



Music and Message

in collaboration with

Setnor School of Music

presents

Fall Choral Concert

Featuring
Crouse Chorale
Setnor Sonority

Sunday, November 13, 2022

4 p.m.

PROGRAM

WELCOME: José “Peppie” Calvar

CROUSE CHORALE

Threads of Joy Dale Trumbore (b. 1987)

Seth Velez, conductor

Lauliku Lapsepõli.....Estonian Folksong, arr. Veljo Tormis (1930-2017)

Amanda Becker, Leeya Abraham, & Sofia Da Cruz, soloists

Bridget Backer, Kelly Burke, & Isabela Cuoh-Matthews, small ensembles

Sigue Ivette Herryman Rodriguez (b. 1982)

Turning Irish Folksong, arr. Joni Jensen

Michael Bull, bodrán

Tales Navarro, violin

Allison Pasco, flute

By Night Elaine Hagenberg (b. 1979)

Seth Velez, conductor

Tales Navarro, violin

Jacob Bloom, cello

Jiana Curcio, Addison Flower, & Alex Talarico, percussion

SETNOR SONORITY

Exsultate! Jubilate!..... Kyle Pederson (b. 1971)

Zwei Geistliche Choere Felix Mendelssohn (1809-1847)

I. Wie selig sind die Toten

II. Es strahlen hell die Gerechten

How Can I Keep From Singing Robert Wadsworth Lowry (1826-1899), arr. Reginal Wright

Seth Velez, horn

Come and Go To That Land..... Traditional Spiritual, arr. Brandon Waddles

John Warren, percussion

We acknowledge with respect the Onondaga Nation,
Firekeepers of the Haudenosaunee,
the Indigenous people on whose ancestral lands
Syracuse University now stands.

This program is a special installment of “Music and Message,” a weekly series from Hendricks Chapel that features musical performances and spoken reflection from diverse religious and spiritual perspectives. These gatherings seek to nurture the soul and ignite the spirit.

Crouse Chorale

WENDY MOY - ARTISTIC DIRECTOR

PAOLA BUDANI - PIANIST

SETH VELEZ - ASSISTANT CONDUCTOR

LEEYA ABRAHAM	APPLIED MATH	FRESHMAN
NYKARA AGOSTO	MUSIC INDUSTRY	JUNIOR
SOPHIA ALINO	MUSIC EDUCATION	FRESHMAN
MARIE-ELISE AMBROISE	SOUND RECORDING TECHNOLOGY	SOPHOMORE
BRIDGET BACKER	MUSIC INDUSTRY	FRESHMAN
CAIYAN BASS	NEUROSCIENCE	FRESHMAN
AMANDA BECKER	MUSIC INDUSTRY	SENIOR
TRULY BUNKER	MUSIC INDUSTRY	FRESHMAN
KELLY BURKE	COMPUTER SCIENCE	FRESHMAN
CIARA CAROLAN	MUSIC INDUSTRY	FRESHMAN
CC COSENZA	MUSIC INDUSTRY	FRESHMAN
ISABELA COUOH	ENVIRONMENTAL & INTERIOR DESIGN	JUNIOR
SOFIA DACRUZ	SLCTD. ST. IN THE SCH. EDU., CITIZENSHIP & CIVIC ENGMT.	SOPHOMORE
ALEXANDRA DUBANIEWICZ	MUSIC EDUCATION	FRESHMAN
NANCY DUNKLE	SOUND RECORDING TECHNOLOGY	SOPHOMORE
SOFIA ELDER	MUSIC INDUSTRY	FRESHMAN
MAGGIE ENDRES	NEUROSCIENCE	FRESHMAN
GRACE FERGUSON	MUSIC INDUSTRY	FRESHMAN
SIOBHAN GRABSKI	MUSIC EDUCATION	SENIOR
ALEXA HANSON	UNDECLARED	FRESHMAN
SAMMY HUTTEN	VOCAL PERFORMANCE	FRESHMAN
LIZZIE JOHNSON	MUSIC INDUSTRY	FRESHMAN
HALEY JONES	VOCAL PERFORMANCE	FRESHMAN
NIRAIMADHI KABILAN	MANAGEMENT	FRESHMAN
KATHRYN LEE	MUSIC INDUSTRY	FRESHMAN
ALEXANDRA MILCHOVICH	COMMUNICATIONS & RHETORICAL STUDIES	FRESHMAN
ALANNA MOONAN	PIANO PERFORMANCE	SOPHOMORE
GABRIELLA NALON	MUSIC INDUSTRY	FRESHMAN
LEDA ROSSMANN	ENGLISH	FRESHMAN
SIERRA SAFRAN	MUSIC	FRESHMAN
SHAKIRA SANTOS	MUSIC INDUSTRY	JUNIOR
BROOKE SHANLEY	MUSIC INDUSTRY	SENIOR
ELENA SHEVCHENKO	MATHEMATICS	GRADUATE
LAUREN SMITH	PIANO PERFORMANCE	GRADUATE
ALEXANDRA STEWART	ENGLISH EDUCATION	FRESHMAN
MELODI VAR ONGEL	SOCIAL SCIENCE	GRADUATE
SETH VELEZ	CHORAL CONDUCTING/VOCAL PEDAGOGY	GRADUATE
MARY WHITTINGTON	MUSIC	SOPHOMORE
KELLI WRIGHT	MUSIC INDUSTRY	JUNIOR
ANQI WU	MUSIC EDUCATION	FRESHMAN
YANGZHI XIAO	MUSIC INDUSTRY	SENIOR
HANYING YANG	PSYCHOLOGY	SENIOR

Setnor Sonority

JOSÉ “PEPPIE” CALVAR - ARTISTIC DIRECTOR

ASRIEL DAVIS - PIANIST

MORGAN BEATON - ASSISTANT CONDUCTOR

MORGAN BEATON	CHORAL CONDUCTING	GRADUATE
SAMUEL COURTNEY	SOUND RECORDING TECHNOLOGY	SENIOR
KAMRAN DARABI	MUSIC INDUSTRY	SOPHOMORE
ASRIEL DAVIS	ORGAN PERFORMANCE	GRADUATE
DAMIAN DOYLE	SOUND RECORDING TECHNOLOGY	FRESHMAN
SEBASTIAN ISETT	SOUND RECORDING TECHNOLOGY	SOPHOMORE
SAMUEL KARP	SOUND RECORDING TECHNOLOGY	SOPHOMORE
STEPHEN MACK	MUSIC INDUSTRY	SENIOR
OLLIE MCKAY	MUSIC INDUSTRY	FRESHMAN
HENRY POWERS	MUSIC INDUSTRY	FRESHMAN
JACOB RUBMAN	SOUND RECORDING TECHNOLOGY	FRESHMAN
EMERY SCHRAMM	MUSIC EDUCATION	SENIOR
JOSEPH SDAO	MUSIC INDUSTRY	FRESHMAN
NOAH SHERMAN	COMPOSITION/ENVIRONMENTAL ENGINEERING	JUNIOR
JASON SURIS	SOUND RECORDING TECHNOLOGY	SOPHOMORE
SPENCER SWAFFORD	SOUND RECORDING TECHNOLOGY	FRESHMAN
ALEXANDER WILLIAMS	SOUND RECORDING TECHNOLOGY	JUNIOR

Program Notes, Texts, and Translations

Threads of Joy by Dale Trumbore

Dale Trumbore’s choral works have been commissioned for premieres at national conferences of the American Choral Directors Association, American Guild of Organists, Chorus America, and National Collegiate Choral Organization. Of “Threads of Joy” she said, “I’ve always loved when songs about happiness are set in a minor key (think ‘Feeling Good’ as performed by Nina Simone); the harmonic language acknowledges that we can’t have joy without recognizing its opposite. ‘Threads of Joy’ has similar undertones. Not just an exultation of happiness, it recognizes how we emerge from darkness and pain back into light, and the music captures this duality in ever-shifting, prismatic harmonies.”

I have noticed joy
how it threads below
the darkness.
Have you seen it too?
And have you heard it,
how it speaks
the unspeakable,
the bliss?
A kind of silence, a light
beneath pain.
Have you noticed?
It rises like fingers
and then—look!
it presses through.

-Laura Foley

Lauliku Lapsepõli, arr. Veljo Tormis

The small country of Estonia boasts over a thousand choirs and tens of thousands of singers. Every five years since 1869, the country’s singers gather outside Tallinn for a unique and amazing event: the Lalupidu or Song Festival, where a choir of 20,000 sings for and with an audience of 100,000. From 1869 until today, the Lalupidu ideal remains consistent: to reaffirm roots, to pass along the songs from generation to generation, and as a gathered people, to sustain the culture’s value and unique identity. By using hallmarks of Estonian culture—the language and the regilaul (song) as his compositional materials, Veljo Tormis carries forward the country’s ancient traditions into the next millennium. Originally composed in 1966, Lauliku lapsepõli was dedicated to folklorist Otilie Kõiva, one of the compilers of the Anthology of Estonian Traditional Music.

-Dr. Marian Dolan

Kui ma ol'li väikokönö, alle-aa,	<i>When I was very little, al'leaa,</i>
kasvi ma sis kaunikönö, alle-aa,	<i>I grew so prettily, al'leaa,</i>
ol'li üte üü vannu, alle-aa,	<i>I was but one night old, al'leaa,</i>
pääle kate päävä vannu,	<i>just two days old,</i>
imä vei kiigu kesa pääle,	<i>mother took my cradle to the meadow,</i>
pan'de hällü palo pääle,	<i>put my crib on the heath,</i>
pan'de pardsi hällütämmä,	<i>put a duck to rock the cradle,</i>
suvölinno liigutamma.	<i>the bird of summer to push me.</i>

Par'dsil ol'le pal'lo sõnnu,	<i>The duck had many words,</i>
suvölinnul liiä' laalu'	<i>the bird of summer had lots of songs,</i>
par'ts sääl man mul pal'lo lauli	<i>the duck sang many songs to me there,</i>
suvölindu liiast kõnöli.	<i>the bird of summer, it spoke to me a lot.</i>

Säält mina, lat's, sis laulu ope,	<i>That is where this child learned the songs,</i>
ul'likönö sõna osasi,	<i>this crazy one [got to] know the words,</i>
kõik mina pan'ni papõrihe,	<i>all of them I placed on paper,</i>
kõik mina raio raamatuhe.	<i>all of them I hewed into a book.</i>
Selle minol pal'lo sõnnu,	<i>That is why I have so many words,</i>
selle laajalt lauluviisi.	<i>that is why I have lots of tunes.</i>

Sigue by Ivette Herryman Rodriguez

A native of Cuba, Dr. Ivette Herryman Rodríguez holds a BM in Music Composition from the Instituto Superior de Artes (Higher Institute of Arts), an MM in Music Composition from Baylor University, and an MM in Music Theory and a DMA in Music Composition from Michigan State University. Rodriguez said of Sigue, “In the poem, the poet asks a traveler not to mention him walking by the house of a certain woman, who is ‘bad.’ The poet requests of the traveler that he continue walking and that he not stop, even if she calls him. To recreate this image in the music, the piano part unfolds a bass line that presents a steady rhythm throughout the piece. This pattern is a walking bass that develops characteristic Cuban rhythms of the Cuban genre: Son. The ‘bad’ woman is portrayed by a gesture composed out of triplets that tends to stop the regular movement of the bass. After the triplets—the woman’s attempts to stop the traveler—the bass restarts the pace of its line, and the piece continues to move forward.”

Camina, caminante,	<i>Walk, traveler,</i>
Sigue;	<i>Continue walking;</i>
Camina y no te pare,	<i>Walk and do not stop,</i>
Sigue.	<i>Continue walking.</i>

Cuando pase po su casa	<i>When you pass by her house</i>
No le diga	<i>Do not tell her</i>
Que me bite,	<i>That you saw me,</i>
Camina, caminante,	<i>Walk traveler,</i>
Sigue.	<i>Continue walking.</i>

Sigue y no te pare,	<i>Continue and do not stop,</i>
Sigue.	<i>Continue walking.</i>

No la mire si te llama,	<i>Do not look if she calls out for you,</i>
Sigue.	<i>Continue walking.</i>

Acuérdate que ella es mala,	<i>Remember that she is bad,</i>
Sigue.	<i>Continue walking.</i>

-Nicolás Guillén (1902-1989)

Turning, arr. Joni Jensen

In 1998, composer Rory Cooney set the text of the Magnificat (Canticle of Mary) to the Irish tune “Star of the Country Down” and published it as “Canticle of the Turning.” She said, “I decided that I wanted to use music that suggested the revolutionary spirit of the canticle, that cosmic tables are turned over. And who has better songs of uprising than the Irish? ‘Star of the Country’ is not a revolutionary ballad. It’s a love song about a man who aspires to woo Rosie McCann, a brown-haired beauty from the ‘banks of the Bann’ near Belfast. The tune dances a bit, and there’s both joy and excitement in the melody that I think fits the spirit of Mary’s song well. The idea of ‘turning’ in the title was both a nod to the inner conceit of ‘revolution’ (derived from the Latin ‘volvere,’ which means ‘to turn’) . . . But I want to emphasize that it is a peaceful revolution, a revolution of action, persuasions, and justice.” Dr. Joni Jensen is the Director of Choral Activities at Texas Woman’s University (Denton, TX). She arranged this piece for her choir’s performance at the 2019 National American Choral Director’s Association Conference.

My soul cries out with a joyful shout that the God of my heart is great,
And my spirit sings of the wondrous things that you bring to the ones who wait.
You fixed your sight on your servant's plight and my weakness you did not spurn,
So from east to west shall my name be blest. Could the world be about to turn?

My heart shall sing of the day you bring. Let the fires of your justice burn.
Wipe away all tears, For the dawn draws near, and the world is about to turn!

Though I am small, my God, my all, you work great things in me.
And your mercy will last from the depths of the past to the end of the age to be.
Your very name puts the proud to shame, and to those who would for you yearn:
You will show your might, put the strong to flight, for the world is about to turn.

From the halls of power to the fortress tower, not a stone will be left on stone.
Let the king beware for your justice tears ev'ry tyrant from his throne.
The hungry poor shall weep no more, for the food they can never earn;
There are tables spread, ev'ry mouth be fed, for the world is about to turn.

My heart shall sing of the day you bring. Let the fires of your justice burn.
Wipe away all tears, For the dawn draws near, and the world is about to turn!

Though the nations rage from age to age, we remember who holds us fast:
God's mercy must deliver us from the conqueror's crushing grasp.
This saving word that our forebears heard is the promise which holds us bound,
'Til the spear and rod can be crushed by God, who is turning the world around.

My heart shall sing of the day you bring. Let the fires of your justice burn.
Wipe away all tears, For the dawn draws near, and the world is about to turn!

-Rory Cooney (b. 1952)

By Night by Elaine Hagenberg

The University of Kentucky Women's Choir led by conductor Dr. Lori Hetzel, commissioned Elaine Hagenberg to compose *By Night*. Hagenberg's award-winning compositions are performed worldwide and frequently featured at American Choral Directors Association conferences, All-State festivals, Carnegie Hall, and other distinguished international concert halls from Australia to South America and throughout Europe. In Hagenberg's words, "Harriet Prescott Spofford's poem *By Night* depicts a young woman who discovers a bold new world of thrilling beauty when she ventures beyond her familiar walls. A galloping accompaniment underscores this wild discovery, and a soaring wind motif in the vocal line rushes forth as if to take the viewer's breath away. A contrasting middle section pauses briefly to meditate on the 'beauty born in its Maker's thought' before racing forward again, painting a cinematic scene of wonder and awe." Spofford (1835-1921) was an American writer whose Gothic romances are characterized by luxurious descriptions and her unconventional handling of the female stereotypes of her day.

She leaned out into the midnight,
And the summer wind went by,
The scent of the rose on its silken wing
And a song its sigh.

Deep in the tarn the mountain
A mighty phantom gleamed,
Shadow and silver and floating cloud
Over it streamed.

And, in depths below, the waters
Answered some mystic height,
As a star stooped out of the depths above
With its lance of light.

And she thought, in the dark and the fragrance,
How vast was the wonder wrought
If the sweet world were but the beauty born
In its Maker's thought.

-Harriet Prescott Spofford (1835-1921)

Exsultate! Jubilate! by Kyle Pederson

Based in Minneapolis, Kyle Pederson is a composer and educator who focuses on the intersection between the sacred and secular experience. Central to his works are themes of hope, compassion, and grace. In this work, Pederson creates a unique setting of a timeless Latin text by

adding new, original English text which answers the question “Why do we rejoice?” His setting further captures the meaning of the text through energetic rhythms, and exuberant phrases contrasted with a gentle, flowing central section that honors the quiet joys and gratitude we experience in everyday life.

Exultate! Jubilate! *Rejoice! Rejoice!*
Exultate Deo, omnis terra! Jubilate Deo! *Rejoice in God, all over the Earth! Rejoice in God!*
Gloria! *Glory!*

For the gift of breath in our lungs,
For waking our spirit when morning comes;
For your light which illumines our night,
For shaking the darkness away with Your Son;

Give us voice that the skies may sound,
And give us voice to shake the ground;
Alleluias fill the air,
For joy has chased away despair.
Shouts of joy now shape our prayer.

Zwei Geistliche Choere by Felix Mendelssohn

Felix Mendelssohn was a German composer, pianist, and conductor. He was heavily influenced by Bach and helped to revive Bach’s legacy by assembling a performance of Bach’s *St. Matthew Passion* in 1826. Mendelssohn’s choral output is extensive and includes oratorios, chorale cantatas, psalm settings, and other accompanied and unaccompanied works. These two sacred a cappella choruses were composed in 1833 and pair well together. The first movement, “Wie selig sind die Toten” is slow and lyrical to express inner peace and eternal rest. To contrast, the second movement, “Es strahlen hell die Gerechten” features a quicker tempo and sprightly rhythms to help evoke jubilation and the creation of an everlasting legacy.

I. Wie selig sind die Toten

Wie selig sind die Toten, *Blessed are the dead*
Die in dem Herrn entschlafen *Which die in the Lord from henceforth*
Also spricht der Geist des Herrn, *Yea, saith the Spirit,*
Sie ruhen aus von Müh’ und Beschwerde *That they may rest from their labors,*
Und ihre Werke sie folgen ihnen. *And their works do follow them.*

II. Es strahlen hell die Gerechten

Es strahlen hell die Gerechten, *And they that be wise shall shine*
Sie leuchten im Glanz des Herrn *As the brightness of the firmament*
Die getreu gedient auf Erden, *And they that turn many*
Sie werden sein den Sternen gleich, *To righteousness as the stars*
Sie sollen erhöht werden. *Forever and ever.*

How Can I Keep From Singing by Robert Wadsworth Lowry, arr. Reginal Wright

Robert Wadsworth Lowry was an American preacher who was best known for his lyrical hymns including “Shall We Gather at the River” and “How Can I Keep From Singing.” He wrote over 500 hymns and often supplied his own text for most of them and was one of the earliest hymnwriters to do so. Reginal Wright, a Texan music educator and composer, created this arrangement specifically for tenor bass choirs. In this arrangement, Wright includes the familiar soaring vocal line from Lowry’s hymn, an active and rhythmic piano accompaniment, and a French horn countermelody.

My life flows on in endless song;
Above earth’s lamentation,
I hear the sweet though far off hymn.
That hails a new creation:
How can I keep from sing?

Through all the tumult and the strife,
I hear the music ringing;
It sounds an echo in my soul,
How can I keep from singing?

While though the tempest loudly roars
I hear the truth it liveth!
And though the darkness ‘round me close

Songs in the night it giveth.

No storm can shake my inmost calm,
While to that rock I'm clinging;
Since love is Lord of heaven and earth,
How can I keep from singing?

When tyrants tremble in their fear
And hear their death knell ringing;
When friends rejoice both far and near
How can I keep from singing?

-Anna Bartlett Warner (1820-1915)

Come and Go To That Land, arr. Brandon Waddles

"Come and go to that land" combines two traditional spirituals, "Come and go with me" (to that land) and "Come and go with me" (to my father's house) in an arrangement that harkens the sounds of an African-American work song and Southern Male Gospel Quartet while being supported by rich jazz and gospel harmonies. "Come and go with me (to that land)" also known as "Go with me to that land" is universally beloved by both black and white artists. The tune began as a spiritual, but was used as a freedom folk-song in the 60's, and today is often heard as a congregational song in the African-American church. "Come and go with me (to my father's house)" also a traditional spiritual, has become a staple in the African-American church and is often used as a hymn and congregational song. Brandon Waddles uses the a cappella style of the spiritual, the extended harmonies of Jazz and the motivic and rhythmic drive of gospel in this arrangement to make the pairing of these two selections a joyous community expression. Brandon would like to express his unending gratitude to his father, Alvin Waddles, (one of Detroit's finest concert, jazz and gospel pianists), for creating an amazing piano accompaniment for this piece.

-Eugene Rogers

Come and go to that land where I'm bound!
Many dangers, toils, and snares I have already come!
'Twas grace brought me safe thus far and I know it will lead me home!
Come and go with me to my Father's house!
There'll be joy! Joy! Joy!
Come and go to that land where I'm bound!

Please join us for these upcoming concerts in Hendricks Chapel:

Sunday, December 4, 4:30 PM and 7:30 PM: Holidays at Hendricks

Join us for a festive holiday concert featuring Syracuse University student ensembles:

- Syracuse University Symphony Orchestra directed by James Tapia
- The international award-winning Syracuse University Singers under the direction of John Warren
- Crouse Chorale and Setnor Sonority directed by Wendy Moy and Peppie Calvar, respectively,
- Student organists and University Organist Anne Laver on the Hendricks Chapel organ
- The Syracuse University's big band, the Morton Schiff Jazz Ensemble, directed by John Coggiola
- The World Premiere of "Quem Vidistis Pastores" from Christmas Cantata, by Peppie Calvar

Sunday, December 18, 7:30 PM: Horns and Harmonies

Join the Syracuse University Brass Ensemble and Artistic Director James T. Spencer for this all-ages program, culminating with a heartwarming candlelight ceremony.

For more information, visit chapel.syracuse.edu.

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