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WELCOME

On behalf of the Cincinnati Chamber Orchestra, Thomas More University, and all collaborative partners, I welcome you to *Healing & Understanding: We Are One*. The festival is the product of nearly two years of visioning, planning, partnering, and seeking understanding. We are thankful for our collaborators, venues, sponsors, and artists for making this festival possible. Special funding provided by ArtsWave has allowed this dream to become a reality.

At the most basic level, *Healing & Understanding* seeks to offer a platform for conversations to highlight both the strengths and shortcomings of our community. The events explore topics related to access, equity, and representation through the arts. Five days of events include unique musical presentations in unexpected spaces. Engaging conversations, relevant lectures, and earnest community discussions complement our musical programs. I am thankful for our collaborators, presenters, and performers for their depth and breadth of knowledge.

Our culminating performance, *We Are One*, includes all fifteen collaborative organizations and presents four works by contemporary Black composers: Alysia Lee's *Say Her Name*, George Walker's *Lyric for Strings*, Joel Thompson's *Seven Last Words*, and Rosephanye Powell's *Cry of Jeremiah*.

Designer Sharon Huizinga has created a meaningful multimedia work to accompany *We Are One*. Michael Thompson, Artist-in-Residence, will reveal his new work created over the five days of the festival.

I invite you to join us for the entirety of *Healing & Understanding* with an open heart and mind. Together, we engage in joy, in hope, in discomfort, in tribulation, and in conversation. Understanding allows for actions that can change outcomes rather than accepting outcomes as inevitabilities. I hope that we can together, as one, begin a journey of understanding and take steps to ensure our community is an equitable space for all.

Daniel Parsley
Healing & Understanding Artistic Director



SCHEDULE

SATURDAY, OCTOBER 22

UNTOLD: MARY LOU WILLIAMS

12:30 PM

Art Academy of Cincinnati
1212 Jackson Street, 45202

Musicologist Tammy Kernodle presents a conversation on the music and untold stories of composer Mary Lou Williams.

Approximately 60 minutes

HAPPY HOUR

2:00 - 3:15PM

Homemakers Bar

39 East 13 Street, 45202

Join us for a social hour with Kick Lee and the Cincinnati Music Accelerator.

ACCELERATING MUSIC

3:30 PM

Art Academy of Cincinnati
1212 Jackson Street, 45202

Miles Wilson-Toliver, Artistic Director for the Voices of Hartford, and Kick Lee, Executive Director for the Cincinnati Music Accelerator provide a conversation on equitable training and community support for professional musicians.

Approximately 60 minutes

BLACK JOY

5:30 PM

Online discussion

Tiffany Cooper and Jason Holmes will engage in a discussion and present online about "Black Joy" in the arts.

Approximately 60 minutes

The Healing & Understanding Festival is made possible by American Rescue Plan funds from the City of Cincinnati, administered through ArtsWave.



SUNDAY, OCTOBER 23

NATIONAL UNDERGROUND RAILROAD FREEDOM CENTER TOURS

6:30 - 9:30 PM

National Underground Railroad Freedom Center
50 E Freedom Way, 452202

Self-guided tours of the Freedom Center will be complemented by pop-up performances throughout various locations in the NURFC by partner organizations, including Cincinnati Chamber Orchestra, Thomas More University Choirs, Cincinnati Boychoir, Cincinnati Youth Choir, Cincinnati Symphony Orchestra's Classical Roots Community Chorus, MUSE, and Voices of Hartford.

MONDAY, OCTOBER 24

EQUITABLE ACCESS & ENGAGEMENT OF OUR YOUTH FOR CAREERS IN THE ARTS

12:00 PM

Art Academy of Cincinnati
1212 Jackson Street, 45202

Arreon A. Harley-Emerson, President and CEO for Equity Sings and Chair of the American Choral Directors Association (ACDA) Diversity Initiatives Committee, shares a conversation on equitable access and engagement of our youth for careers in the arts.

Arreon A. Harley-Emerson appearance is sponsored by the American Choral Directors Association.

Approximately 60 minutes

EQUITY, COMMUNITY & INCLUSION IN THE ARTS

7:30 PM

Nostalgia Nostalgia Wine and Jazz Lounge
1432 Vine Street, 45202

A conversation on equity, community, and inclusion in the arts will be led by acclaimed Harvard University vocal artist in residence and Artistic Director for the Voices of Hartford. The Voices of Hartford provides short performances throughout the conversation.

Approximately 60 minutes



TUESDAY, OCTOBER 25

**TWO SIDES OF THE SAME COIN: SOCIALLY CONSCIOUS
REPERTOIRE**

3:30 PM

Online discussion

Composer B.E. Boykin and conductor Jason Alexander Holmes lead a conversation on the integration of social justice for music in the classroom, concert hall, and community. Teachers of all grade levels are especially invited to join this session.

Approximately 60 minutes

BLACK WOMEN COMPOSERS

5:30 PM

blaCk Coffee Lounge

824 Elm St, 45202

8:30 PM

Esoteric Brewing

918 E McMillan St, 45206

A presentation on Black women composers from Reconstruction to present will be led by Dr. Jillian Harrison-Jones.

Approximately 60 minutes



LIVE ARTS ARE BACK.
artswave.org/guide



WEDNESDAY, OCTOBER 26

WE ARE ONE

Christ Church Cathedral
318 E 4th Street, 45202

ROUNDTABLE | 6:30PM

Led by City of Cincinnati Councilmember Reggie Harris

PERFORMANCE | 7:30PM

ALYSIA LEE

Say Her Name

GEORGE WALKER

Lyric for Strings

JOEL THOMPSON

Seven Last Words of the Unarmed

1. "Why do you have your guns out?" – Kenneth Chamberlain, 68
2. "What are you following me for?" – Trayvon Martin, 17
3. "Mom, I'm going to college." – Amadou Diallo, 23
4. "I don't have a gun. Stop shooting." – Michael Brown, 18
5. "You shot me! You shot me!" – Oscar Grant, 22
6. "It's not real." – John Crawford, 22
7. "I can't breathe." – Eric Garner, 43

ROSEPHANYE POWELL

Cry of Jeremiah

Jason Alexander Holmes, narrator

Daniel Parsley, Conductor & We Are One Artistic Director

Arreon A. Harley-Emerson, Assistant Conductor
Sponsored by the American Choral Directors Association.

Jillian Harrison-Jones, Soloist

Sharon Huizinga, Video Design

Cincinnati Chamber Orchestra
Thomas More University Choirs
Cincinnati Boychoir
Cincinnati Youth Choir

Cincinnati Symphony Orchestra's Classical Roots Community Chorus
MUSE

Voices of Hartford



Say Her Name

Say her name. She cannot be forgotten by us.

Put her name in the air.

Sandra Bland.

Riah Milton.

Breonna Taylor.

Michelle Cusseaux.

Rekia Boyd.

Latasha Walton.

The Cry of Jeremiah

I. Is Not His Word Like a Fire

Is not His Word like a fire shut up in my bones.

I am weary. When I hold it, it consumes me.

I must declare the Word of the Lord.

If I say, "I will not mention Him, nor will I speak in His name." His Word is like a burning fire. I have no peace until I speak.

How I am weary, weary of trouble, weary of holding it in.

My sorrow consumes me. Bring peace, O Lord, by Thine own Word.

Is not His Word like a fire shut up in my bones.

I am weary. When I hold it, it consumes me.

I must declare the Word of the Lord.

II. O Lord, You Have Deceived Me

O Lord, you have deceived me.

I was deceived and overpowered.

All day long I stand here ridiculed.

You have deceived me. You have prevailed.

They all mock me when I cry out.

They all mock me at your Word.

I am weary of being ridiculed.

You have deceived me. You have prevailed.

III. Cursed Be the Day

Cursed be the day, be the day I was born!
Cursed be the day my mother bore me.
Cursed be the man who brought the news.
Cursed be the day he told my father.

If I say, "I will not mention Him, nor will I speak in His name." His Word is like a burning fire. I have no peace until I speak.

How I am weary, weary of trouble, weary of holding it in.
My sorrow consumes me. Bring peace, O Lord, by Thine own Word.

Cursed be the day, be the day I was born!
Cursed be the day my mother bore me.
Cursed be the man who brought the news.

IV. Hallelujah!

Hallelujah! Praise the Lord above. He will deliver me. Hallelujah! Faithful God of love; His glory I will see.

Rest in the Lord, O my soul. Trust in God.
Fear not, He's always near.

Stand on the Word of the Father. Pray in the spirit,
believing God always hears.

Hallelujah! Sing to the Lord of Love, for He will provide for me. Hallelujah! Almighty God above; His glory I will see.

Rest in the Lord, O my soul. Trust in God.
Fear not, He's always near.

Stand on the Word of the Father. Pray in the spirit,
believing God always hears.

Rejoice! God will deliver me.

Rejoice! His glory I will see.

God is my refuge, strong mighty tower.
He is my deliverer. Hallelujah!

Alysia Lee

Say Her Name (2020)

A chorus founder and director (of the Sister Cities Girlchoir in Philadelphia, Camden, N.J., and Baltimore), arts administrator, and widely active speaker on issues of racial equity as well as a composer, Alysia Lee grew up in Baltimore



and is a graduate of the Peabody Institute. *Say Her Name* was premiered by the University of Michigan choir in 2020, and, Lee says, “was written as a vehicle to bring the powerful libation ceremony to the concert stage with a call to action. The #SayHerName movement resists police brutality against Black women. If you say the name, you’re prompted to learn the story, and if you know the story, then you have a broader sense of all the ways Black bodies are made vulnerable to police violence.”

In a 2021 interview, she described the impetus for the work, which connects to her commitment to children’s choirs: “We don’t see a lot of pieces that really represent ideas that would come from Black and Brown children’s minds and, I mean, there’s not a lot of culturally responsive choir repertoire, and my friend said, ‘Well, you’re a musician. You went to school. Can’t you write the songs?’

“So I started really diving into thinking about education in a new way and thinking about the way that creativity plays a role in educational spaces ... [I wanted to create] opportunities for kids to respond and connect with art. And also opportunities for them to create new works that share their ideas.”

Of *Say Her Name*’s musical idiom, she said, “We all have different cultural traditions and Black traditions [include] certain sounds that you hear at the funeral and that sound is one of them—also the curvature of the notes with the name. It is very, very West African on that guttural sound forward

on the downward slide. We also [use] vocal percussion and that reinforces this idea of a chain gang.

“There’s a call and response. There is a layering. The ceremony itself—which is what we call the section of the piece where the names are spoken—invited folks to not only bring in the body percussion, but it also invites improvisation ... Black music invites folks to improvise.

“There’s the other part of the ceremony: the saying of the names is a cultural tradition—in my family, we celebrate our ancestors frequently at every gathering and we do libation ceremonies where we pour water over living things and we say the names of those who have gone before us and we see that tradition coming from ancient times and coming from West Africa.

“And of course the piece itself ... is meant to inspire conversation and dialogue. It’s a piece of music that’s meant to inspire action and it’s meant to inspire questions and discussions.”

Note by Gavin Borchert



George Walker (1922-2018)

Lyric for Strings (1946)

Like the *Adagio for Strings* by his composer -brother Samuel Barber (they have a teacher in common: Rosario Scalero, at Philadelphia’s Curtis Institute of Music), Walker’s *Lyric* began life as a string quartet—the second movement of his first quartet, written while at Curtis. Also, like the *Adagio*, it has become its composer’s most oft-performed work. It was premiered in a radio concert by the Curtis student orchestra; of the piece, Walker

writes, “After a brief introduction, the principal theme that permeates the entire work is introduced by the first violins. A static interlude is followed by successive imitations of the theme that leads to an intense climax. The final section of the work presents a somewhat more animated statement of the same thematic material. The coda recalls the quiet interlude that appeared earlier. The *Lyric for Strings* is dedicated to the memory of my grandmother.”

Born in Washington, D.C., Walker studied piano, organ, and composition at Oberlin, Curtis, and Eastman; studied in Paris with Nadia Boulanger, doyenne to multiple generations of American composers; toured Europe as a pianist; and taught at Rutgers for many years. Among the many other firsts of his distinguished career, he was the first Black instrumentalist to perform a recital at New York City's Town Hall and the first Black instrumental soloist with the Philadelphia Orchestra. He composed copiously in every genre except stage works, and was the first Black composer to win a (non-honorary) Pulitzer Prize—in 1996, for *Lilacs*, a setting of Walt Whitman's poetry for soprano and orchestra. (Scott Joplin received a posthumous Pulitzer Prize in 1976.)

Note by Gavin Borchert

Joel Thompson (b. 1988)

Seven Last Words of the Unarmed (2015)

“Officers, why do you have your guns out?”

Encapsulating the sense of gloom that arises upon the news of the death of another unarmed black man, the chorus rises from the funereal piano ostinato singing Kenneth Chamberlain's last words interpolated with the medieval tune, *L'homme armé doit on doubter* - “The armed man must be feared.” After the final iteration of the 66-year old's dying breath, the chorus repeats one important word: “why?”

“What are you following me for?”

This movement uses the classical form of the fugue not only to portray Trayvon Martin's last moments trying to escape death, but also to sonically capture the daily paranoia of the black experience while driving on roads, walking on sidewalks, and congregating at various social gatherings. Quotes of *L'homme armé* in the strings underneath the imitative counterpoint in the voices lead to a climactic yell of surprise at the movement's end.

“Mom, I'm going to college.”

In New York, February of 1999, four police officers fired



41 shots at Amadou Diallo, a 23-year-old immigrant from Guinea. The undulating pattern in the piano simultaneously yields a sense of calm with its simple harmonic underpinning and unease with its odd 5/4 meter.

“I don’t have a gun! Stop shooting!”

Of the seven movements, this one contains the most anger. Through the use of agitated rhythms and multiple harmonic exclamations on the word “stop”, the target of the rage is media portrayal of black men on the news, in comedies, and in dramas. Even in the aftermath of such tragedies, the rhetoric and images used to describe the deceased was markedly appalling across all media. This was the case, especially, for Michael Brown.

“You shot me. You shot me!”

Oscar Grant III’s exclamations of surprise and incredulity were caught on several cellphone recordings in the BART station in which he was murdered. The movement honoring his life is a sonic representation of this epidemic. Aleatoric spoken exclamations of the last words crescendo alongside the humming of *L’homme armé* in the style of the Negro spiritual. Underneath the cacophony, the pulsing C of the piano, violin, and viola persist unflinchingly like a heart monitor until the end.

“It’s not real.”

Although they were referring to the BB gun he was carrying in the Walmart where he was killed, John Crawford’s last words escape the lips of thousands of African Americans. Thus, the movement’s beginning is the soundtrack to my mental utopia. Saccharine sweet and soaring, the voices and strings are joined by the piano “heart monitor” which persists and gradually infects the strings, like reality interrupting a reverie.

“I can’t breathe!”

The decision of a Richmond County grand jury to not indict the officer responsible for Eric Garner’s death was the impetus for this entire work, and it is only fitting that his last words end the piece. After using a mournful Byzantine texture for the first half of the movement, I tried to capture the panicked death thralls of asphyxiation in the music.

Note by Joel Thompson



Rosephanye Powell (b. 1962)

The Cry of Jeremiah (2012)

The Cry of Jeremiah is a four-movement work based textually on the 29th chapter of Jeremiah. The prophet Jeremiah, having experienced ridicule and imprisonment because of his prophecies, laments his present state.

I. Is Not His Word Like A Fire (Jeremiah 20:9).

The work opens with Jeremiah boldly proclaiming that he prophesies, not because he wants to, but because he is compelled to. This song exemplifies the inner struggle within the prophet: confident yet insecure; doubtful yet resolved.

Musically, the A section is full of “fire,” (intensity) expressing a commitment to the task. This is contrasted by a B section that expresses a weary prophet who longs to be silent and done with the whole matter. The vocal development of this song grew out of a Baroque-European influence of contrapuntal writing in the A section and chant-like or recitative style singing in the B section. The A section is declamatory while the B section is more docile. It includes jazz harmonies and rhythmic vitality. The energetic, fiery organ intro paints the compelling power of the Almighty God to drive Jeremiah onward. The coda (“I must declare it”) exposes Jeremiah’s resolve to persevere.

II. O Lord You Have Deceived Me (Jeremiah 20:7-9).

The dejected prophet complains, accusing the Lord of deception—making false promises of success and victory over his enemies. He feels alone, betrayed by God and despised of men. Jeremiah laments and despairs to the point of utter exhaustion, heard in the final “huh” of the song. It is as if the prophet has been punched in the gut by the very hand of God. In contrast to the previous song, *O Lord, You Have Deceived Me* is a ballad that begins with a lamenting A section, contrasted with an angry B section, as Jeremiah remembers the mocking of his enemies.

This song is characterized by African-influenced, percussive vocalizations; an underlay of African drums; exotic colors in the orchestra; jazz flavors in the vocal and organ parts; and vocal moans and wails associated with the African American spiritual. The sense of dejection and loneliness experienced by the prophet is painted in the organ intro.

III. Cursed Be the Day (Jeremiah 20:14-18)

In his despair, Jeremiah not only accuses God of deceit but calls his wisdom into question, cursing the very day he was born. The A section of this song is full of anger which can be heard in the vocal, organ and orchestral parts—harmonically, rhythmically, and melodically. There is much dissonance and tension in this section through the use of seconds and repeated pitches. The B section is a return to the middle section of the opening movement. I repeated this idea to demonstrate the fluctuation of emotions and thoughts one experiences when in despair. One moment he is speaking forth curses and the next, he is quite calm. In spite of his anger, disillusionment and dejection, Jeremiah is still compelled to speak.

IV. Hallelujah! (Jeremiah 20:11-13).

Jeremiah's complaint grows into praise as he reconciles that God is faithful to his promise to deliver the righteous. Jeremiah encourages himself to "Praise the Lord," (v13), knowing that he will be vindicated, and his enemies brought to shame.

Musically, Hallelujah begins serenely revealing that Jeremiah has resolved his issues with God. The song builds to a joyful celebration of God's faithfulness. The organ intro is stylistic of piano or Hammond organ solos found in many contemporary gospel songs. The specific style of gospel song in which Hallelujah is composed is the praise and worship style. Indicative of gospel, in the final section, called the "special," vocal parts are repeated independently and in harmony to build energy and develop to a climax. The orchestra and organ provide energy with and contrast with accents and varied parts to build to the climax. As in the gospel style, a drumset provides the rhythmic foundation.

Note by Rosephanye Powell

ARTISTIC DIRECTOR

DANIEL PARSLEY

Daniel Parsley enjoys an active career in the Midwest as an educator, conductor, scholar, church musician and professional chorister. Daniel has served as assistant conductor for the Cincinnati Chamber Orchestra (CCO) since 2019. Daniel is Assistant Professor of Music and Director of Choral Activities/Chair for the music program in the Department of Creative Media at Thomas More University. At Thomas More, Daniel directs three choruses that include over 125 singers and teaches music history and music theory. He also serves as faculty for the Kentucky Institute of International Studies (KIIS) Salzburg study abroad program and Cooperative Center for Study Abroad (CCSA) London summer study where he teaches conducting, music history, opera scenes, and choral ensembles.



Most recently, Daniel was the assistant conductor and choral conducting fellow for the Cincinnati May Festival, where he prepared choruses for the Cincinnati Symphony Orchestra and Cincinnati Pops. In addition, Parsley is the associate director for the Cincinnati Youth Choir, Ensemble-in-Residence at the University of Cincinnati College-Conservatory of Music Preparatory & Community Engagement and conducts Voci, a high school voice ensemble. Upcoming 2022-23 engagements include a residency and production of J.S. Bach's Mass in b minor with the National Chorus of Korea (Seoul, South Korea), Body Mapping seminars at the University of Cincinnati College-Conservatory of Music, and engagements with the Universität Mozarteum (Salzburg, Austria.) Recent highlights include residencies and appearances with the Boston Children's Chorus, Gonzaga University, Bowling Green State University College of Musical Arts, and St. Paul's Cathedral (London, UK.) A Cincinnati native, Parsley completed a Doctor of Musical Arts (DMA) in Choral Conducting with a cognate in orchestral conducting at the University of Cincinnati-College Conservatory of Music (CCM.) Daniel also holds a M.M. in Choral Conducting from Bowling Green State University and a

B.M. Voice Performance and B.A. International Studies with concentrations in economics and history from Xavier University. In 2019, Daniel was selected as one of four finalists for the 2019 American Choral Directors' Association National Graduate Conducting Competition held in Kansas City.

Parsley has enjoyed a wide breadth of diverse professional experiences, ranging from positions including the Worship Arts Coordinator at Faith United Methodist in North Canton, Ohio to pursuing a yearlong ethnomusicological field research program in West African musical traditions as a research fellow in Ghana, West Africa through the Edward Brueggeman Center for Dialogue. Parsley's current research interest focuses on the integration of Body Mapping, a method of instruction typically reserved for the private studio, into the choral rehearsal. Recent scholarly publications include a curriculum guide for collegiate educators to apply Body Mapping techniques in ensemble rehearsals. Daniel is currently a Body Mapping Educator Affiliate with Andover Educators.

Parsley has studied conducting under Robert Porco, Earl Rivers, Brett Scott, AikKhai Pung, Mark Munson, and Tom Merrill. He has appeared in recent conducting masterclasses with Dale Warland, Kent Tritle, Duain Wolf, John Alexander, David Hayes, Eric Whitacre, Rodney Eichenberger and Cesar Leal. Daniel's passion for choral arts extends beyond conducting: he has performed with many choruses himself as a professional singer, including the Cleveland Orchestra Chorus, Cincinnati May Festival Chorus, Toledo Opera, Tuscia Opera Festival (Viterbo, Italy) and Berkshire Choral Festival. As a conductor of symphonic choral literature, Parsley has most recently assisted and prepared ensembles for John Morris Russell, Juanjo Mena, Eun Sun Kim, Robert Porco, Eckart Preu, Gerhardt Zimmermann, James Meena and Giordano Bellincampi.

Daniel was most recently the Music in Worship Chair for the Ohio Choral Director's Association. He serves as Director of Music at St. Timothy Episcopal Church in Cincinnati and also served as associate conductor for Cincinnati's Music Sacra from 2017-19. Daniel is an active member of ACDA, ChorusAmerica, AGO and NAFME.

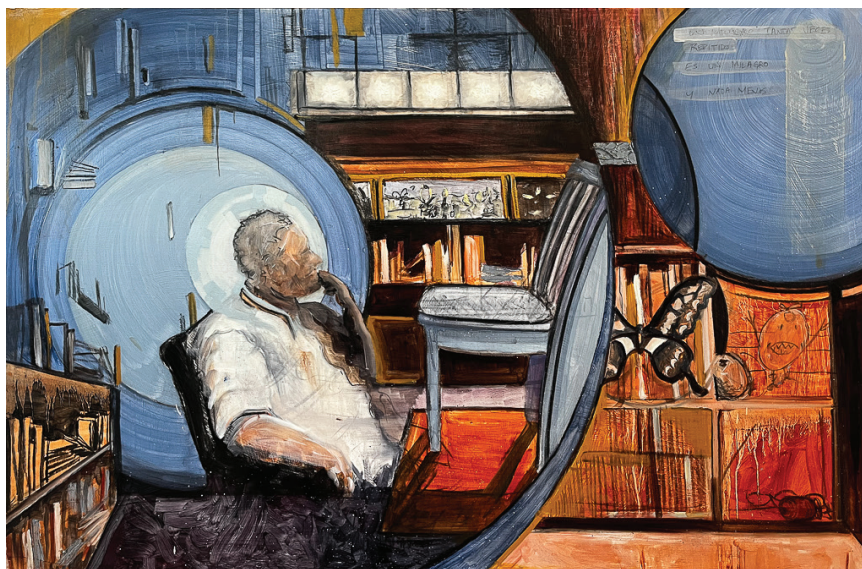
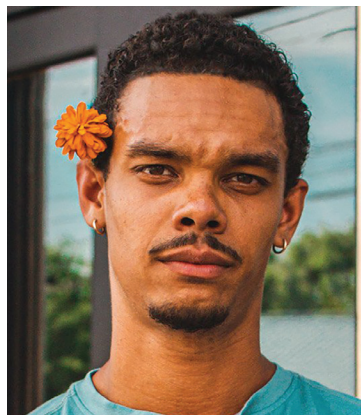
ARTIST IN RESIDENCE

MICHAEL THOMPSON

Michael Thompson is a multimedia artist, designer, and poet. He takes on the role of artist as archivist; collecting things, spaces, and histories to add to his art and life. He draws in sensibilities and practices from scientific and philosophical fields and enjoys collaborating outside the typical scope of the art world. His practice focuses on visual and human ecology, dignity, and nuance; using both his art and poetry as a manner of abolishing the compartmentalized reality which he experiences as an observer of the world. His current work has found him using painting, journalism, and poetry in his multi-year project, “Sanctuaries”.

Michael is a TEDx Speaker, Artist-in-Residence at the Cincinnati Art Museum and Contemporary Arts Center and is formerly resident at Cincinnati Shakespeare Company.

In the words of Richard Brautigan, “I’m in a constant process of thinking about things.”



PRESENTERS | LECTURERS

B.E. BOYKIN

B.E. Boykin (Brittney Boykin) first pursued her interest in music during her time at Spelman College, attending classes that inspired and challenged her musical imagination and piqued her interest in composition. After graduating with a B.A. in Music, Boykin continued her studies while attending Westminster Choir College of Rider University in Princeton, New Jersey, graduating with a M.M. in Sacred Music and receiving the R & R Young Composition Prize. Boykin has been commissioned and collaborated with several organizations, including a number of ACDA divisions, the Minnesota Opera, and the Kennedy Center. She obtained her PhD from Georgia State University with an emphasis in Music Education and is currently an Assistant Professor of Music at the Georgia Institute of Technology.



TIFFANY COOPER

Tiffany Cooper has worked for over 15 years in various community engagement roles and has spearheaded initiatives related to diversity, equity, and inclusion. She is a frequent guest speaker on DEI and community engagement, including organizations such as Girl Scouts of Western Ohio as well as the University of Cincinnati College of Nursing and College of Business.

ARREON A. HARLEY-EMERSON

A native of Baltimore, Maryland, Arreon A. Harley-Emerson was appointed Director of Music and Operations of the Choir School of Delaware in June, 2013. In this position, he is responsible for the musical components of the renowned

Choir School program as well as the day-to-day operations of the organization. Mr. Harley-Emerson began singing with Doreen Falby and the Peabody Conservatory Children's Chorus at the age of seven. Later, he went on to sing with the Columbia Pro Cantare, under the directorship of Mrs. Frances Dawson. Harley-Emerson began building his technique through private voice and piano lessons in Mrs. Dawson's studio in Columbia, Maryland. He would later return to the Peabody Children's Chorus during his college years, serving diligently as a conducting intern for three years. Mr. Harley-Emerson has had the opportunity to sing with the Columbia Festival Orchestra, the Baltimore Symphony Orchestra, the Delaware Symphony Orchestra, and the Baltimore Opera Company.



REGGIE HARRIS

Reginald Harris, MSW, LISW-S, is a Cincinnati City Councilmember, chairing the Equitable Growth & Housing Committee (the first committee dedicated to housing in the history of Cincinnati) and vice-chairing Budget and Finance. A former professional ballet dancer with ten years of performing experience, he danced with the Joffrey Ballet of Chicago, Ballet Austin, River North Chicago Dance Company, and Dances Patrelle. As a clinical social worker and nonprofit leader, Reginald has worked

in affordable housing, LGBTQ homelessness, housing case management, and behavioral health therapy. As an educator and dance artist, Reginald spent four years working in Chicago's first public performing arts high school, developing and teaching aspiring young dancers. As a consultant, Reginald trains educators, administrators, and frontline staff on trauma-informed care practices. He also

works with organizations on diversity, equity, and inclusion initiatives. Reginald received his undergraduate degree from Roosevelt University and Master of Social Work from Boston University.



JILLIAN HARRISON-JONES

Jillian Harrison-Jones, from Rochester, NY, is the Music Director of MUSE Cincinnati's Women's Choir, and a recent graduate of the University of Cincinnati, College-Conservatory of Music (CCM), where she earned a Doctorate of Musical Arts in Choral Conducting. She also has earned degrees and certifications from Lincoln University (PA), Roberts Wesleyan College (NY), and the University of Connecticut (CT). While

in Connecticut, she held appointments as the Assistant Conductor of the Willimantic Symphony Orchestra as well as the Assistant Director of the UConn Women's Choir. Jillian is also a Professor of Music at Butler & Ball State Universities, and serves as Director of Choral Music at the historic Witherspoon Presbyterian Church (IN).

Jillian's background is rooted in the African American Gospel experience, a tradition of jubilant and vibrant performance practice, which actively and consistently engages in hand clapping, choreography, soul-stirring song selections and audience participation. She is also a classically trained singer and choral conductor, anchored in formal training, technique and theory. She is very well-versed in choral music of various styles, genres, and complexities and has vast experience in leading large and small choral groups: church choirs, college choirs, children's choirs, professional choirs, and community choirs.

As a lyric soprano, vocal coach, conductor, educator, and published author, Jillian's research interest is in the performance practice and scholarship of African American Spirituals and Gospel Music, and devotes her career to redeeming the forgotten and lesser known choral works

of African American composers such as Glenn Burleigh, Undine Smith Moore, and more. Jillian is married to the Rev. Dr. Winterbourne Harrison-Jones, who serves as the Senior Pastor of the historic Witherspoon Presbyterian Church (IN) and Board President of the Asante Art Institute of Indianapolis.



JASON ALEXANDER HOLMES

Jason Alexander Holmes, Artistic Director of the Cincinnati Boychoir, is a music educator and performer from Ridgeway, VA. Before coming to Cincinnati, Jason worked with the Boston Children's Chorus, public schools in Rochester, NY, and community and professional opera and musical theatre companies. At the core of Jason's teaching and performing is the belief that we are

all expressive and musical beings who deserve to witness and create moments of truth and beauty.

DR. TAMMY L. KERNODLE

Dr. Tammy L. Kernodle graduated with a BM in choral music education and piano from Virginia State University in Petersburg, Virginia. Dr. Kernodle received a MA and PhD in Music History from The Ohio State University. Her scholarship and teaching have been primarily in the areas of African American music (Classical and Popular), jazz, and gender and popular music. She served as



the Scholar in Residence for the Women in Jazz Initiative at the American Jazz Museum in Kansas City (1999-2001) and has worked closely with a number of educational programs including the Kennedy Center's Mary Lou Williams Women in Jazz Festival, Jazz@Lincoln Center, NPR, Rock 'n' Roll Hall of Fame Lecture series and the BBC.



KICK LEE

Kick Lee is a music producer, Cincinnati native and advocate of the music arts and independent artists. He is the founder of the Cincinnati Music Accelerator, which builds entrepreneurs through the art of music while simultaneously working to put an end to starving artists. Only 30-years-old, Kick has already worked in music for over 16 years and had his musical works licensed

and placed in advertisements with brands such as Disney, Toyota, Samsung, Puma, and many others. He is a People's Liberty 2017 project grant recipient, graduate of Full Sail University and of Elementz Hip Hop Youth Arts center. In addition to the Cincinnati Music Accelerator, he operates KL Studios Inc. which specializes in audio recording, audio production, post production and music licensing for TV, film, trailers and commercials.



MILES WILSON-TOLIVER

For opera singer Miles Wilson-Toliver, the stage under his feet is a second home. Groomed in the church and trained by his vocal teachers since a youth, Toliver has developed a distinctive relationship with music. He performs with a purpose, using his inviting Baritone to challenge conventions of the centuries-old genre. From musical theatre classics to new operatic works, he considers each feature an opportunity

to connect and heal through the arts, refreshing his audience's experience of opera as they know it. As a teaching artist, he keeps young men under his tutelage with hopes of fostering their curiosity in opera music. His goal is to lead young men like him, who've found a spiritual and aural transaction in the classical arts and guide them to a life of full purpose, expression, and potential.

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