



Malmgren Concert Series

presents

Fall Choral Concert

Featuring

**Setnor Sonority
University Singers**

Sunday, November 12, 2023

4 p.m.

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

PROGRAM

WELCOME: José “Peppie” Calvar, Associate Professor and Assistant Director of Choral Activities, Setnor School of Music, College of Visual and Performing Arts

SETNOR SONORITY

from GloriaAntonio Vivaldi (1678-1741)
IV. Gratias agimus tibi
V. Propter magnam gloriam
Ben O’Connell, conductor

El Vito Traditional, arr. Mack Wilberg (b. 1955)
Paola Budani, Pianist
Synjona Papekaj, Pianist

Where the Light Begins Susan LaBarr (b. 1981)

Ngana Stephen Leek (b. 1959)

UNIVERSITY SINGERS

South American Traditions

Salmo 150Ernst Widmer (1927-1990)

Jubilate DeoJuan Ignacio Noroña (b. 1974)
D.J. Pickell, conductor
Abbie Wood, Soprano

Nesta RuaDaniel Afonso, Jr. (b. 1968)

La Llorona José Barros, arr. Alberto Carbonell

European Traditions

In the Bleak Midwinter Rebecca Dale (b.1985)
Ainslee Santa Croce, Soprano

Lobe den Herren..... Hugo Distler (1908-1942)

American Traditions

Steal Away Traditional, arr. Diedre Robinson

If I Had a Hammer Craig Hella Johnson (b.1962)

UPCOMING CHORAL CONCERTS

Oratorio Society w/ Symphoria: Carmina Burana, Oncenter Crouse Hinds Theater, November 18th at 7:30 p.m.

Oratorio Society w/ Symphoria: Messiah, Church of the Most Holy Rosary, December 2nd at 7:30 p.m.

Holidays at Hendricks, December 3rd at 4:30 p.m. and 7:30 p.m. in Hendricks Chapel

PROGRAM NOTES

Gloria, by Antonio Vivaldi

In addition to being an ordained priest, Antonio Vivaldi is known as being one of the most influential Italian composers of his time, making substantial contributions to musical style, violin technique, and orchestration. This cantata-mass comes as a result of Vivaldi's work with the residents at Ospedale della Pietà, an institution for orphaned and abandoned girls in Venice, where he had to fill in as the choral director in addition to his position as the violin master. The choral director is tasked with composing sacred choral works, which became Vivaldi's responsibility despite being an instrumental composer. The focus of the work throughout is the communication of emotions arising from the text through the contrast of texture and variety in expression. This fourth movement of the work begins very slow and concludes with the dominant chord in e minor before following the standard Baroque transition to a faster movement in the same key.

Gloriam agimus tibi	<i>We give you thanks</i>
Propter magnam gloriam tuam	<i>For your great glory</i>

El Vito, arr. Mack Wilberg

Mack Wilberg is one of the world's leading composers and the director of the Mormon Tabernacle Choir. Wilberg received degrees from Brigham Young University and University of Southern California. His music has been performed all over the world. Wilberg's *El Vito* is an interpretation of a 16th century Andalusian (Spanish) folk song. The piece's name comes from Saint Vitus, the patron of dance, and is performed by women who incorporated steps common in bullfighting. *El Vito* is a lively and driving piece as it charges forward.

Con el vito va.	<i>With the vito it goes.</i>
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No me mires tu chiquilla,	<i>Don't look at me, little sweetheart,</i>
Que me voy á es moroná.	<i>Or I will fall in love.</i>
No me mires tu chiquilla,	<i>Do not look at me, little sweetheart,</i>
Que me voy á desmayá.	<i>Or I will faint.</i>

Anda vete que no queiro,	<i>Leave me, for I do not want</i>
Pasar porti mas fitigas:	<i>To pass through more pain:</i>
Si te digo que te vayas	<i>If I tell you to go</i>
¡Que mas quieres que te diga!	<i>What more do you want me to say!</i>
	<i>Translation from Score</i>

Where the Light Begins, by Susan LaBarr

Susan LaBarr is an American composer from Springfield, Missouri. Her compositions have been performed worldwide and have been highlighted at festivals and consortiums including at Carnegie Hall in New York City. LaBarr attended college at Missouri State University and studied with Alice Parker. *Where the Light Begins* uses text by Jan Richardson originally penned for the Advent of Christmas. LaBarr's interpretation of Richardson's poem is about giving kindness and becoming the ray of light to another. The piece, with its sweet vocals and simmering piano, has a hopeful and compassionate quality that represents: being together with family and friends.

Ngana, by Stephen Leek

The composer Stephen Leek is a major figure in the development of choral and educational music in Australia. Over the years, Leek has helped to differentiate Australian choral music from that of European music, contributed to the growth of young composers, and has served as a professor and teacher at a multitude of colleges and festivals most prominently at Queensland Conservatorium as a composition professor, a composer-in-residence at the National Music Camps Association of Australia, and a founder of The Australian Voices elite choir. His music has been described as capturing the essence of Australia through use of textures, rhythms, colors, and ethos. This essence can be found in Leek's "Ngana". "Ngana" is an exciting piece from *Songs of Passage*, a collection representing the beauty of Australian nature. The piece is written in the indigenous Australian Aboriginal language and includes only 4 words which capture the energetic northeastern seascape of Australia.

Ngana	<i>Shark</i>
Lina	<i>Water</i>
Mangana	<i>Fish</i>
Yah	<i>Hello</i>

Salmo 150, by Ernst Widmer

Although he was born and educated in Switzerland, Ernst Widmer considered himself to be a Brazilian composer who had just happened to be born Swiss. He taught at the Federal University of Bahia from 1956 until 1987, overseeing the development of young Brazilian composers while producing his own substantial compositional output. Alongside many of his 20th century contemporaries, Widmer was known for pushing boundaries and experimenting with avant-garde compositional techniques. "Salmo 150" is a paradigm of Widmer's work in this way, featuring polyrhythms, polytonality, a dense texture, and a riveting intensity from start to finish.

Aleluia	<i>Alleluia</i>
Louvai a Javé no seu santuário	<i>Praise the Lord in His sacred places</i>
Louvai-o no firmamento de seu poder	<i>Praise Him in the firmament of His power</i>
Louvai-o por suas façanhas	<i>Praise Him for His mighty acts</i>
Louvai-o pela imensa grandesa	<i>Praise Him according to His immense greatness</i>
Louvai-o Ao som das trombetas	<i>Praise Him with the sound of trumpets</i>
Louvai-o Ao som da cítara e da harpa	<i>Praise him with the sound of psaltery and harp</i>
Louvai-o com tímpano e com dança	<i>Praise Him with the timbrel and dance</i>
Louvai-o com cordas e flautas	<i>Praise Him with strings and flutes</i>
Louvai-o com címbalos sonoros e retumbantes	<i>Praise Him with high sounding cymbals</i>
Tudo o que respira louve a Javé	<i>Let everything that has breath praise the Lord</i>

Jubilate Deo, by Juan Ignacio Noroña

Juan Ignacio Noroña, born and living in Rio Cuarto, Argentina, is a choral conductor, composer, teacher, and a watercolor artist. Noroña's work as a watercolor artist focuses on abstract landscape evocations, crafting ambiguous and indeterminate, but resonant scenery that reflects the way he sees the world. A similar creative approach can be found in *Jubilate Deo*. The piece can be broken up into several small sections, each of which carries its own unique character and paints the text in its own unique way. Noroña's lush harmonies lean strongly into dissonance, giving the music the hazy and indefinite feeling of a watercolor painting. *Jubilate Deo* is a fresh setting of a familiar text which provides a holistic insight into the artistic personality of Juan Ignacio Noroña.

Jubilate Deo omnis terra	<i>Rejoice in God all the earth</i>
Servite Domino in laetitia	<i>Serve the Lord with gladness</i>
Introite in conspectu ejus in exultatione	<i>Come into his presence in rejoicing</i>
Quoniam suavis est Dominus	<i>Because the Lord is good</i>
In aeternum misericordia ejus	<i>His mercy lasts forever</i>
Et usque in generationem veritas ejus.	<i>And his truth to all generations</i>
Alleluia	<i>Alleluia</i>
	<i>Psalm 100: 1-2, 5</i>

Nesta Rua, arr. Daniel Afonso, Jr.

Brazilian composer Daniel Afonso, Jr. is the Director of Vocal and Choral Studies at California State University, Stanislaus. Dr. Afonso is an active conductor, composer, arranger, educator, and is known for his expertise in Brazilian choral music.

“*Nesta Rua* is one of the best-known traditional children’s songs from Brazil. The original folksong has an expressive and lyrical character typical of the *Modinha*, a Brazilian and Portuguese romantic art song popular during the 18th and 19th centuries. Originally, the *modinhas* were performed with harpsichord accompaniment with a low string instrument often doubling the bass line. As the genre evolved and became more popular, the guitar substituted the harpsichord and bass as the principal instrument used in performance. In this arrangement, the choral parts are written so that while the main melody is performed by one of the voices, the other voices imitate the sound of a guitar accompaniment.” - *Daniel Afonso, Jr.*

Nesta rua, nesta rua, tem um bosque	<i>On this street, on this street there is a grove</i>
Que se chama, que se chama, Solidão.	<i>That is called, that is called Solitude.</i>
Dentro dele, dentro dele mora um anjo	<i>Therein, therein lives an angel,</i>
Que roubou, que roubou meu coração	<i>Who stole, who stole my heart.</i>

Se eu roubei, se eu roubei teu coração	<i>If I stole, if I stole your heart,</i>
É porque tu roubaste o meu também.	<i>It is because, it is because you stole mine, too.</i>
Se eu roubei, se eu roubei teu coração	<i>If I stole, if I stole your heart,</i>
É porque te quero tanto bem	<i>It is because I like you so.</i>

Se esta rua, se esta rua fosse minha,	<i>If this street, if this street were mine,</i>
Eu mandava, eu mandava ladrilhar	<i>I would have it, I would have it paved</i>
Com pedrinhas, com pedrinhas de brilhantes	<i>With little, with little diamonds</i>
Para o meu, para o meu amor passar	<i>For my, for my love to walk upon.</i>

La Llorona, by José Barros, arr. Alberto Carbonell

La Llorona, or the weeping woman, is a famous legend in Latin American folklore. The story tells of a beautiful woman who drowned her children in a fit of rage. Overwhelmed by guilt and grief, she is condemned to haunt bodies of water as a ghost, forever weeping and searching for her lost children. Her story serves a cautionary tale, warning children not to wander too far out into a body of water, lest La Llorona snatch them. This energetic setting clearly depicts the story of La Llorona in the style of a Cumbia, which is a popular genre of Colombian folk dance.

Que te coge, que te agarra	<i>Who takes you, who grabs you</i>
Que te coge la Llorona por detrás	<i>The crying woman takes you from behind.</i>
En una calle de Tamalameque	<i>In a street of Tamalameque (town in Colombia)</i>
Dicen que sale una Llorona loca.	<i>They say a crazy crying woman comes out.</i>
Que baila para allá, que baila para acá	<i>Who dances over there and who dances over here</i>
Con un tabaco prendido en la boca,	<i>With a lit cigarette in her mouth</i>
A mi me salió una noche, una noche de carnaval	<i>She came out to me one carnival night</i>
Remeneaba la cintura como iguana en matorral.	<i>Her waist wriggled like an iguana in a bush.</i>
Le dije pare un momento, no mueva tanto el motor	<i>I told her to stop for a moment, don't move so much</i>
Y como era un gran espanto, compadre que sofocón.	<i>And it was such a great fright, my friend suffocated.</i>
Que te agarra la Llorona, mi amor	<i>Let the crying woman grab you, my love.</i>

In the Bleak Midwinter, by Rebecca Dale

British composer Rebecca Dale has become known for her distinctive and innovative compositional style. Dale specializes in breathing new life into traditional texts and melodies, infusing classic texts with contemporary compositional techniques. Dale's setting of Christina Rossetti's 1872 poem "In the Bleak Midwinter" exemplifies this expertise beautifully. The piece's lush texture, subtle dynamics, and unexpected harmonic shifts emphasize the text's poignant imagery. The composition opens with a gentle, introspective melody that gradually builds in intensity amidst a thickening texture, mirroring the emotional journey Rossetti conveys with her poetry. Rebecca Dale's "In the Bleak Midwinter", with its

brilliant fusion of contemporary choral techniques, brings fresh life to the enduring wonder of Christina Rossetti's beautiful poem.

In the bleak midwinter, frosty wind made moan;
Earth stood hard as iron, water like a stone;
Snow had fallen, snow on snow, snow on snow,
In the bleak midwinter, long ago.

Our God, Heaven cannot hold Him, nor earth sustain,
Heaven and earth shall flee away, when he comes to reign.
In the bleak midwinter a stable place sufficed,
The Lord God Almighty, Jesus Christ.

Angels and archangels may have gathered there,
Cherubim and seraphim thronged the air,
But only His mother in her maiden bliss,
Worshipped the Beloved with a kiss.

What can I give Him, poor as I am?
If I were a shepherd, I would bring a lamb;
If I were a wise man, I would do my part;
Yet what I can I give Him: give my heart.

Lobe den Herren, by Hugo Distler

Hugo Distler was a proud compositional descendant of Bach, Mendelssohn, and Brahms. His *Lobe den Herren*, composed in 1933, reflects a long German tradition of setting chorales (German hymn tunes) in contrapuntal motet style. Distler became increasingly dismayed and depressed by the actions and beliefs of the Nazi government and tragically committed suicide November 1, 1942, at the age of 34.

Steal Away, arr. Diedre Robinson

Steal Away may be one of the best known and loved African American Spirituals with its longing-filled refrain:

Steal away, steal away, steal away to Jesus.

Steal away, steal away home.

I ain't got long to stay here.

Many spirituals, including *Steal Away*, have multiple layers of meaning. They are expressions of faith but were also a vehicle for sharing coded messages among slaves. *Steal Away* was likely used to communicate information about escape. Verses of text would be changed and improvised for this reason. Diedre Robinson's setting is so expressive with constant dynamic changes, surprising chord shifts, and creative use of dissonance. We hope you find meaning in our performance today.

If I Had a Hammer, by Craig Hella Johnson

American choral conductor and composer Craig Hella Johnson is a well-respected member of the choral community, serving as the Artistic Director and founder of *Conspirare* and as Faculty Artist in Residence at Texas State University.

“I created this choral setting of *If I Had a Hammer* for *Conspirare* in the fall of 2020. The original song was written by Pete Seeger and Lee Hays in 1949. It became a widely known folk anthem and a rallying call for justice and equality. Although I refer to this piece as an arrangement, the music is almost entirely new with only a few references to the original melody. The lyric is used in its complete original form. We continue to live in a world in which we continue to need songs that can be vehicles for our own cries for justice, equality, and peace. As we sing this song, we can feel empowered by all those who have raised their voices before us, singing passionately and working bravely to create a better world.” - Craig Hella Johnson

If I had a hammer, I'd hammer in the morning,
I'd hammer in the evening, all over this land,
I'd hammer out danger, I'd hammer out warning,
I'd hammer out the love between my brothers and sisters,
All over this land.

If I had a bell, I'd ring it in the morning,
I'd ring it in the evening, all over this land.
I'd ring out danger, I'd ring out warning,
I'd ring out the love between my brothers and sisters,
All over this land.

If I had a song to sing, I'd sing it in the morning,
I'd sing it in the evening, all over this land.
I'd sing out danger, I'd sing out warning,
I'd sing out love between my brothers and sisters,
All over this land.

Well, I've got a hammer and I've got a bell,
And I've got a song to sing all over this land,
It's the hammer of justice, it's the bell of freedom,
It's a song about love between my brothers and sisters,
All over this land. Hammer. Bell. Song!

Setnor Sonority

JOSÉ “PEPPIE” CALVAR - ARTISTIC DIRECTOR

PAOLA BUDANI - PIANIST

JULIANNE STEIN - TEACHING ASSISTANT

SOPHIA ALINO	MUSIC EDUCATION	SOPHOMORE
BRIDGET BACKER	MUSIC INDUSTRY/JAZZ STUDIES	SOPHOMORE
CALEB BAIN	PIANO PERFORMANCE	FRESHMAN
GRIFFEN BEEBE	MUSIC	FRESHMAN
ELLA BRINK	COMPUTER SCIENCE	JUNIOR
TRULY BUNKER	MUSIC INDUSTRY	SOPHOMORE
EMERSON CARRACEDO	MUSIC INDUSTRY	FRESHMAN
ZACHARY “FLARBERT” CHEN	PIANO PERFORMANCE	SOPHOMORE
ALEX DACANAY	ANTHROPOLOGY	FRESHMAN
KAMRAN DARABI	MUSIC INDUSTRY	JUNIOR
JOSIE DIODATO	VOCAL PERFORMANCE	FRESHMAN
DAMIAN “GREG” DOYLE	SOUND RECORDING TECHNOLOGY	SOPHOMORE
NANCY DUNKLE	SOUND RECORDING TECHNOLOGY	JUNIOR
MADISON ANNE EBY	WRITING & RHETORIC	FRESHMAN
SOFIA ELDER	COMMUNICATIONS & RHETORICAL STUDIES	SOPHOMORE
ELLA CLAUDINE FEMINO	THEATER MANAGEMENT	FRESHMAN
GRACE FERGUSON	MUSIC INDUSTRY	SOPHOMORE
SANAI FOWLER	MUSIC EDUCATION	FRESHMAN
JIawei GAO	MUSIC INDUSTRY	FRESHMAN
GRANT HARDING	SOUND RECORDING TECHNOLOGY	FRESHMAN
LILY HOLLOWAY	MFA CREATIVE WRITING CANDIDATE	GRADUATE
BELLA IERANO	MUSIC INDUSTRY	FRESHMAN
LIZZIE K JOHNSON	MUSIC INDUSTRY	SOPHOMORE
MAX KANEFSKY	MUSIC INDUSTRY	FRESHMAN
KENNEDY KING	ANTHROPOLOGY	FRESHMAN
JENNIFER LAMONICA	MUSIC EDUCATION	FRESHMAN
KATIE LEE	MUSIC INDUSTRY	SOPHOMORE
PAULINE MANN	COMMUNICATIONS & RHETORICAL STUDIES	JUNIOR
GABRIELLE McALLISTER	MUSIC EDUCATION	FRESHMAN
CALVIN DuLUDE MALLOY	SOUND RECORDING TECHNOLOGY	FRESHMAN
ALANNA MOONAN	PIANO PERFORMANCE	JUNIOR
GIANNA MOORE	MUSIC INDUSTRY	FRESHMAN
MAHEEN MUKHTAR	PSYCHOLOGY	SOPHOMORE
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BEN O’CONNELL	CHORAL CONDUCTING/MUSIC EDUCATION	GRADUATE
MICHAEL PASSARELLI, JR.	MUSIC EDUCATION	SOPHOMORE
MAYA PÉREZ	MUSIC INDUSTRY	FRESHMAN
D.J. PICKELL	CHORAL CONDUCTING	GRADUATE
GABRIELLE PINKNEY	MUSIC INDUSTRY	SENIOR
HENRY POWERS	MUSIC INDUSTRY	SOPHOMORE
MARIA THERESA PROFILI	SOUND RECORDING TECHNOLOGY	FRESHMAN
MARLENE RODRIGUEZ	SOUND RECORDING TECHNOLOGY	FRESHMAN
LEDA ROSSMANN	ENGLISH/HISTORY	SOPHOMORE
JAKE RUBMAN	SOUND RECORDING TECHNOLOGY	SOPHOMORE
SHAKIRA SANTOS	MUSIC INDUSTRY	SENIOR
RYAN A SCHLOSSBERG	WILDLIFE SCIENCE	JUNIOR
HOLDEN SHEA	MUSIC COMPOSITION	JUNIOR
ELENA SHEVCHENKO	MATHEMATICS	GRADUATE
RILEY SMITH	FORENSIC SCIENCE	FRESHMAN
ZACHARY SOVA	MUSIC EDUCATION	GRADUATE
EVAN STACHOWIAK	VOCAL PERFORMANCE	FRESHMAN
JULIANNE STEIN	VOICE PEDAGOGY	GRADUATE
MIA STIPP	MUSIC	FRESHMAN
ARIEL SUMMERS	LIBRARY & INFORMATION SCIENCE	GRADUATE
JASON SURIS	SOUND RECORDING TECHNOLOGY	JUNIOR
MARY WHITTINGTON	MUSIC	JUNIOR

University Singers

JOHN WARREN - ARTISTIC DIRECTOR
D.J. PICKELL - ASSISTANT CONDUCTOR
MARYNA MAZHUKHOVA - PIANIST

NYKARA AGOSTO	MUSIC INDUSTRY	SENIOR
SEAN ALVARO	MUSIC EDUCATION	FRESHMAN
CIARA CAROLAN	SOUND RECORDING TECHNOLOGY	SOPHOMORE
ETHAN COBURN	MUSIC EDUCATION	FRESHMAN
KATHERINE CRAIG	MUSIC/INTERNATIONAL RELATIONS	SENIOR
ENZO CUPANI	MUSIC INDUSTRY	JUNIOR
PAUL DIEM	UNDECIDED	SOPHOMORE
ALEXANDRA DUBANIEWICZ	MUSIC EDUCATION	SOPHOMORE
SAM EVANS	COMPOSITION	GRADUATE
ALIE FITT	MUSIC INDUSTRY	SOPHOMORE
REBECCA FRIEDMAN	MUSIC INDUSTRY	SENIOR
MASON GARBUS	MUSIC EDUCATION	JUNIOR
JOSHUA GARVIN	MUSIC INDUSTRY	JUNIOR
LUKE JOHNSON	SOUND RECORDING TECHNOLOGY	JUNIOR
JENNIFER JORDAN	BUSINESS ADMINISTRATION	GRADUATE
ANIA KAPLLANI	MUSIC INDUSTRY	JUNIOR
SAM KARP	SOUND RECORDING TECHNOLOGY	JUNIOR
LIZZIE KHAN	MUSIC INDUSTRY	JUNIOR
DYLAN KIM	COMPOSITION	SENIOR
VJ LASHOMB	SOUND RECORDING TECHNOLOGY	SENIOR
KILEY MCGRODER	MUSIC/PSYCHOLOGY	JUNIOR
BRYCE MEUSCHKE	SOUND RECORDING TECHNOLOGY	SENIOR
JOHN MOSES	PUBLIC ADMINISTRATION	GRADUATE
RYAN MYERS	PSYCHOLOGY/PUBLIC RELATIONS	SENIOR
BEN O'CONNELL	CHORAL CONDUCTING	GRADUATE
KATE O'LEARY	MUSIC EDUCATION	SOPHOMORE
MARK OLESH	MUSIC EDUCATION	GRADUATE
D.J. PICKELL	CHORAL CONDUCTING	GRADUATE
KAYCIE ROMANO	MUSIC EDUCATION/MUSIC HISTORY	SENIOR
MATH RUSH	ENVIRONMENTAL HEALTH	FRESHMAN
AINSLEE SANTA CROCE	MUSIC INDUSTRY	JUNIOR
PATRICK SEWARD	SOUND RECORDING TECHNOLOGY	SENIOR
KATIE SMYTH	MUSIC EDUCATION/DISABILITY STUDIES	JUNIOR
SPENCER SWAFFORD	SOUND RECORDING TECHNOLOGY	SOPHOMORE
BEN VERMILYEA	CONDUCTING	GRADUATE
ABBIE WOOD	ORGAN PERFORMANCE	JUNIOR

**Please join us for these special concerts at Hendricks Chapel
featuring Setnor School of Music choral ensembles:**

Sunday, December 3 at 4:30 PM and 7:30 PM: Holidays at Hendricks

Sunday, February 4 at 4:00 PM: Community Hymn Festival

The Malmgren Concert Series of Hendricks Chapel

Sundays at 4:00 p.m. in Hendricks Chapel

Join us for these free concerts to stir the soul and ignite the spirit as we welcome renowned musicians to the stage of Hendricks Chapel in the heart of Syracuse University!

February 25: Setnor School of Music choral ensembles and student soloists celebrate Black History Month with music by African-American composers

March 3: The Syracuse Symphony Orchestra performs music of women composers

March 24: The Lorelei Ensemble (all-female vocal ensemble directed by Beth Willer) presents "Look Up," a multi-media program of new works by Christopher Cerrone, Elijah Daniel Smith, and others

April 7: Outstanding Setnor School of Music soloists and chamber groups preview the program they will perform at New York City's Carnegie Hall

April 14: Festive music for organ, brass, and choir featuring the Setnor School of Music Trumpet Ensemble, Setnor School of Music organists, and the Hendricks Chapel Choir

April 28: Theodicy Jazz Collective and the Hendricks Chapel Choir present the world premiere of a new sacred jazz suite

For more information, visit chapel.syracuse.edu.