Award; her second Campus Award for Excellence in Teaching in 2014; the Illinois Student Senate Teaching Excellence Award in 2012; and was named a University Scholar in 2008, one of the highest honors bestowed upon a member of the faculty at the University of Illinois. Other awards include the UI College of Fine and Applied Arts Outstanding Faculty Award, a Recognition Award from the UI Alumni Association, and the Bronze Medallion of Honor by the UI Women's Association, where she was recognized as a woman who through example and service has used her talents to enrich the lives of others.

Additional awards include the Charles E. Walton Award presented by the Vivian G. Harsh Research Society of the Chicago Public Library for her "inestimable contributions" in 2016; the "Key to the City" for her musical contributions to the cultural life of Champaign, Illinois in 2015; the National Association for the Study and Performance of African American Music National Award in 2013; and the 40 North Lifetime ACE Award in 2012, which honors her accumulated successes for continued, outstanding support of the arts in the Champaign-Urbana community. Dr. Davis is a national honorary member of Sigma Alpha Iota; and holds honorary membership in the National Society of Arts and Letters, and Phi Beta Kappa.

A West Virginia native, Dr. Davis holds the Bachelor of Science (*magna cum laude*) from West Virginia Institute of Technology, where she was named Alumna of the Year; the Master of Arts from West Virginia University, and the Master of Music and Doctor of Musical Arts (Phi Beta Kappa) from the University of Illinois Urbana-Champaign. She and her husband, Rev. Dr. Harold Davis have five adult children, and three wonderful grandchildren.

Julius Adams

Chicago native Julius Adams has performed in prestigious concert halls in the United States and eastern Europe, including Carnegie Hall (New York), Symphony Hall (Chicago), the National Centre for the Arts in Beijing (China), and the Mozarteum in Salzburg (Austria). In 2019, he received the Bachelor's degree in Viola Performance from the University of Illinois Urbana-Champaign, where he served as principal violist with the UI Symphony for three years. He recently earned the Master's degree in Viola Performance from the College-Conservatory of Music (CCM) at the University of Cincinnati, where he served as principal violist of the CCM Philharmonia.

Diamond Arrington

Contralto Diamond Arrington is a section leader in Black Chorus and has earned many accolades during her study for the Bachelor of Music Education with a choral concentration at Illinois. She is a Ronald E. McNair Scholar, Student Organization founder, Student Affairs advisor, and was named a Presser Scholar in 2021.

Jamal Brown

Saxophonist Jamal Brown is the bass section leader for the University of Illinois Black Chorus. Jamal's research and performance focus includes the music of African Americans and other under-represented composers. A native Texan, Jamal is completing the Master of Music degree in Saxophone Performance and Literature at Illinois under the tutelage of Professor Debra Richtmeyer.

Isaiah Calaranan

Tenor Isaiah Calaranan is a signature voice in Black Chorus and an inaugural Dr. Ollie Watts Davis Black Chorus Excellence Scholar. He is pursuing the Bachelor of Music Education degree.

Quandra L. Clark

Mezzo-soprano Quandra L. Clark is a signature voice, principal accompanist, and music director of the University of Illinois Black Chorus. She received the Bachelor's from Millikin University (Decatur), and earned the Master of Education degree in Human Resource Development from Illinois.

Ashley Michelle Davis

Mezzo-soprano Ashley Michelle Davis is the Assistant Conductor and Chief of Staff for the University of Illinois Black Chorus. She holds the Bachelor of Science and MBA from Illinois, and is the Coordinator of Undergraduate Recruitment and Career Services in the College of Education at Illinois.

Charity Davis

Mezzo-soprano Charity Davis is a signature voice, choreographer, and assistant director of the University of Illinois Black Chorus. She is an internationally acclaimed professional backing vocalist and performs often with Grammy award-winning artists.

Ciobhan J. Dunn

Soprano Ciobhan J. Dunn is a signature voice in the University of Illinois Black Chorus. She earned the Bachelor's in Communication and is currently employed in The Career Center at Illinois.

Benjamin Hanson

Bass Benjamin Hanson is a Master's student in Choral Conducting at Illinois. With a background in church choir leadership, Benjamin serves as graduate assistant to Dr. Davis and the University of Black Chorus for the 2021-2022 academic year.

Jasmine Henderson

Soprano Jasmine Henderson is a signature voice and assistant director of the University of Illinois Black Chorus. She earned the Bachelor of Music and Master of Music Education degrees from Illinois where she studied Vocal Performance with Dr. Ollie Watts Davis. Jasmine is the general music specialist and choral director for Franklin STEAM Academy in Champaign.

Yichen Li

Countertenor and pianist Yichen Li, has extensive performance experience in opera, oratorio, and on the recital stage. He received the Doctor of Musical Arts in Vocal Performance and Literature from Illinois under Dr. Ollie Watts Davis, and serves as her teaching associate at Illinois.

Keegan O'Donald

Guest Artist Keegan O'Donald is pursuing the Doctor of Musical Arts in Cello Performance at the University of Illinois Urbana-Champaign. Originally from West Michigan, he began playing cello in his public school orchestra, and has studied music at the Indiana University Jacobs School of Music, DePaul University, and St. Olaf College.

Reginald Payne, II

Tenor and pianist Reginald Payne, II is a signature voice and marketing director for the University of Illinois Black Chorus. He is a two-time graduate of Illinois, earning the Bachelor of Science in Advertising and Master of Education in Education Policy, Organization and Leadership. He is currently a doctoral student in education at Illinois.

Martin Pizarro

Colombian tenor Martin Pizarro has appeared in opera and concert in the United States, United Kingdom, Switzerland, and his native Colombia. He made his American debut at Ferrando in Mozart's *Così fan tutte* at Harvard's Lowell House Opera (Massachusetts). He is completing the Master of Music degree in Vocal Performance under the tutelage of Dr. Ollie Watts Davis.

THE UNIVERSITY OF ILLINOIS BLACK CHORUS

Dr. Ollie Watts Davis, *conductor*

The University of Illinois Black Chorus enjoys the participation of students, staff, and faculty from colleges and departments across the campus, and selected members from the community.

Soprano

Asia Anderson, Human Development and Family Studies, Lyric Theatre, minor

Nina Bonner, Psychology

Ciobhan Dunn, Communication/Graduate

Brenna Faber, Psychology

Anita Gomez, Communication/Graduate

Lauren Harper, Music Education/Vocal Performance

Jasmine Henderson, Master's in Music Ed (MME+)

Allanah Johnson, Undeclared

Miche'le Johnson, Doctoral Student, Curriculum and Instruction

Doris King, Community engagement

Damaris Miranda, Honors Integrative Biology

Molly Moomaw, Political Science

Téa Patterson, Psychology

Olivia Perry, Biology

LaMya Powell, Chemical Engineering

Hannah Risberg, Music Education

Demia Simon, Undeclared

Alto

Diamond Arrington, Music Education

Sarah Bond, Undeclared

Quandra Clark, Master's in Education Policy (EdM)

Gabrielle Dagher, Political Science

Geraldine Dagher, Human Development and Family Studies, Graduate

Ma-Kyeia Daniels, Social Work

Ashley Michelle Davis, Doctoral Student, Human Resource Development

Charity Davis, Community Engagement

Auriana Dunlap, English

Yaffe Green, Music Education/Instrumental

Alexis Johnson, Graphic Design

Brein Mosely, Graduate Student, Statistics

Deleon Rocquemore, Music/Vocal Performance

Rachel Turner, Business Undeclared

Rebecca Turner, Chemical Engineering
Sydney Turner, Psychology
Amy Watson, Music
Valerie Watson, Fashion & Studio Art
Paula West, Sociology

Tenor

Jean Rene Balekita, Graduate Student in Musicology
Isaiah Calaranan, Music Education
Marcus Hill, Health Administration
Yichen Li, Graduate, Music Performance
Elijah Miller, II, Sound Design & Technology
Reginald Payne, II, Graduate Student in Education Policy, Organization, and Leadership
Anthony Wright, African American Studies & Creative Writing
Brandon Young-Eleazar, Chemical Engineering

Baritone/Bass

Jamal Brown, Graduate Music Education
Benjamin Hansen, Graduate Choral Conducting
Joshua Jones, Marketing & Information Systems
Jared Khan, Integrative Biology
Bryson Keeble, Social Work
Jack Langan, Accountancy
Joshua Watson, Advertising

Musical Staff

Ashley Michelle Davis, *assistant conductor*
Quandra Clark, *piano, music director*
Charity Davis, *assistant director*
Benjamin Hanson, *graduate assistant*
Jasmine Henderson, *assistant director*
Dr. Yichen Li, *piano*

Guest Artists

Julius Adams, *viola*
Martin Pizarro, *tenor*
Keegan O'Donald, *cello*

Instrumentalists

Jamal Brown, *saxophone*
Travis Brown, *percussion*
Jacob Hampton, *organ*
Jared Khan, *saxophone*
Elijah Miller, *piano/organ*
Reginald Payne, II, *piano*
Nicholas Pickett, *bass*

Service Team

Gabrielle Dagher, *president*
Bryson Keeble, *vice-president*
Amy Watson, *secretary*
Brein Mosley, *treasurer*

Wardrobe

Geraldine Dagher
Amy Watson

Infrastructure/Marketing

Charity Davis
Reginald Payne, II

Assistants to the Conductor

Geraldine Dagher
Charity Davis
Ciobhan Dunn
Reginald Payne, II

Historian

Pamela Y. Greer

Creative Director

Carlton Bruett

The University of Illinois Black Chorus, a brief biography

The University of Illinois Black Chorus was founded in 1968. Organized by four students, and later under the direction of School of Music faculty with student officers, the Black Chorus sings the music of Black Americans with repertoire ranging from African chant, field hollers, Negro spirituals, anthems, Traditional and Contemporary gospel to jazz, soul, blues, and rhythm and blues. The Black Chorus is highly sought after. Often serving as “student ambassadors” the Chorus performs at high-profile events both on and off campus, has hosted 15 biennial Black Sacred Music Symposium conferences, released 2 CDs, and appears on the School of Music Sesquicentennial recording.

The Black Chorus has a national and international presence, having performed at the Abraham Lincoln Presidential Library and Museum (IL), Orchestra Hall and the Pritzker Pavilion in Chicago, the Wisconsin Capitol Rotunda in Madison, the Charleston Civic Center (WV), the NASPAAM National Conference (AL), and the historic Ebenezer Baptist Church in Atlanta (GA). Internationally, Black Chorus completed a performance and study tour as *Promising Artists of the 21st Century* in Costa Rica and in England for performances of the Sacred Music of African Americans at the “*Shaped by Beauty*” Conference at Heythrop College in London.

Recognized for exemplary contributions to campus and community life, the Black Chorus has received numerous awards. Continuing the commemoration of more than 50 years on the UIUC campus, Black Chorus was featured on the WILL-PBS documentary, *American Portrait: Central Illinois, Lift Every Voice* in December 2020, hosted SHELTER, the 15th Biennial Black Sacred Music Symposium in February 2021, and performed on the “*Sence You Went Away*” concert acknowledging the 20th anniversary of September 11, 2001, on September 11, 2021. The Black Chorus also presented the Annual Fall Concert “*Return*” in October 2021, and the Winter Concert “*Feel the Warmth*” on February 22, 2022.

Acknowledgements

We gratefully acknowledge you, our supporters, for your generosity. We recognize the assistance of the School of Music. Happy 126th Anniversary, School of Music!

Dr. Ollie Watts Davis Black Chorus Excellence Fund

We are delighted to announce the establishment of the Dr. Ollie Watts Davis Black Chorus Excellence Fund with a generous gift made by Dr. Eve Harwood, Professor Emerita and friend. The gift celebrates the legacy and helps to secure the future of Black Chorus at the University of Illinois Urbana Champaign.

Since the founding in 1968, the Black Chorus has sustained a viable presence of musical excellence in the Urbana-Champaign community. In addition to annual concerts on campus, the Black Chorus tours across the nation, and has given performances in Central America and Europe. The Black Chorus Excellence Fund supports this legacy, funding events and activities consistent with the objective for the Black Chorus to remain a pre-eminent institution for exemplary training and transformational musical and life experiences.

If your life has been enriched by the Black Chorus, we encourage you to contribute to the **Black Chorus Excellence Fund**. To support the Black Chorus, give online at giving.Illinois.edu (Be sure to write **Black Chorus Fund** (UIF #776686) in the “Designate other Giving Options box.”); or send a check made out to UIF/School of Music/Black Chorus. Mail your check to:

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Be sure to include **Black Chorus** in the memo section of your check or online payment! Thank you.

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David Allen, Director of Advancement
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School of Music Faculty

Composition-Theory

Carlos Carrillo
Eli Fieldsteel
Lamont Holden
Kerrith Livengood
Erik Lund
Guido Sánchez-Portuguez
Andrea Solya
Heinrich Taube
Stephen Taylor
Reynold Tharp
Ann Yeung

Conducting

Barrington Coleman
Ashley M. Davis
Ollie Watts Davis
William Eddins
Barry L. Houser
Andrew Megill
Anthony Messina
Linda R. Moorhouse
Elizabeth B. Peterson
Stephen G. Peterson
Andrea Solya

Jazz

Ronald Bridgewater
Teofilo "Tito" Carrillo
Barrington Coleman
Larry Gray
Joan Hickey
Charles "Chip" McNeill
Jim Pugh
Joel Spencer
John "Chip" Stephens

Keyboard

Timothy Ehlen
Julie Gunn
William Heiles
Joan Hickey
Charlotte Mattax Moersch
Casey Robards
Dana Robinson
Rochelle Sennet
John "Chip" Stephens
Michael Tilley
Christos Tsitsaros

Lyric Theatre

Julie Gunn
Nathan Gunn
Michael Tilley
Sarah Wigley
Dawn Harris

Music Education

Stephen Fairbanks
Donna Gallo
Adam Kruse
Jeananne Nichols
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Musicology

Christina Bashford
Donna Buchanan
Megan Eagen-Jones
Gayle Magee
Jeffrey Magee
Carlos Ramírez
Michael Silvers
Gabriel Solis
Jeffrey Sposato
Makoto Takao
Nolan Vallier

Strings

Denise Djokic
Liz Freivogel
Megan Freivogel
Larry Gray
Rudolf Haken
Salley Koo
Nelson Lee
Daniel McDonough
Guido Sánchez-Portuguez
Ann Yeung

Voice

Ollie Watts Davis
Nathan Gunn
Dawn Harris
Ricardo Herrera
Yichen Li
Yvonne Redman
Jerold Siena
Sylvia Stone

Woodwinds, Brass and Percussion

Elliot Chasanov
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John Dee
Ricardo Flores
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