



## **Malmgren Concert Series**

*presents*

# **Carnegie Hall Preview Concert**

**featuring students of the  
Setnor School of Music**

Sunday, April 7, 2024  
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.

## SYRACUSE UNIVERSITY SETNOR SCHOOL OF MUSIC IN CONCERT

<b>Remarks</b>	<i>Rev. Brian Konkol, Dean of Hendricks Chapel Milton Laufer, Director of the Setnor School of Music</i>	
<b>Toccata</b>		Feim Ibrahimi 1935-1997  <i>Paola Budani, piano</i>
<b>Dopo notte</b> , from <i>Ariodante</i>		Georg Frideric Händel 1685-1759  <i>Katherine Weber, mezzo soprano; Paola Budani, piano</i>
<b>A Common Thread</b> <i>New York City Premiere</i>		Noah Sherman b. 2002  <i>Bora Koka, violin; Inelda Caushaj, piano</i>
<b>Jour d'été à la Montagne</b> I. <i>Pastorale</i> II. <i>Aux Bords Du Torrent</i>		Eugène Bozza 1905-1991  <i>Grace Lesselroth, Nancy Chambers, Nell Porter, Allison Pasco, flutes</i>
<b>Duke Ellington's Sound of Love</b>		Charles Mingus arr. Timothy Norton  <i>McKenna Fenimore, vocals; Sawyer Kidd-Myers, tenor saxophone; Xaden Nishimitsu, trumpet Kai Wong, piano; Owen Wernow, guitar; Luke Brady, bass; Grady Collingbourne, drums</i>
<b>Seasons</b> <i>New York City Premiere</i>		Katie Lee  <i>Katie Lee, vocals; Owen Wernow, guitar; Luke Brady, bass</i>
<b>Regnava nel silenzio</b> , from <i>Lucia di Lammermoor</i>		Gaetano Donizetti 1797-1848  <i>Katherine Craig, soprano; Synjona Papekaj, piano</i>
<b>Danse Macabre</b> for 4 hands		Camille Saint-Saëns 1835-1921  <i>Synjona Papekaj and Danni Huang, piano</i>
<b>Piano Trio</b> IV. <i>Allegro ma non troppo</i>		Anton Arensky 1861-1905  <i>Bora Koka, violin; Aiden McGorry, cello; Paola Budani, piano</i>
<b>Suoni la tromba</b> , from <i>I Puritani</i>		Vincenzo Bellini 1801-1835  <i>Enzo Cupani and Patrick Seward, baritones Alanna Moonan, piano</i>
<b>Finding the Words</b> I. <i>Five-Dollar Diction</i>		Michael Markowski b. 1986  <i>Aisling Casey, soprano; Edward Lu, Mason Romero, alto; Eleanor Bushway tenor; Jason O'Neal, baritone</i>
<b>Work Song</b> <b>Everything Must Change</b>		Nat Adderley and Oscar Brown, Jr. Benard Ighner/arr. By Marianne Solivan  <i>Ania Kapllani and Joshua Garvin, vocals Kai Wong, piano; Owen Wernow, guitar; Luke Brady, bass; Grady Collingbourne, drums</i>
<b>The Wings of Altair</b> <i>New York City Premiere</i>		Michael Dubaniewicz  <i>Sawyer Kidd-Myers, saxophone; Xaden Nishimitsu, trumpet; Kai Wong, piano Owen Wernow, guitar; Luke Brady, bass; Grady Collingbourne, drums</i>

## PERFORMERS

**Luke Brady** is a junior sound recording technology major from Patterson, N.Y. Luke is from the jazz and commercial music (JCM) bass studio of Timothy Norton.

**Paola Budani** is a second-year graduate piano performance major from Elbasan, Albania. Paola is from the studio of Ida Tili-Trebicka.

**Eleanor Bushway** is a senior sound recording technology major from Princeton, Mass. Eleanor is from the saxophone studio of Anne Kunkle.

**Aisling Casey** is a sophomore music industry major from Wakefield, Mass. Aisling is from the saxophone studio of Anne Kunkle.

**Inelda Caushaj** is a graduate piano performance major from Durres, Albania. Inelda is from the piano studio of Ida Tili-Trebicka.

**Nancy Chambers** is a performance major in her senior year from Oneida, N.Y. Nancy is from the flute studio of Dana DiGennaro.

**Grady Collingbourne** is a senior music industry major from LaFayette, N.Y. Grady is from the JCM drum set studio of Joshua Dekaney.

**Katherine Craig** is a senior B.S. in music major with Performance Honors and B.A. in international relations from Tulsa, Okla. Katherine is from the voice studio of Martha Sutter.

**Enzo Cupani** is a junior music industry major from Garden City, N.Y. Enzo is from the voice studio of Eric Johnson.

**McKenna Fenimore** is a junior music industry major from Mount Sinai, N.Y. McKenna is from the JCM voice studio of Marianne Solivan.

**Joshua Garvin** is a junior music industry major from Houston. Joshua is

from the JCM voice studio of Marianne Solivan.

**Danni Huang** is a first-year graduate piano performance major from Zhengzhou City, Henan province, China. Danni is from the piano studio of Scott Cuellar.

**Ania Kapllani** is a junior music industry major from New York, N.Y. Ania is from the JCM voice studio of Marianne Solivan.

**Sawyer Kidd-Myers** is a junior accounting and entrepreneurship major from Portland, Ore. Sawyer is from the JCM saxophone studio of Michael Dubaniewicz.

**Bora Koka** is a graduate violin performance major from Tirana, Albania. Bora is from the violin studio of William Knuth.

**Katie Lee** is a sophomore music industry major from Syracuse. She is a singer/songwriter from the JCM voice studio of Marianne Solivan.

**Grace Lesselroth** is a senior music education major from Syracuse. Grace is from the flute studio of Dana DiGennaro.

**Edward Yuwei Lu** is a sophomore composition major from Robbinsville, N.J. Edward is from the saxophone studio of Anne Kunkle.

**Aiden McGorry** is a senior architecture major from New York, N.Y. Aiden is from the cello studio of Gregory Wood.

**Alanna Moonan** is a junior performance major from Rome, N.Y. Alanna is from the piano studio of Ida Tili-Trebicka.

**Xaden Nishimitsu** is a sophomore music education major from Pukalani, Hawaii. Xaden is from the JCM trumpet studio of John Hasselback III.

**Jason O'Neal** is a senior sound recording technology major from San Jose, Calif. Jason is from the saxophone studio of Anne Kunkle.

**Synjona Papekaj** is a graduate piano performance major from Tirana, Albania. Synjona is from the piano studio of Ida Tili-Trebicka.

**Allison Pasco** is a graduate conducting and music education major from Oswego, N.Y. Allison is from the flute studio of Dana DiGennaro.

**Nell Porter** is a senior B.S. in music major from Plattsburgh, N.Y. Nell is from the flute studio of Dana DiGennaro.

**Mason Romero** is a junior music education/music history and cultures major from Olathe, Kan. Mason is from the saxophone studio of Anne Kunkle.

**Patrick Seward** is a senior sound recording technology major from New London, N.H. Patrick is from the voice studio of Eric Johnson.

**Noah Sherman** is a junior composition major from Lindenhurst, N.Y. Noah is from the composition studio of Natalie Draper, Loren Loiacono, and Nic Scherzinger.

**Katie Weber**, a Syracuse native, is a second-year graduate student in voice pedagogy. Katie is from the voice studio of Janet Brown.

**Owen Wernow** is a sophomore sound recording technology major from Plainview, N.Y. Owen is from the JCM guitar studio of Rick Balestra.

**Kai Wong** is a first-year music industry major from Beloit, Wis. Kai is from the JCM piano studio of Timothy Ogunbiyi.

## PROGRAM NOTES

### Toccatà

Toccatà for piano, by Albanian composer Feim Ibrahimì, is one of the most performed works from the Albanian piano literature. Toccatà was composed in 1962 when the composer was a student at the Institute of Arts in Tirana. The work is a youthful, lively, and percussive piece in ternary form. This work is written in 7/8 and 5/8 meters and is based on folk motives of music in Northern Albania.

### Dopo notte, from *Ariodante*

George Frideric Händel's Baroque-era opera seria, *Ariodante*, is an example of Händel's mature and finest operatic writing. It premiered in London's Covent Garden Theatre in 1735. The plot centers on the tumultuous relationships within a medieval Scottish royal family involving betrothal and betrayal. By the end of Act III, however, relationships have been restored, and prince Ariodante sings the jubilant aria "Dopo notte." In the Baroque era, roles such as that of Ariodante, a male character singing in the treble range, were performed by castrati; in modern times, these roles are sung by counter tenors or mezzo-sopranos.

Dopo notte, altra e funesta,  
splende in ciel più vago il sole,  
e di gioia empie la terra.  
Mentre in orrida tempesta  
il mio legno e quasi assorto,  
giunge in porto, e'l lido afferra.

*After night, black and deadly,  
the sun shines more delightfully in the sky  
and fills the earth with joy.  
While in the dreadful tempest  
my ship is almost drowned,  
it reaches harbor and drops anchor on the shore*

### A Common Thread

A Common Thread for violin and piano duet, written by New York composer Noah Sherman in the Spring of 2023, is characterized by its soft and intimate yet shadowy nature. Simple musical fragments and gestures are used throughout, interchanging between the two instruments, to create the sensation of weaving. This "weaving" concept expands on itself later when themes (of different keys) from earlier in the piece overlap, producing a clash and sounding out of place. These qualities intend to produce a dazed and dream-like effect, and at times feel unsettled. The music draws on elements of aleatoric indeterminacy and minimalism for influence.

### Jour d'été à la Montagne

Eugène Bozza (1905-1991) studied at the Paris Conservatory where he won several first prizes in violin, conducting, and composition and was awarded the coveted Grand Prix de Rome in 1934. Bozza composed several symphonies, an opera and a ballet, but he is primarily known for his chamber music for wind instruments. Published in 1955, *Jour d'été à la Montagne*, opus 61, (A Summer's Day in the Mountains) is a four-movement tone poem for flute quartet. The first movement, "Pastorale," introduces a calm lyrical melody in the second flute part which is then passed between parts, challenging players to balance color and sound. It ends with a series of rhythmic bird calls. The second movement, "Aux Bords du Torrent," (From the Edges of the Mountain Stream), contains overlapping chromaticism heard in shimmering 16th note triplets, depicting the forward rushing of water into the valley.

### Duke Ellington's Sound of Love

When Charles Mingus heard of Duke Ellington's passing in 1974 he composed *Duke Ellington's Sound of Love* as a tribute to the musician he very much admired. Mingus, who worked for Ellington's orchestra as a bassist for a very short time in 1953, continued to be respectful of Ellington's artistry and the musical accomplishments of his ensemble for the remainder of his life. Arranged for this ensemble by Professor of Jazz and Commercial Bass Timothy Norton, whose goal for this arrangement is to honor the brilliant compositional minds of his heroes: Duke Ellington and Charles Mingus. By adding counter melody and harmony through compositional techniques, this arrangement aims to create a musical conversation between the vocalist and instrumentalists.

### Seasons

Katie Lee, a current music industry sophomore and jazz and commercial music vocalist, has been writing songs since her pre-teen years. She is thrilled to be performing her original composition Seasons, which depicts the experience of losing someone and finding them in the beauty and simplicity of the change of seasons. Lee is working toward a career in music as a contemporary vocalist and songwriter.

### **Regnava nel silenzio**, from *Lucia di Lammermoor*

*Lucia di Lammermoor* is a tragic opera by Gaetano Donizetti written in 1835 and set in Scotland at the Lammermoor Castle. The story depicts the ill-fated love affair between Lucia and Edgardo, members of opposing families, and their ultimate heartbreak. Act I - Before dawn at a fountain in the woods, Lucia tells her companion Alisa that she has seen the ghost of a girl who was stabbed by her jealous lover.

Regnava nei silenzio  
alta la notte e bruna...  
colpia la fonte un pallido  
raggio di tetra luna...  
quando un commosso gemito  
fra l'aura udir si fè  
ed ecco, ecco su quel margine  
l'ombra mostrarsi a me, ah!

Qual di chi parla,  
muoversi il labbro suo vedea  
e con la mano esanime  
chiamarmi a sé pareva  
stette un momento immobile,  
poi ratta dileguò  
e l'onda pria sì limpida  
di sangue rosseggiò  
sì, pria sì limpida  
ahi! rosseggiò.

Egli e luce a giorni miei,  
è conforto al mio penar.

Quando rapito en estasi  
del più cocente ardore,  
col favellar del core  
mi giura eterna fè,  
gli affanni miei dimentico  
gioia diviene il pianto.  
Parmi che a lui d'accent  
si schiuda il ciel per me.  
Ah!

A lui d'accanto  
si schiuda il ciel per me, ah!  
Sì, a lui d'accanto  
par si schiuda il ciel per me.

*The night was reigning in the silence  
deep and dark,  
a pale sky of gloomy moonlight  
was striking the fountain...  
when a soft moan  
through the air made itself heard  
and suddenly here, here on that fountain's edge  
the ghost appeared to me—ah!*

*Like one who is speaking,  
I saw her move her lips,  
and, with bloodless hand,  
she seemed to beckon me to her;  
she stayed for a moment immobile,  
their swiftly vanished,  
and the wetter, before so clear,  
reddened with blood--  
yes, so clear before,  
alas, turned red!*

*He is light to my days,  
is comfort to my suffering.*

*When carried away un ecstasy  
of the most burning ardor,  
with heartfelt words  
he swears to me eternal faithfulness,  
I forget my sorrows;  
weeping turns to joy.  
It seems to me that, at his side,  
heaven opens up for me.  
Ah!*

*At his side  
heaven opens up for me, ah!  
Yes, at his side  
heaven seems to open up for me.*

### **Danse Macabre**

Camille Saint-Saëns (1835-1921) composed *Danse Macabre* as a work for orchestra in 1874, based on material he had composed for an art song setting of a poem by Henri Cazalis (1840-1909) titled *Danza macàbra*. The poem invokes a European folk legend in which Death, on Halloween, raises the dead from their graves to dance until dawn, as he plays his fiddle. The work is a grotesque whirlwind of dancing skeletons, featuring a rhythmically-altered quotation of the Latin chant melody *dies irae*, or *Day of Wrath*. The work was transcribed for piano four-hands by Ernest Guiraud (1837-1892).

### **Piano Trio**

Anton Arensky (1861-1905) was a Russian composer who studied under the tutelage of Nikolai Rimsky-Korsakov at the Saint Petersburg Conservatory. Arensky held a deep admiration for the music of Tchaikovsky, whose music had a great impact on his style. As a professor himself later in life at the Moscow Conservatory, Arensky had many students go on to become staple figures in music history such as Sergei Rachmaninoff and Alexander Scriabin. His *Piano Trio No. 1 in D minor, Op. 32*, for violin, cello, and piano was written in 4 parts with thematic material from the first 3 movements sampled and repurposed in the tour de force final movement which is presented today. There are several dreamlike interjections of the earlier movements including a modified waltz-scherzo passage from the second movement, which

has been washed out in tempo and texture, and the beautiful opening elegiac theme from the third movement, which helps to break up the commanding original material that gives the finale its confident energy. This virtuosic movement features each instrument in the trio equally with each offered a moment to shine.

### **Suoni la tromba** from *I Puritani*

The music is by Vincenzo Bellini (1801-1835) and the libretto by Carlo Pepoli (1796-1881). The 11 operas of Vincenzo Bellini epitomize the style of 19th-century *bel canto* writing. His final opera, *I Puritani*, which premiered at the Theatre Italien in Paris in 1835, is ranked among his greatest works; due in large part to the unusual vocal demands of the leading tenor role, it is not performed as often as his better-known operas *Norma* and *La Sonnambula* (both composed in 1831). The plot is set during the English Civil War and concerns the love between Elvira, daughter of a staunch Parliamentarian family, and Arturo, a Royalist. Principal movers of the story are Riccardo, a Roundhead officer in love with Elvira, and Elvira's uncle Giorgio. Despite war, accusations of treason, and madness, the lovers are united in the end when Oliver Cromwell declares a general pardon following his final victory. The duet, *Suoni la tromba*, is sung by Riccardo and Giorgio on the eve of battle at the stirring end of Act II.

Suoni la tromba, e, intrepido, io pugnerò da forte.  
Bello è affronter la morte gridando libertà!  
Amor di patria impavido mieta i sanguigni allori,  
Poi terga i bei sudori e i pianti la pietà.  
All'alba! Forse dell'alba al sorgere l'oste ci assalirà.  
Morrà! Sia voce di terror, patria, vittoria, onor!

*Sound, the trumpet, and, intrepid, I will strike as strongly.  
It is beautiful to face Death while shouting "Liberty!"  
Love of our fearless country will earn us bloody laurels,  
Then wipe away the beautiful sweat, and the tears of pity.  
At dawn! Perhaps at dawn the innkeeper will attack us.  
He will die! The voice of terror: fatherland, victory, honor!*

### **Finding the Words**

Five-Dollar Diction is the first movement from Michael Markowski's *Finding the Words*. The movement title alludes to the famous quote of Mark Twain "don't use a five-dollar word when a fifty-cent word will do." Throughout the movement you will hear virtuosic elements within a highly metrical feel, which exhibit the wide ranges of the saxophones and their dynamic scope. The composer writes, "Its personality, though, seems to me to sound a bit pretentious, highfalutin, and rhythmically still. Because of this, I found myself lured into naming this movement as an echo of Mark Twain's warning to aspiring writers."

### **Work Song**

The music was written by Nat Adderley and American singer, songwriter, playwright, poet, civil rights activist, and actor Oscar Brown Jr. Work Song was inspired by Nat Adderley's childhood experience of seeing a group of convict laborers singing while they worked on a chain gang, paving the street in front of his family's home in Florida. Oscar Brown Jr. wrote lyrics after its release. Work Song tells the story of injustice in the Black community through the story of a crime of necessity, "*Lord of needin', Crime of bein' hungry and poor*" and the punishment that is given, "*five years hard labor, On the chain-gang.*" Yet weaved through the chorus you hear a hope for the future and the work that needs to continue to right the sins of slavery, oppression, and racism in this country. "*I've been workin', workin', and I've still got so terribly long to go.*"

### **Everything Must Change**

Written by Black American singer/songwriter Benard Ighner, the song first appeared on Quincy Jones' record *Body Heat* in 1974 and has had a long list of RnB, soul, jazz, folk and country artists subsequently perform and record it. Leaning heavily on the Blues tradition, the song evokes a similar feeling of acknowledgement of pain and suffering while holding tightly to a hope that things will change and lead to a brighter future. Work Song and Everything Must Change, woven together by Professor of Jazz and Commercial Voice Marianne Solivan, are meant to inspire our students, and the community at large, to know and acknowledge our history and understand the work that still needs to be done, all the while being grateful for what we have and the beauty that surrounds us.

### **The Wings of Altair**

This original composition by Michael Dubaniewicz was specifically created for the Orange Juice Jazz Combo. Its title reflects the bird-like shape of the constellation of Aquile, in which the brightest star Altair shone to guide many ancient Babylonians and Sumerians in their travels. The melodic construction for the piece utilizes Middle-Eastern modalities while centering over a minor blues harmonic structure. Today's performance of this composition is its Carnegie Hall/New York City debut.

## **SYRACUSE UNIVERSITY'S SETNOR SCHOOL OF MUSIC**

The Setnor School of Music in the College of Visual and Performing Arts offers the highest level of musical development within a major research university and supportive student body. Music has thrived at Syracuse University since 1877, when the Department of Music was founded and Syracuse became the first university in the United States to grant a degree in music and require four years' study in both music and theory. Now known as the Rose, Jules R., and Stanford S. Setnor School of Music, the school continues this proud tradition by offering professional-level training through challenging and relevant degree programs that allow talented musicians and future music industry leaders to excel both collectively and as individuals. We believe all our areas of emphasis are interdependent and integral to the success of the school, the health of the profession, and the evolution of culture, and we therefore strive for the highest standards in every one of our degree programs. We recognize that inherent in these endeavors is a responsibility to the campus community, the community beyond campus borders, and our culture as a whole. Hence, we are committed to serving a larger public through outreach and education, working to create an inclusive environment in which all can develop their gifts. Undergraduate majors include composition B.M., music B.S., music education B.M., music industry B.M., B.M./MBA, performance B.M., and sound recording technology B.M. Graduate degree programs include audio arts M.A., composition M.M., conducting M.M., music education M.M./M.S., performance M.M., and voice pedagogy M.M.

## **COLLEGE OF VISUAL AND PERFORMING ARTS**

Celebrating 150 years, the College of Visual and Performing Arts (VPA) is one of Syracuse University's 13 schools and colleges. Our degree programs span the disciplines of art, communication and rhetorical studies, creative arts therapy, design, drama, film and media arts, and music. VPA is committed to the education of cultural leaders who will engage and inspire audiences through performance, visual art, design, scholarship, and commentary. We provide the tools for self-discovery and risk-taking in an environment that thrives on critical thought and action. Explore our opportunities at [vpa.syr.edu](http://vpa.syr.edu).

## **SYRACUSE UNIVERSITY**

Syracuse University is a private research university that advances knowledge across disciplines to drive breakthrough discoveries and breakout leadership. Our collection of 13 schools and colleges with over 200 customizable majors closes the gap between education and action, so students can take on the world. In and beyond the classroom, we connect people, perspectives, and practices to solve interconnected challenges with interdisciplinary approaches. Together, we're a powerful community that moves ideas, individuals, and impact beyond what's possible. Visit [syracuse.edu](http://syracuse.edu) to learn more.

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**The Malmgren Concert Series of Hendricks Chapel**

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Join us for music 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!

**Apr. 14: Festive Music for Organ, Brass, and Choir**

The Setnor School of Music Trumpet Ensemble and the Hendricks Chapel Choir perform works by Antonio Vivaldi, Richard Proulx, Alan Hovhaness, and Erik Morales.

**Apr. 28: Sacred Jazz**

Theodicy Jazz Collective and the Hendricks Chapel Choir present the world premiere of Theodicy's new jazz suite, "Love Is the Way."

For more information, visit [chapel.syracuse.edu](http://chapel.syracuse.edu).