



Malmgren Concert Series

presents

A World of Song

Featuring

**Concert Choir
University Singers**

**Sunday, November 17, 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

CONCERT CHOIR

Io dello: the dance Hannah Cohoon (1788-1864), arr. Jennifer Lucy Cook (b. 1988)
Ashley Vance, conductor

From *Zigeunerlieder*..... Johannes Brahms (1833-1897)
No. 3, "Wißt ihr, wann mein Kindchen"
Ashley Vance, conductor
Samuel Mincey, tenor
Emma Reed, soprano

Underneath the Stars Kate Rusby (b. 1973), arr. Jim Clements (b. 1983)
Eliza Halteman, Madelynn Hilt, Lura James, soloists

Sit Down, Servant Spiritual, arr. Marques L.A. Garrett (b. 1984)

UNIVERSITY SINGERS

Jubilate Deo Pietro Ferrario (b. 1967)

Y'did Nefesh Jonathan Sheffer (b. 1953)

Psalm 96 - Chantez à Dieu Jan Pieters Sweelinck (1562-1621)

Timor et tremor Terry Schlenker (b. 1957)

On the Hillside Patrick Vu (b. 1998)

In the Middle Dale Trumbore (b. 1987)

His Eye is on the Sparrow Traditional, arr. Zanaida Stewart Robles (b.1979)

Inkosi Namandla Traditional, arr. Michael Barrett (b. 1983)
Ashley Vance, conductor
Addison Flower, Sammy Karp, and José "Peppie" Calvar, percussion

UPCOMING CONCERTS

Oratorio Society w/ Syracuse Orchestra: Handel's *Messiah*, Church of the Most Holy Rosary, December 7 at 8 p.m.
Holidays at Hendricks, Hendricks Chapel, December 8 at 4:30 p.m. and 7:30 p.m.

PROGRAM NOTES

Io dello: the dance by Hannah Cohoon, arr. Jennifer Lucy Cook

Io dello: the dance is based on a familiar Shaker folk tune written by Hannah Cohoon, a 19th century painter who is also one of the earliest known American female composers. Like other Shaker tunes, this was written as a sung melody without text so as to emulate instruments. Jennifer Lucy Cook, a composer and lyricist based in Los Angeles, uses the Shaker tune to create an expressive underscore using pop-like syncopation and striking dynamics, all while staying true to the dance-like spirit of the original song. Cook explains, "I decided to [instead] honor the tune by imagining a cinematic scene in which a romantic couple in Hannah Cohoon's day hear the tune while meeting for the first time at a dance."

Zigeunerlieder, No. 3, by Johannes Brahms

Brahms' *Zigeunerlieder* is a song cycle for four voices and piano, set to Hungarian folk song texts adapted by Hugo Conrat (1845-1906). The third movement, "Wißt ihr, wann mein Kindchen," features a playful and lively melody that mirrors the poem's lighthearted and flirtatious tone. Brahms composed the piece in his characteristic Romantic style—expressive and rich in contrast, yet structured, with satisfying harmonic progressions. The opening section is light and buoyant as the soloist sings of their partner's delightful qualities, followed by the choir's refrain which bursts in with an exuberant declaration of love.

Wißt ihr, wann mein Kindchen am allerschönsten ist? Wenn ihr süßes Mündchen scherzt und lacht und küßt. Schätzlein, du bist mein, inniglich küß ich dich, Dich erschuf der liebe Himmel einzig nur für mich! Mägdelein, du bist mein, inniglich küß ich dich, Dich erschuf der liebe Himmel einzig nur für mich!	<i>Do you know when my beloved is the fairest? When her sweet little mouth jests and laughs and kisses. My treasure, you are mine; dearly I kiss you, Dear heaven created you for me alone! Maiden, you are mine; dearly I kiss you, Dear heaven created you for me alone!</i>
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Wißt ihr, wann mein Liebster am besten mir gefällt? Wenn in seinen Armen er mich umschlungen hält. Schätzlein, du bist mein, inniglich küß ich dich, Dich erschuf der liebe Himmel einzig nur für mich! Mägdelein, du bist mein, inniglich küß ich dich, Dich erschuf der liebe Himmel einzig nur für mich!	<i>Do you know when my beloved pleases me the best? When he enfolds me in his arms. My treasure, you are mine; dearly I kiss you, Dear heaven created you for me alone! Maiden, you are mine; dearly I kiss you, Dear heaven created you for me alone!</i>
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English translation by Emily Ezust.

Underneath the Stars, by Kate Rusby, arr. Jim Clements

This setting of Jaqueline Goldfinger's text was commissioned by VOCES8 for a festival in Christmas of 2020, when all around the world there was longing for togetherness after the isolation caused by COVID-19. The simple but beautiful melody rises and falls, reflecting the swells of emotion felt in the poetry. Sometimes, the pinnacle of the melody displays frustration and longing, and other times, it expresses triumph and renewal. Suspensions and warm chords create a feeling of comfort.

Composer Melissa Dunphy writes, "My hope for this December is that we each can create our own Halcyon Days - a period of calm during winter storms - where we can reflect on what we have lost but rise up to face the new year with joy and grace."

O, go gently; go gently.

Underneath the stars I'll meet you,
Underneath the stars I'll greet you,
And there beneath the stars I'll leave you
Before you go of your own free will.
Go gently; go gently.

Underneath the stars you met me,
Underneath the stars you left me;
I wonder if the stars regret me.
At least you'll go of your own free will;
Go gently; go gently.

Here beneath the stars I'm landing,
And here beneath the stars not ending
Oh, why on earth am I pretending?
I'm here again, the stars befriending-
They come and go of their own free will.
Go gently; go gently.

Underneath the stars you met me,
Underneath the stars you left me;
I wonder if the stars regret me.
I'm sure they'd like me if they only met me.
They come and go of their own free will.
Go gently; go gently.

Sit Down, Servant, by Marques L.A. Garrett

One of the earliest physical records of this spiritual, sometimes seen as "Set Down, Servant," is from 1934 by father-son duo John and Alan Lomax, musicologists and recordists who worked to preserve the songs that were written and sung by enslaved people in the American South. Like many African American folk songs of the time, this work contains vivid symbolism that can be interpreted as a longing for freedom in the next life (heaven) or freedom from oppressors in the present. Garrett's contemporary spiritual setting combines the familiar spiritual with a Biblical text from the book of

Matthew. The stark contrast between the messages of the two separate texts ("Sit down, servant... can't sit down" and "Come unto Me... and I will give you rest") are highlighted in the music — the spiritual text is set with heavy accents, driving motion, and full-voice singing, while the scripture text is set slower, with legato lyricism and hymn-like texture

Sit down, servant. I can't sit down.
Sit down an' rest a little.

Sit down, servant. Can't sit down.
Soul so happy, Lord, I can't sit down.

That ain' all, you know, you promise' me,
Promise' me a long, white robe an' a starry crown.
That ain' all, you know, you promise' me,
Promise' me a starry crown an' a pair of wings.

Know you mighty tired, so sit down.

Come unto Me, all ye that labor and are heavy laden,
And I will give you rest.
Take my yoke upon you and learn of Me;
For I am meek and lowly of heart:
And ye shall find rest unto your souls.

Jubilate Deo, by Pietro Ferrario

Pietro Ferrario is an Italian composer, conductor, pianist, and organist. He serves as the professor of choir conducting and choral composition at the Vincenza Conservatory. Jubilate Deo is a vibrant and intense setting of Psalm 100. Much of the piece is propelled by driving mixed-meter rhythmic figures and soaring melodies in the soprano and tenor voices. This jubilant intensity is contrasted by a gentle and prayerful chant-like section in the middle of the piece, before an energetic and magnificent finish.

Jubilate Deo omnis terra	<i>Rejoice in God all the earth</i>
Psalmum dicite nomini ejus	<i>Say a psalm to his name</i>
Date gloriam laudi ejus Aleluia	<i>Give glory to praise him</i>

Y'did Nefesh, by Jonathan Sheffer

"As part of a planned longer Shabbat service, I began with this piyyut, or liturgical poem, which is among lyrics set by multitudes of songwriters over the centuries, part of an accepted album of possible hymns to precede the body of the service itself, between the Minchah (afternoon service) and the Kabbalat Shabbat, when the Sabbath Queen is welcomed in. It is attributed to a 16th-century Sephardic poet and rabbi, Elazar ben Moshe Azikri. As was typical for devotional poetry, the initial letters of each stanza spell out the name of G-d (yud-hay-vav-hay). The poem is quite explicitly romantic, almost erotic in nature. Whereas many settings of lengthy poems focus on a few lines, I have chosen the entire text, creating music that hopes to support the emotion through a series of expanding variations." - Jonathan Sheffer

יָדִיד נֶפֶשׁ, אָב הַרְחָמִים, מִשָּׁה
עֲבָדְךָ אֶל רְצוֹנְךָ, יְרוּץ עֲבָדְךָ כְּמוֹ
אֵיל, יִשְׁתַּחֲוֶה מִלֵּל הַדָּרֶךְ כִּי יַעֲרֹב
לוֹ יְדִידוֹתֶךָ מִנֶּפֶת צוּף וְכָל טַעַם

Yedid nefesh, av harachaman
Meshoch avdach el retzonecha
Yarutz avdach kemo ayal,
Yishtachave el mul hadarach
Ki ye'erav lo yedidutach, minofet
tsuf vechol ta'am
Soulmate, merciful father:
Draw me - your servant - to your will.
I will run to you like a deer
And bow down before your majesty,
Because your love savors
Of the nectar of a dripping honeycomb,
Sweeter than any taste on earth.

הַדּוֹר, נֹאֵה, זֵיו הָעוֹלָם נֶפְשֵׁי חוֹלֵת
אֶהְבֶּתְךָ אֲנִי אֶל נָא, רַפָּא נָא לָהּ
בְּהִרְאוֹת לָהּ נֶעַם זֵיוֶךָ אֲזִ תִּתְחַזֵּק
וְתִתְרַפָּא וְהִיֵּתָה לָךְ שְׁפֹחַת עוֹלָם

Hadur naeh ziv haolam, nafshi cholat
ahavatch.
Ana El na refah na lah, b'harot lah
noam zivach,
Az titchazek v'titrapeh, v'hay'tah lah
shifchat olam.
Glowing and beautiful throughout the
universe,
My soul aches for you.
Please G-d, soothe me now.
Show me your radiant power
So my soul may be strengthened
And I may find happiness forevermore.

וְתִיק, יְהִמוּ רַחֲמֶיךָ וְחוּס נָא עַל בֵּן
אוֹהֲבֶךָ כִּי זֶה כְּמֹה נִכְסֹף נִכְסֹף
לְרִאוֹת בְּתַפְאֲרַת עֲזָרְךָ אֲנִי אֵלִי,
מִחֲמַד לְבִי חוּסָה נָא, וְאַל תִּתְעַלֵּם

Vatik yehemu rachamecha v'chus na
al ben ohavach.
Ki zeh kamah nichsof nichsaf, lir'ot
b'tiferet uzach.
Anah Eyli, machmad libi, v'chushah
na v'al titalam.
Eternal G-d, show me mercy
And care for me, your beloved child,
Because I've been yearning for so long
To see your glorious strength,
Please G-d, love of my heart
Hurry, don't hide from me.

הַגְּלָה נָא וּפְרֹשׁ, חֲבִיב עָלַי אֶת
סִכַּת שְׁלוֹמְךָ תְּאִיר אֶרֶץ מִכְבוֹדְךָ
נְגִילָה וְנִשְׁמַחָה בְּךָ מֵהַר אֱהוֹב, כִּי
בָּא מוֹעֵד עוֹלָם כִּימִי וְחַנְּנִי

Higaleh na uf'ros chaviv alai, et
sukkat shelomach
Tair eretz mikdovach, nagila
v'nismecha bach.
Maher ahuv, ki va moed, v'choneni
kimei olam.
Shelter me in peace,
Light the world with honor,
And I will rejoice in you.
Hurry, that time is now.
Protect me, as you have always done.

Psalm 96 - Chantez à Dieu, by Jans Pieter Sweelinck

Dutch composer and organist Jan Pieters Sweelinck lived the majority of his life in Amsterdam. Sweelinck served as the organist at the Oude Kerk (Dutch for “old church”) in Amsterdam for 44 years, from the time he was 15 to his death in 1621. Sweelinck was composing at the close of the Renaissance and the beginning of the Baroque, helping to bridge the divide between the two in a manner similar to Ludwig van Beethoven’s connecting of the Classical and Romantic eras. While he was most renowned as a composer of keyboard music, Sweelinck also composed hundreds of vocal works. *Chantez à Dieu*, a setting of the biblical psalm 96 in French, uses a tune from the Genevan Psalter, a book of psalms published by John Calvin in 1539. The monophonic vocal lines from the Genevan Psalter would have been well known to the people of Sweelinck’s day, so his polyphonic setting provided an interesting new twist on a familiar song. The Calvinist psalm is first introduced in the soprano voice, then intricately woven into the polyphonic texture throughout the rest of the piece

Chantez à Dieu chanson nouvelle	<i>Sing to God a new song</i>
Chantez, ô terr' universelle	<i>Sing, all the earth</i>
Chantez et son Nom benissez	<i>Sing and bless God's name</i>
Et de jour en jour annoncez	<i>And from day to day announce</i>
Sa deliverance solennelle.	<i>God's solemn deliverance.</i>

Timor et tremor, by Terry Schlenker

Terry Schlenker is an American composer based in Colorado. An embryologist by trade, he has recently retired to give himself more time to focus on his music. He writes that, “to compose music is not to engage in an esoteric, intellectual exercise, but to articulate beauty, to express one’s deepest self, and to make a connection with the spiritual, both for himself and for others.”

Timor et tremor is a statement of absolute faith in times of hardship. Hardship is characterized by dissonances and metrical shifts throughout the piece, while moments of faithfulness are portrayed by open and strong sonorities. Schlenker utilizes a variety of choral textures, with free, soloistic moments for the soprano juxtaposed against wailing, sorrowful lines in the tenor and bass voices. The piece ends on a gentle tonic chord with the sopranos adding a pang of dissonance, a reminder that faith and hardship must coexist.

Timor et tremor venerunt super me, et caligo cecidit super me, miserere mei Domine, miserere quoniam, in te confidit anima mea	<i>Fear and trembling have come over me, and darkness has fallen upon me: have mercy on me, Lord, have mercy, for my soul trusts in you.</i>
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Exaudi Deus deprecationem meam quia refugium meum es tu adjutor fortis Domine invocavi te non confundar	<i>Hear, O God, my prayer, for you are my refuge and my strength, Lord I have called upon you, that I shall not be confounded</i>
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On the Hillside, by Patrick Vu

Texas native Patrick Vu is quickly becoming one of the best-known young composers in the United States. He has won a multitude of composition competitions and awards, including the 2023 Gregg Smith National Choral Composition Contest with his piece *Morning Song* (premiered at Syracuse University earlier this year) and the 2023 ACDA Raymond Brock Prize for Student Composers for *On the Hillside*. On his website (patrickvu.com), he writes the following about *On the Hillside*:

“This piece was composed at the very start of the COVID-19 pandemic in 2020 when we were all trapped in our own homes. I felt very uninspired and stressed as I was making the transition to online schooling, but eventually I became extremely bored. So I sat down to read some poetry, and I stumbled upon this poem by Radclyffe Hall (1880-1943) and felt inspired for the first time in months. Under the light of a single piano lamp, I stayed up all night drafting ideas and melodies. This would become the first piece I completed after the start of the pandemic.

The text for this piece paints this beautiful and gentle love scene where one person watches their partner fall asleep next to them; a sign of immense trust. While their partner sleeps, the poet describes the natural beauty around them and how their heart beats passionately, but through it all, they let their partner sleep undisturbed. I like to imagine that the poet also falls asleep with them as the piece fades away. We often overlook how special it is to share that level of vulnerability with someone, and this piece calls us to recognize that through silence and stillness.”

You lay so still in the sunshine,
So still in that hot sweet hour
That the timid things of the forest land
Came close; a butterfly lit on your hand,
Mistaking it for a flower.

You scarcely breathed in your slumber,
So dreamless it was, so deep
While the warm air stirred in my veins like wine,
The air that had blown through a jasmine vine,
But you slept - and I let you sleep

In the Middle, by Dale Trumbore

Dale Trumbore is a prolific American composer for a variety of ensembles, ranging from choral music to wind band to various chamber ensembles. *In the Middle* is a setting of a poem by Barbara Crooker, whose poetry Trumbore has set several times. She writes the following about this work:

“Barbara Crooker’s poem *In the Middle* describes the struggle to connect in the rush of ordinary life. In this setting, the piano serves as an unreliable time-keeper, ebbing and flowing as our perception of time does. Sometimes, it pushes us on, frantic; sometimes, the pace relaxes in a moment of peace. The word “time” itself occurs over and over within the piece, serving as a sort of refrain, a reminder to slow down.

It is so easy to forget, in the context of everyday life, that time will ultimately catch up with all of us. There’s no antidote, but in the meantime, we should “take off our watches” more often, finding ourselves “tangled up in love” with another or just with this life, and granting time permission, if not to stop, then to slow.”

In the middle of a life that’s as complicated as everyone else’s,
Struggling for balance, juggling time.
The mantle clock that was my grandfather’s
Has stopped at 9:20; we haven’t had time
To get it repaired. The brass pendulum is still,
The chimes don’t ring. One day I look out the window,
Green summer, the next, the leaves have already fallen,
And a grey sky lowers the horizon. Our children almost grown,
Our parents gone, it happened so fast. Each day we must learn
Again how to love, between morning’s quick coffee
And evening’s slow return. Steam from a pot of soup rises,
Mixing with the yeasty smell of baking bread. Our bodies
Twine, and the big black dog pushes his great head between;
His tail, a metronome, 3/4 time. We’ll never get there,
Time is always ahead of us, running down the beach, urging
Us on faster, faster, but sometimes we take off our watches,
Sometimes we lie in the hammock, caught between the mesh
Of rope and the net of stars, suspended, tangled up
In love, running out of time.

His Eye is on the Sparrow, arr. Zanaida Stewart Robles

Dr. Zanaida Stewart Robles is an American composer, and a fierce advocate for diversity and inclusion in music. About her arrangement of *His Eye is on the Sparrow*, she writes,

“This arrangement is an a cappella gospel-style setting of a hymn I used to hear in church as a child. It was usually sung as a heavily embellished gospel-style solo, either a cappella or with Hammond organ accompaniment. I remember being both terrified and amazed by the power and drama of these renditions.

I conceived this arrangement in 2005 while I was a first-year graduate conducting student under Paul A. Smith at CSU Northridge. Professor Smith was the first Black choral educator with whom I had ever studied, and I was deeply inspired by his teaching and conducting. I felt so much gratitude and joy for the privilege of singing in the Northridge Singers under Professor Smith that I was compelled to set this hymn. The words: ‘I sing because I’m happy, I sing because I’m free’ represent the joy and freedom I experienced from feeling fully seen and heard by my teacher on a daily basis.

This setting features rich harmonies with heavy divisi, organ-like vocal effects, and a dramatic half-step modulation. The first two-thirds of the piece employs rubato and dynamic contrast, while the last third is a traditional gospel vamp with a steady build to a powerful finish.

My hope is that performers and audience members alike might share the hope, freedom, humility, and sheer joy I tried to convey in my arrangement of this classic hymn.”

Let not your heart be troubled
His tender words I hear
And resting on his goodness
I lose my doubts and fears.

Though by the path he leads me,
Though one thing I may see,
His eye is on the sparrow,
And I know he watches me.

Why should I feel discouraged?
Why should the shadows come?
Why should my heart feel lonely
And long for heav’n and home,
When Jesus is my portion?
A constant friend is he.
I sing because I’m happy, so happy,
I sing because I’m free.

Inkosi Namandla, arr. Michael Barrett

South African composer, conductor, and educator Michael Barrett serves as the Director of Choral Activities at the University of Pretoria. He is also the conductor of the Tuks Camerata, one of South Africa's premier choral ensembles. He is a prolific composer and arranger, with his arrangements of traditional South African music garnering particular popularity.

“This isiZulu song is a reimagining of the popular traditional Tshwane church song *Ken a le modisa*, meaning “God of Strength.” The opening is a slow and symbolic prayer, asking God for strength to stand against injustice and wrongdoing. It is followed by the promise that we, the people, will not rest even in death, fighting for what we truly believe in, and that the power of daily prayer will grant us the strength to succeed.” - *Michael Barrett*

Inkosi Namandla	<i>God of Strength/Power</i>
Wenhliziyi yami mawuhlakaniphe	<i>My heart, let it be wise</i>
Zikuhq' izitha zakho zivukela wena	<i>Enemies surround us, they rise against us</i>
Ungalahli wena izikhali zakho	<i>Do not forsake our weapons</i>
Ekufeni uzoqeda umsebenzi wakho	<i>In death we shall rest from our work</i>
Linda uthandaze Ungayek' ukulwa	<i>Wait and pray, never stop fighting</i>
Cela ngezinsuku zonke	<i>Ask at all times</i>
Inkosin' amandla	<i>Lord of strength/power</i>

Concert Choir

WENDY MOY - ARTISTIC DIRECTOR

ASHLEY VANCE - ASSISTANT CONDUCTOR

ISAAC LEE - PIANIST

SOPHIA ALINO	PIANO PERFORMANCE	JUNIOR
DAN ALVARO	SOUND RECORDING TECHNOLOGY	FRESHMAN
MARIE-ELISE AMBROISE	SOUND RECORDING TECHNOLOGY	SENIOR
SEAN BEATTY	MUSIC COMPOSITION	FRESHMAN
A.J. BECK	MUSIC EDUCATION	FRESHMAN
ELIZABETH BISHOP	MUSIC COMPOSITION	GRADUATE
NIKKI CARCARA	MUSIC INDUSTRY	FRESHMAN
ZACHARY CHEN	PIANO PERFORMANCE; PHYSICS	JUNIOR
COLE CHRISTMAN	WILDLIFE SCIENCE	FRESHMAN
ALEX DACANAY	ANTHROPOLOGY; LINGUISTIC STUDIES	SOPHOMORE
KAMRAN DARABI	MUSIC INDUSTRY	SENIOR
JOCELYN DAVIS	SOUND RECORDING TECHNOLOGY	FRESHMAN
EMMA DONVITO	SOUND RECORDING TECHNOLOGY	FRESHMAN
EMMA DULIN	MUSIC INDUSTRY	SOPHOMORE
NANCY DUNKLE	SOUND RECORDING TECHNOLOGY	SENIOR
COCO EDDY	SOUND RECORDING TECHNOLOGY	FRESHMAN
SANAI FOWLER	MUSIC EDUCATION	SOPHOMORE
BETTINA GAO	MUSIC INDUSTRY	SOPHOMORE
ELEANOR GATTINE	MUSIC EDUCATION	FRESHMAN
SHELBY GERKEN	ECONOMICS	FRESHMAN
CHEYENNA GORDON	MUSIC EDUCATION	FRESHMAN
SKYLER GRIMES	ANTHROPOLOGY; FORENSIC SCIENCE	SENIOR
MICHAEL GUARNEIRI	ORGAN PERFORMANCE	FRESHMAN
ELIZA HALTEMAN	SOUND RECORDING TECHNOLOGY	FRESHMAN
AURELIA HARP	MUSIC EDUCATION	FRESHMAN
CLAIRE HARTUNG	MUSIC INDUSTRY	FRESHMAN
MADDY HILT	MUSIC EDUCATION	FRESHMAN
JESSICA HOARD	MUSIC EDUCATION	FRESHMAN
BELLA IERANO	MUSIC INDUSTRY	SOPHOMORE
LURA JAMES	MUSIC INDUSTRY	FRESHMAN
TESSA JENSEN-HEDGECOCK	VOICE PEDAGOGY	GRADUATE
SARAH LAVIN	SOUND RECORDING TECHNOLOGY	FRESHMAN
ASIA LISING	MUSIC INDUSTRY	FRESHMAN
JILLIYN LUNDEEN	FORENSIC SCIENCE; PSYCHOLOGY	SENIOR
GABRIELLE McALLISTER	MUSIC EDUCATION	SOPHOMORE
STEPHEN MENDEZ	MUSIC	FRESHMAN
SAMUEL MINCEY	MUSIC EDUCATION	FRESHMAN
JULIA MORRISSETTE	MUSIC INDUSTRY	FRESHMAN
MAHEEN MUKHTAR	PSYCHOLOGY	SENIOR
BELL NGUYEN	MUSIC EDUCATION	FRESHMAN
ISABELLA NIETO	MUSIC	FRESHMAN
BEN O'CONNELL	CHORAL CONDUCTING; MUSIC EDUCATION	GRADUATE
BILLY OKIN	MUSIC	FRESHMAN

MAYA PEREZ	MUSIC INDUSTRY	SOPHOMORE
D.J. PICKELL	CHORAL CONDUCTING	GRADUATE
MARIA PROFILI	SOUND RECORDING TECHNOLOGY	SOPHOMORE
EMMA REED	MUSIC INDUSTRY	FRESHMAN
BEN REYNOLDS	SOUND RECORDING TECHNOLOGY	FRESHMAN
LEDA ROSSMANN	HISTORY	JUNIOR
JASON RUPPERT	BROADCAST AND DIGITAL JOURNALISM	SOPHOMORE
ESME SCHAUS	MUSIC EDUCATION	FRESHMAN
RYAN SCHLOSSBERG	WILDLIFE SCIENCE	SENIOR
HOLDEN SHEA	MUSIC COMPOSITION	SENIOR
RILEY SMITH	FORENSIC SCIENCE; BIOCHEMISTRY	SOPHOMORE
GREGORY STONE	ENVIRONMENTAL RESOURCES ENGINEERING	SOPHOMORE
JASON SURIS	SOUND RECORDING TECHNOLOGY	SENIOR
MARY WHITTINGTON	MUSIC	SENIOR
ADDISON WOODRUFF	MUSIC EDUCATION	FRESHMAN
ESTHER YOO	PIANO PERFORMANCE	FRESHMAN
MARTIN ZHANG	PSYCHOLOGY	FRESHMAN
ANNIE ZUSIN	PSYCHOLOGY	SOPHOMORE

University Singers

JOHN WARREN - ARTISTIC DIRECTOR
D.J. PICKELL - ASSISTANT CONDUCTOR
DAN SATO - PIANIST

SEAN ALVARO	MUSIC EDUCATION	SOPHOMORE
BRIDGET BACKER	MUSIC INDUSTRY	JUNIOR
WOLF CAMACHO	MUSIC INDUSTRY	SOPHOMORE
CIARA CAROLAN	SOUND RECORDING TECHNOLOGY	JUNIOR
ETHAN COBURN	MUSIC EDUCATION	SOPHOMORE
CC COSENZA	MUSIC INDUSTRY	JUNIOR
ENZO CUPANI	MUSIC INDUSTRY	SENIOR
PAUL DIEM	INNOVATION, SOCIETY, AND TECHNOLOGY	JUNIOR
ALEXANDRA DUBANIEWICZ	MUSIC INDUSTRY	JUNIOR
ALIE FITT	MUSIC INDUSTRY	JUNIOR
ADDISON FLOWER	MUSIC COMPOSITION	JUNIOR
BRAEDEN FROST	MUSIC EDUCATION	FRESHMAN
MASON GARBUS	MUSIC EDUCATION	SENIOR
JOSHUA GARVIN	MUSIC INDUSTRY	SENIOR
L GENER	MUSIC EDUCATION	FRESHMAN
ROLANDO GOMEZ	COMPOSITION	GRADUATE
RYAN HILL	MUSIC EDUCATION	SOPHOMORE
LUKE JOHNSON	SOUND RECORDING TECHNOLOGY	SENIOR
ANIA KAPLLANI	MUSIC INDUSTRY	SENIOR
SAMMY KARP	SOUND RECORDING TECHNOLOGY	SENIOR
LIZZIE KHAN	MUSIC INDUSTRY	SENIOR
EDWARD LU	MUSIC COMPOSITION	JUNIOR
KILEY MCGRODER	MUSIC/PSYCHOLOGY	SENIOR
BRYCE MEUSCHKE	MUSIC EDUCATION	GRADUATE
JULIA MONTEFERRANTE	WIND CONDUCTING	GRADUATE
RYAN MYERS	PUBLIC RELATIONS/PSYCHOLOGY	SENIOR
BEN O'CONNELL	CHORAL CONDUCTING/MUSIC EDUCATION	GRADUATE
D.J. PICKELL	CHORAL CONDUCTING	GRADUATE
MATHENA RUSH	ENVIRONMENTAL HEALTH	SOPHOMORE
AINSLIE SANTA CROCE	MUSIC INDUSTRY	SENIOR
OLIVIA SCANZERA	MUSIC EDUCATION	SENIOR
NOAH SHERMAN	MUSIC COMPOSITION/ENGINEERING	SENIOR
KATHERINE SMYTH	MUSIC EDUCATION	SENIOR
CAMPBELLE STENCEL	MUSIC PERFORMANCE	SENIOR
SPENCER SWAFFORD	SOUND RECORDING TECHNOLOGY	JUNIOR
ASHLEY VANCE	CHORAL CONDUCTING	GRADUATE
CAROLINE WILLIAMS	MUSIC INDUSTRY	FRESHMAN
ABBIE WOOD	MUSIC PERFORMANCE	SENIOR

The Malmgren Concert Series of Hendricks Chapel

Anne Laver, Artistic Director

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!

Sundays at 4 PM – Free and open to the public!

February 23:** Setnor School of Music choral ensembles and student soloists celebrate Black History Month with music by African-American composers.

March 2:** NYS Baroque Ensemble in collaboration with the Hendricks Chapel Choir and University Singers featuring music by Buxtehude, Bach, and others.

April 6: Virtuoso organist Nathaniel Gumbs gives a solo recital as part of the Syracuse Pipe Organ Festival.

April 13: The Rudersdal Chamber Players, a piano quartet from Denmark, perform classical and contemporary chamber music.

April 27:** Ben O'Connell and D.J. Pickell present their graduate conducting recitals in collaboration with the Hendricks Chapel Choir and University Singers, respectively.

***Programs involving Setnor School of Music choral ensembles*

Additionally, please join us on Sunday, February 2 at 4 PM for a Community Hymn and Anthem Sing with the Hendricks Chapel Choir.

For more information, visit chapel.syracuse.edu.