



## **Malmgren Concert Series**

*presents*

# **Love is the Way: A Freedom Suite**

*Featuring*

The Theodicy Jazz Collective  
Hendricks Chapel Choir

Sunday, April 28, 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.

## PROGRAM

### WELCOME

Rev. Brian Konkol, Dean of Hendricks Chapel

### THE THEODICY JAZZ COLLECTIVE

Better Get Hit In Your Soul ..... Charles Mingus (1922-1979)

Take Me To the Water ..... African American Spiritual

### THE HENDRICKS CHAPEL CHOIR

In Remembrance ..... Jeffery Ames (b. 1969)

Anne Laver, piano

Ryan Hill, french horn

I'll Be On My Way ..... Shawn Kirchner (b.1970)

Anne Laver, piano

Linc Zdancewicz, soloist

### MESSAGE

Rev. Brian Konkol

LOVE IS THE WAY: A FREEDOM SUITE ..... DEDICATED TO BP. MICHAEL CURRY

#### Part I: Roots

I. Love is the Way

II. There is a Balm in Gilead

III. This Little Light of Mine

#### Part II: The Hope that Inspires (Oscar Romero, Desmond Tutu, Martin Luther King Jr.)

IV. La Montaña

V. Alleluia

VI. The World House Revisited

#### Part III: Our Path Forward: Love is the Way

VII. Love Always

VIII. There is a Balm in Gilead

IX. This Little Light of Mine

Composer / Arranger: William Z. Cleary (b. 1986)

Lyrics: Brandt Maina (Love Always)

Lyrics: Kyle Brooks (This Little Light, World House)

Executive Producer: Andrew K. Barnett

Creative Consultants: Jonathan Parker, Sarah Politz, Peppie Calvar

## Love is the Way: A Freedom Suite

Now, more than ever, I am convinced that love is the way. The unselfish love we learn from Jesus can change this world, and music can change each of us. When we sing together, it's a little easier to remember that which unites and a little easier to move past that which divides. We feel something in our hearts. We remember that we belong to a movement defined by justice, freedom, compassion, and love. We are called to action, much like our heroes around the world were called to act in their own time and place.

Theodicy Jazz Collective has been inspiring communities to sing Spirituals and freedom songs for many years now. I love their rhythm and harmony, the soulful improvisation, and the absolute joy they bring to the music. This new suite of freedom songs is perhaps their most ambitious project yet, and it takes place in three parts.

**Part I: Roots** celebrates three African American Spirituals and freedom songs: Balm in Gilead, This Little Light of Mine, and the refrain from the Battle Hymn of the Republic. I'm drawn in by the hip-hop commentary on spirituals in the 21st century, the fresh take on an old classic (Balm in Gilead), and the tension introduced in the battle hymn. God's Glory is profound, if complicated.

**Part II: The Hope That Inspires** honors the legacy of three of my heroes: the Rev. Desmond Tutu, the Rt. Rev. Oscar Romero, and the Rev. Dr. Martin Luther King Jr. Each of these leaders inspired their people with moral clarity and a deep Christian commitment to just peace. They also drew on the power of music in the movements that they led. One of Dr. King's seminal concepts *The World House* receives fresh interpretation here, allowing his timeless words to speak to us today.

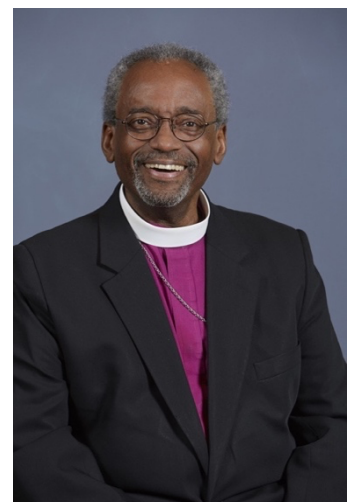
**Part III: Our Path Forward-Love is the Way** proposes unselfish love as the path forward for the human family. Brandt Maina's haunting text repeats the plea "Love me" as we seek to be loved individually. Then we hope to be known as Christians for our acts of love. Finally, we revisit the opening exploration of the Battle Hymn, this time with a triumphant ending: GLORY!

I was delighted that Theodicy Jazz Collective composed this suite in my honor, as we have shared many opportunities to worship together. In my view, they are the one of our country's finest liturgical jazz ensembles, and they're just really good people. This is soul music, healing music, and I commend it to you.

Blessings,

The Most Rev. Michael B. Curry

Presiding Bishop and Primate: The Episcopal Church



### **In Remembrance, by Jeffery Ames**

This piece is a response to the tragic accident that took the lives of Dr. William Potts and his two daughters, Becca and Anna, on July 4, 2002. The piece is written in their memory and dedicated to the surviving members of the immediate family. The text also suits recent events in our world. *In Remembrance* carries a message of healing, peace, and hope that can be applicable to many situations. It reflects the sadness for the loss of life here on this Earth, but also shows joy in knowing their souls are at eternal rest.

Lux aeterna, luceat eis, Domine.  
Turn to me and be gracious,  
for my heart is in distress.  
Oh God, my God,  
why has Thou forsaken me?  
My tears linger at night,  
but joy comes in the morning light.  
Lord in Your infinite mercy,  
grant them rest for evermore.

### **I'll Be On My Way, by Shawn Kirchner**

American musician Shawn Kirchner is a singer, pianist, conductor, and composer based in Los Angeles, California. Much of his work is with the Los Angeles Master Chorale, where he previously served as Composer-in-Residence from 2012-2015. *I'll Be on My Way* was inspired by a particularly dangerous street corner near Kirchner's church, at which one might be hit by a vehicle and sent "on their way". After composing the whole piece, Kirchner found that he "felt other layers of meaning reverberating in the song", relating it to other tragic life events like the death of his mother. The piece helps listeners to find reassurance and joy in times of sorrow.

When I am gone, don't you cry for me,  
Don't you pity my sorry soul.  
What pain there might have been will now be past  
And my spirit will be whole.

I'll be on my way.  
I'll have left my feet of clay upon the ground,  
I will be glory bound.  
I'll be on my way.

When I am gone,  
please forgive the wrongs that I might have done to you;  
There'll be no room for regrets up there,  
High above, way beyond the blue.

I'll be on my way.  
I'll have laid my frown and all my burdens down  
I'll be puttin' on my crown  
I'll be on my way.

When I am gone,  
don't you look for me in the places I have been;  
I'll be alive, but somewhere else,  
I'll be on my way again!

I'll be on my way.  
I will lift my wings and soar into the air,  
There'll be glory everywhere on my way.  
I'll be on my way!

## LOVE IS THE WAY

The piece was commissioned by the Hendricks Chapel Choir, with gratitude to the Rev. Dr. Brian Konkol and Dr. Peppie Calvar. The commission and performance are supported by a Jazz Road creative residency grant from South Arts, funded in part by the National Endowment for the Arts, the Doris Duke Foundation, and the Mellon Foundation.

### Part I: Roots

I. Love is the Way & Battle Hymn of the Republic..... William Cleary, Traditional Hymn

Love is the way.  
Glory!  
Where is the glory?  
Where is the light?  
Can we find justice?  
Will we find truth?  
Glory!  
Truth marches on.

II. There is a Balm in Gilead ..... African American Spiritual, arr. Cleary

There is a balm in Gilead to make the wounded whole,  
There is a balm in Gilead to heal the sin-sick soul.

Sometimes I feel discouraged and deep is the pain,  
In prayers the Holy Spirit revives my soul again.

If you can't pray like Peter, if you can't be like Paul,  
Go home and tell your neighbor, he died to save us all.

III. This Little Light of Mine ..... African American Spiritual, arr. Cleary  
Spoken word text by Kyle Brooks

This little light of mine, I'm gonna let it shine  
Let it shine.  
Everywhere I go, I'm gonna let it shine.  
Let it shine.

### Part II: The Hope that Inspires (Oscar Romero, Desmond Tutu, Martin Luther King Jr.)

IV. La Montaña ..... Anonymous, arr. Cleary  
Rolando Gomez, Cuban tres

<i>Si tuvieras fe como grano de mostaza</i>	If you had faith like a mustard seed,
<i>Eso lo dice el Señor</i>	says the Lord,
<i>Tu le dirías a la montaña</i>	You could say to the mountain,
<i>Muevete, muevete</i>	move, move.

*Esa montaña se movera* And the mountain will move.  
*Se movera, se movera* move, move.

V. South African Alleluia ..... William Cleary

VI. The World House Revisited ..... Text by Kyle Brooks

I once heard someone say that the great struggle of everyday life is learning how to live together without having to live alike. If you have ever shared a home with other people, you know what this means. We try to work our way toward a rhythm that makes sense. We make our house rules and norms and try to adapt as best we can. At least in theory. Because we all know plans are one thing and practice is another. Imagination has its place but at some point, we have to deal with concrete realities. Coexistence requires a negotiation of norms, boundaries, and practices. This is how we move from merely occupying a house to inhabiting a home.

I like to think this is something akin to what Martin Luther King Jr. had in mind. This world is a house, and we are the inhabitants. People of every persuasion, every journey, every destiny - here, together. In the only home we have ever known. History has marked our failures to make this house a home for one another. The halls have been filled with hatred. The windows have been stained by the distortion of discrimination. The floors soiled with the blood of the slaughtered. King is clear about this - the world has failed in its housekeeping. And the task is ours to make this house a home. We either live together or perish as fools.

King was a dreamer. You have to be if you want to see a better world. That kind of world exists in our hearts before it manifests in our hands. But he knew something about nightmares, too. Harry Belafonte speaks of his last conversation with King. He was troubled in his soul. There was trembling in his spirit. He spoke of the long, hard struggle for freedom. But he also spoke of his fear - perhaps we have been integrating into a burning house. Greek mythology tells us Prometheus brought fire from the gods to humanity. History tells us humanity has set fire to the world. Humans have burned bridges, crosses, forests, bodies - all in the name of power. Dominance. Conquest. Eradication.

This world is ablaze. The house is on fire. The flames singe us and the smoke chokes us. The darkness envelops us and we stumble about for an exit. But there is no escape. Some dream of colonizing other worlds, but the moon can't save us. Spaceships cannot carry us at light speed away from the failure of moral vision. Rockets will not blast us beyond our historical memory. Wherever we go, we are still human, still flawed, still flailing.

Any home that human beings make is an imperfect one. But our challenge is not achieving perfection - it is pursuing **compassion**. It is leaning away from uncaring individualism and leaning into interdependence. It is understanding that until all of us are free, **none of us are free**. Earth is the only house we have. And it's on fire. It's easy to look at the flames and say, that's not my problem. It's harder to admit that even if it isn't our fault, it's still our responsibility. Before we can make this house a home, we've got to make sure it's still standing. We have to admit that our futures are intertwined with each other's. We have to put our hope and faith in the power of our combined efforts. In a world full of fire starters, we must become fire fighters.

How do you fight a fire? In our modern times, firefighters assemble with their masks and suits, hoses and axes. They saturate flames with water and chemicals. But in the days before modern technology, people used different tactics. Before we had fire hydrants and fire engines, people carried water by hand. They called it a bucket brigade. Before fire fighters arrived, anyone who was able grabbed a bucket and got moving. People would form lines from the water source to the fire. They would pass full buckets of water to throw on the flames. Then they would pass the empty buckets back to be refilled.

Now I know somebody's thinking - how do you quench a world of flames with a bucket? My point is not that we need to reproduce their method. We need to embody their spirit. What is that? It's a spirit of collaboration. It's the

recognition that every hand helps to lighten the load. It is the willingness to get into good trouble when you see an urgent need. It is the strength to stand in defense of those who are suffering. It's the courage to speak out when dissent is being silenced. It is the fortitude to stay true to your convictions when others might turn their backs. It is the knowledge that when everyone grabs their buckets, one drop turns into an ocean deep. There is power in the people but it takes all of us put together.

How do you stop the world from burning? Well, you certainly don't do it alone. Or in a single moment. It doesn't take a grand gesture; it requires a consistent effort. It is not a solo played by one great artist; it is a symphony sounded out by a full orchestra. Ella Baker said it well - "strong people don't need strong leaders." What we need is to know our own strength and operate in it.

The world is on fire. The house is burning down. And we cannot sit quietly waiting for rain, for miracles, for would-be messiahs. Perhaps we are exactly who we have been waiting for - the ones to put out the flames. And we will do it a bucket at a time. When we break bread with the hungry. When we give shelter to the unhoused. When we sit with the wounded and afflicted. When we speak a word of hope to those in utter despair. When we organize to protest unjust laws and policies. When we treat the suffering of one as the concern of all.

### Part III: Our Path Forward: Love is the Way

VII. Love Always ..... William Cleary  
Text by: Brandt Maina

Loving is easy but hard  
Love me when I am evil  
Love me when I hurt you most  
Love me when I have nothing to give back  
Love me when I ask for more than I deserve  
Loving is easy but hard

Love me  
Console my shards  
With patience, hold the pieces  
With forgiveness, feel their sharpness  
Let kindness heal and seal me, please  
Loving is easy but hard

I am worthy of Love  
I am worthy of Light

Bear all that is me  
Believe and hope in all I can be  
Loving is easy but hard

Love me  
When you see me on the street  
Forsaken and hungry, naked  
Lost in needs no one will meet

Love me  
Endure all that I am  
With an unconditional Embrace that never ends

Love me  
Like my mother would if she knew how  
Like my father would if he knew love  
Comfort me  
Like my sisters would as they wiped my tears  
And my brothers would if they were still here

a bear and a bee  
they touch noses, sigh sweet kiss  
love, always, honey

VIII. They'll Know We are Christians by Our Love ..... Peter Scholts, arr. Cleary

We are one in the Spirit, we are one in the Lord.  
And we pray that all unity will one day be restored.  
And they'll know we are Christians by our love.

We will walk with each other, we will walk hand in hand.  
And together we'll spread the news that God is in our land.  
And they'll know we are Christians by our love.  
Our love!

We will work with each other, we will work side by side.  
And we'll guard each one's dignity and save each one's pride  
And they'll know we are Christians by our love.

IX. Love is the way (Reprise) ..... William Cleary

Love is the way.  
Glory!  
Truth marches on.  
Alleluia!

### **The Theodicy Jazz Collective**

The Theodicy Jazz Collective was formed at Oberlin Conservatory in 2006 and grew during residency at the Yale Institute of Sacred Music from 2008 to 2012. The band creates and leads services for a multitude of churches and cathedrals from Los Angeles to London, Minnesota to Mississippi, and offers lectures and workshops at high schools and colleges including Oxford, Cambridge, and Yale Universities. Incorporating sounds from the traditions of jazz and gospel music and rhythms from Latin America and Africa, the music is a constant prayer, sometimes a shout of joy, sometimes a call to action, sometimes a cry for hope. Theodicy has provided music for conferences and in communities such as the National Council of Churches, the Washington National Cathedral, The House of Bishops and General Convention of the Episcopal Church, and Canterbury Cathedral.

The mission and ministry of the collective is made possible, in part, through private donation. To learn more about the band, or to offer your financial support, please contact: the Rev. Dr. Andrew K. Barnett:

[andrew.k.barnett@gmail.com](mailto:andrew.k.barnett@gmail.com) or visit [www.theodicyjazz.com](http://www.theodicyjazz.com).

**Andrew K. Barnett, piano** - Hailing from Minnesota, the Rev. Dr. Andrew K. Barnett attended Oberlin College and Conservatory, Yale University's Environment and Divinity Schools, and Luther Seminary, where he earned a D. Min. in congregational mission and leadership. Andy led Washington National Cathedral's strategic priority to broaden their liturgical music, expanding the beauty of Anglican tradition while honoring the power of what has come before. As founding director of the Theodicy Jazz Collective, he has performed broadly across the United States and England, including a commissioned jazz mass (with William Cleary) for Canterbury Cathedral. As a teacher, Andy is passionate about local and global partnerships, aiming to love God, love our neighbors, and change the world. Beyond work, he loves running, dogs, cooking, and rooting for the Minnesota Twins.

**William Z Cleary, alto saxophone** - Will Cleary hails from Houston, Texas, where he began his jazz studies at the Summer Jazz Workshop and Houston's High School for the Performing and Visual Arts. He then obtained his Bachelor of Music degree at the Oberlin Conservatory, studying with Gary Bartz, Robin Eubanks, and Dan Wall. He received his Master of Music degree in 2010 from the Eastman School of Music under the tutelage of Walt Weiskopf and Bill Dobbins, and was the recipient of the Raymond and Maxine Schirmer Prize in Jazz Performance. Will has played with Slide Hampton, Chuck Mangione, Conrad Herwig, Marvin Stamm, Marcus Belgrave, Charles McPherson, Kim Waters, Bob Sneider, Dave Glasser, and Pat LaBarbera. He has opened for Wynton Marsalis and the Jazz at Lincoln Center Orchestra, as well as for Jason Moran. Other significant performances include appearances at the Houston International Jazz Festival, the Detroit International Jazz Festival, the Rochester International Jazz Festival, and services at the Cathedral Church of Saint John the Divine in New York City. He is currently playing and recording with various artists in New Haven, Connecticut, and the surrounding areas.



**Imani Grace Cooper, voice** - Imani-Grace Cooper is a jazz vocalist with idiom versatility and knowledge from experiences including collegiate studies under the main instruction of 2013 DownBEAT Magazine's Jazz Education Achievement Award recipient, Connaître Miller. Her enthusiasm for jazz fueled the cultivation of a jazz series at Sankofa Cafe in Washington, D.C., titled Sounds at Sankofa which features a variety of DC jazz legends like Allyn Johnson and Fred Foss. Imani-Grace debuted as a solo artist as the Apollo Theatre's guest artist during the Annual Harl Jazz Week. Imani-Grace Cooper, as a solo artist and ensemble singer, has shared band stands with Dianne Reeves, Esperanza Spalding, Terri Lyne Carrington, the late George Duke, Al Jarreau, and many more! Imani-Grace services fellow enthusiasts of singing in private voice lessons and can be found singing regularly in Washington, D.C., and surrounding cities.

**Charlie Dye, drums** - Charlie Dye is a freelance drummer and educator based out of Hartford, Connecticut. He started playing drums and piano at the age of 10 and has participated in church music throughout his career. He studied Jazz and Classical Percussion at the Eastman School of Music with Rich Thompson and John Beck. He served as Music Director at First Church in Hartland, in East Hartland, Connecticut from 2018 to 2022, and lead worship through a variety of hymns and contemporary songs, while singing at the piano. He currently teaches Pre-K to 5th grade general music at CREC Museum Academy in Bloomfield, Connecticut. In addition to playing with Theodicy Jazz Collective, Charlie plays with the Hartford-area Classic-Rock and R&B band, Vibe Theory. Charlie lives in Collinsville, Connecticut with his wife and aspiring musician son.

**Dan Loomis, bass** - With more than a decade of performing experience since moving to New York City, Dan Loomis has emerged as a daring leader, a sought-after sideman, and a composer whose view of the world - and willingness to explore his own inner questioning - has led to the creation of innovative and moving works. Loomis has appeared on nearly a dozen recordings with the Dan Loomis Quartet and with bands he co-leads, including the collectives The Wee Trio and SPOKE. The latter two bands have released critically acclaimed albums in recent years, including SPOKE's (R)anthers in 2014, and The Wee Trio's Wee 3 in 2017. In addition to his work on the bass, he's no less skilled with a pen, having written several commissioned pieces, including a jazz oratorio based on the Book of Job and another based on the final days of Jesus, both commissioned by St. Peter's Church in New York. He recently formed an ensemble called REVOLUTIONS that uses its music to explore the Haitian and Bolivarian uprisings, and to comment on the world's continuing need for a revolution of spirit and action.

**Jonathan Parker, tenor saxophone** - From New York to China, saxophonist Jonathan Parker has brought a dynamic musicianship to appreciative audiences. As a sideman, bandleader, and teacher, Parker has synthesized a varied musical and educational background as he makes his mark on the contemporary jazz scene. Based in Brooklyn, New York, Jonathan is an active performer and committed music educator. When not teaching middle school music, he can be found playing around the city with his own ensembles, performing across the country as a sideman and arranging music for various rock and pop ensembles.

**Sarah Politz, trombone** - Professor Politz's work focuses on popular music in Africa and the diaspora, including brass band music, jazz, and traditional religious practices in Benin. She is preparing a book project tentatively titled "Gangbe: Resonance and Cultural Economy in Benin's Jazz and Brass Bands." She performs actively on trombone in and around Boston.

**Mike Wade, trumpet** - Mike Wade began playing trumpet in his pre-teen years. While attending the Duke Ellington School of Arts in Washington, D.C., he received a National Symphony Fellowship to study with symphony trumpeters. He attended Howard University for one year before transferring to Central State

University on full scholarship, where he received his bachelor's in music education. Mike attended The Cincinnati Conservatory of Music Mastering in Classical Trumpet for a year. He is no stranger to the titles of producer, composer, arranger, and educator. Mike has performed and/or recorded with such artists as David "Fathead" Newman, Clark Terry, Javon Jackson, Bobby Watson, Gary Bartz, Mulgrew Miller, Rene Marie, Don Braden, Steve Wilson, Othello Molineaux, Vincent Herring, Jon Hendricks & Annie Ross, Winard & Phillip Harper, Herb Jeffries, Craig Bailey, Marc Cary, Bill Lee, Ricky Wellman, Bootsy Collins, Reggie Calloway, Teddy Pendergrass, The O'Jays, Maurice, Freddie, and Verdine White (Earth, Wind and Fire), Tom Tom 84, and Experience Unlimited (E.U.). He has performed on Black Entertainment Television (BET) Jazz Discovery show, and WOSU Jazz Voices television series. Mike's quintet, Standard Time, was the 1997 winner of the Cincinnati Cammy award for Best Small Jazz Group.

**Kyle Brooks, spoken word-** Kyle Eugene Brooks, Ph.D., a native of Detroit, MI, serves as the Visiting Assistant Professor of Theology and Religious Studies at the University of San Diego. His work broadly explores the communicative conditions of religion, politics, and black expressive cultures. His forthcoming book, *Chasing Ghosts: The Politics of Black Religious Leadership* (Georgetown University Press) examines the recurring historical and contemporary roles of black clergymen in social movements through the conceptual lenses of haunting and hauntology, ultimately disputing the mythology of black male charisma and rhetorical performance as the core mechanisms of sociopolitical change. His work has been published in various print and digital venues, and he has been a long-time collaborator with Theodicy Jazz Collective.

**The Rev. Brian E. Konkol, Ph.D.,** serves as Dean of Hendricks Chapel and Professor of Practice at Syracuse University in Syracuse, New York. An ordained Lutheran minister, Konkol is responsible for guiding, nurturing, and enhancing religious, spiritual, moral, and ethical life at the University and across its extended community. As a member of Chancellor Kent Syverud's Executive Team, Chancellor's Council, and University Leadership Team, Konkol provides support and input for university-wide strategic initiatives and overall operations. As Professor of Practice in the Department of Religion in the College of Arts and Sciences, Konkol teaches courses on global Christian practices and conflict studies, and is also a Senior Research Associate in the Program for the Advancement of Research on Conflict and Collaboration (PARCC) in the Maxwell School of Citizenship and Public Affairs, Honorary Associate Professor in the School of Religion, Philosophy and Classics at the University of KwaZulu-Natal in South Africa, and co-founder of the Fellowship for Emerging Leaders in Ministry through a partnership with Le Moyne College. Konkol is a published author and sought-after international speaker on the intersections of leadership, learning, belief, and character.

Originally from Amherst Junction, Wisconsin, Konkol earned a Bachelor of Science degree in criminal justice from Viterbo University (La Crosse, WI). He earned a Master of Divinity degree from Luther Seminary (St. Paul, MN), and Master of Theology and Doctor of Philosophy degrees in the School of Religion, Philosophy, and Classics at the University of KwaZulu-Natal (Pietermaritzburg, South Africa).

**The Hendricks Chapel Choir-**The Hendricks Chapel Choir is an auditioned ensemble representing many of the colleges and majors available at Syracuse University and the SUNY College of Environmental Science and Forestry. One of many all-student choirs within the Setnor School of Music, The Hendricks Chapel Choir rehearses once weekly on Thursday evenings, and meets for sectional rehearsals for an additional hour per week. The choir performs regularly at 4:00 p.m. on Sundays as part of Hendricks Chapel's Malmgren Concert Series and other programming, and regularly services major University events including Remembrance Scholars Convocation, the University Service of Commemoration, and the International Thanksgiving Dinner. The choir travels internationally approximately every four years, and has completed tours in China, Prague, Brazil,

Argentina, Uruguay, Germany, Poland, Mexico, and most recently the United Kingdom. The choir plans to have visited every inhabited continent on Earth by the choir's Centennial Jubilee with trips planned to Africa in 2026 and Oceania in 2030. A proud Syracuse area tradition, and the oldest extant choir on our campus, past and present members of the Hendricks Chapel Choir embody the best parts of Syracuse University: our students' desire to serve one another, their university, their community, and their world.

**José “Peppie” Calvar, D.M.A.** is Chair of Applied Music & Performance, Associate Professor and Assistant Director of Choral Activities at Syracuse University's Setnor School of Music where he directs the Hendricks Chapel Choir and serves as Artistic Director of Holidays at Hendricks. Calvar teaches conducting, graduate and upper-class choral literature and choral arranging in addition to being an active composer, clinician, and adjudicator. He was honored to receive the 2020-2021 Faculty Excellence in Teaching Award from the College of Visual and Performing Arts. Prior to his appointment as Chair, Calvar served on the University Senate and the Subcommittee on Race, Ethnicity, Equity and Inclusion.

**Dr. Anne Laver's** performance activities have taken her across the United States, Europe, Scandinavia, Central America, and Africa. She has been a featured recitalist and clinician at regional and national conventions of the American Guild of Organists, the Organ Historical Society, the Westfield Center for Historical Keyboard Studies, and the Göteborg International Organ Festival in Göteborg, Sweden. In 2010, she was awarded second prize in the prestigious American Guild of Organists' National Young Artist Competition in Organ Performance (NYACOP). Dr. Laver's performances have been aired on nationally syndicated radio programs, including WXXI FM's "With Heart and Voice" and American Public Media's "Pipedreams." Her debut recording, "Reflections of Light" (Loft, 2019) received favorable reviews in Fanfare, American Record Guide, and The Diapason. Dr. Laver is assistant professor of organ and University organist at Syracuse University's Setnor School of Music. Dr. Laver has also taught and led outreach programs at the Eastman School of Music in Rochester, New York, most recently serving as visiting professor of organ from 2020-2022.

The use of the Yamaha N3X hybrid electronic piano was made possible by Bob Tringali and our friends at Piano and Organ Center.

## The Malmgren Concert Series of Hendricks Chapel Sundays at 4:00 p.m. in Hendricks Chapel

The Malmgren Concerts Series of Hendricks Chapel has been an important component of the chapel's musical outreach for over three decades. Thanks to a generous gift from Syracuse University alumna Ester Malmgren to Hendricks Chapel in 1991, the chapel has been able to host outstanding guest musicians and special programs with Syracuse University ensembles for the enjoyment of the community. Today's concert is the last in the 2023-2024 season, but we encourage you to join us next academic year for more music to stir the soul and ignite the spirit!

Please visit [chapel.syracuse.edu](http://chapel.syracuse.edu) to sign up for email announcements about next year's series and other chapel events.

# Hendricks Chapel Choir

JOSÉ "PEPPIE" CALVAR - ARTISTIC DIRECTOR

BEN O'CONNELL - ASSISTANT CONDUCTOR

ANNE LAVER - UNIVERSITY ORGANIST

JOSEPH MAXWELL OSSEI-LITTLE - HENDRICKS CHAPEL ORGAN SCHOLAR

NYKARA AGOSTO	MUSIC INDUSTRY	SENIOR
MARIE-ELISE (MIMI) AMBROISE+	SOUND RECORDING TECHNOLOGY	JUNIOR
BRIDGET BACKER	MUSIC INDUSTRY/JAZZ STUDIES	SOPHOMORE
CAIYAN BASS+	COMM SCI & DISORDERS/MUSIC PERF.	SOPHOMORE
EDIE BERNDT	ARCHITECTURE	FRESHMAN
EVAN CAPPERS	MECHANICAL ENGINEERING	FRESHMAN
EMERSON CARRACEDO	MUSIC INDUSTRY	FRESHMAN
ENZO CUPANI*	MUSIC INDUSTRY	JUNIOR
ELEANOR CZAJKOWSKI	PSYCHOLOGY/PHILOSOPHY	SENIOR
NICK DEKANEY	BROADCAST & DIGITAL JOURNALISM	SOPHOMORE
MCKENNA FENIMORE	MUSIC INDUSTRY/JAZZ STUDIES	JUNIOR
LUKAS FIVES	ECONOMICS	SENIOR
SANAI FOWLER	MUSIC EDUCATION	FRESHMAN
JOSHUA GARVIN*	MUSIC INDUSTRY	JUNIOR
ROLANDO GOMEZ	MUSIC COMPOSITION	GRADUATE
DAVID GOZ	PSYCHOLOGY	SENIOR
RYAN HILL	MUSIC EDUCATION	FRESHMAN
JACKSON KORMAN	MECHANICAL ENGINEERING	FRESHMAN
EDWARD LU	COMPOSITION/MUSIC HISTORY & CULTURES	SOPHOMORE
LAUREN MCCANDLESS	COMM. & RHETORICAL STUDIES	SENIOR
ALEXANDRA MILCHOVICH	COMM. & RHETORICAL STUDIES / ENGLISH	SOPHOMORE
JOHN MOSES	PUBLIC ADMINISTRATION	GRADUATE
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