



**The Malmgren Concert Series and the  
Setnor School of Music**

*present*

**Spring Choral Concert**

Featuring

**Hendricks Chapel Choir  
University Singers**

**Sunday, April 27, 2025  
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 Director of Choral Activities, Setnor School of Music

### HENDRICKS CHAPEL CHOIR

- Praise the Lord..... Florence Price (1887-1953)  
Anne Spink, organ
- Ave verum corpus..... William Byrd (1543-1623)
- Tuttarana..... Reena Esmail (b. 1983)
- La Rose Complète..... Morten Lauridsen (b. 1943)  
From *Les Chansons des Roses*
- There Was a Time ..... Elaine Hagenberg (b. 1979)
- I was glad ..... Sir C. Hubert H. Parry (1848-1918)  
Abbie Wood, organ

### UNIVERSITY SINGERS

- Para los tin-tun-teros..... Daniel Afonso, Jr. (b. 1968)  
Ben O’Connell, baritone  
Dan Sato, piano
- Komm, Jesu, komm..... J.S. Bach (1685-1750)
- Sonnet 43 ..... Laura Hawley (b. 1982)
- Christus factus est ..... Anton Bruckner (1824-1896)
- Miserere mei, Deus..... Raffaella Aleotti (1570-1646)
- Cum sancto spiritu..... Hyo-Won Woo (b. 1974)  
From *Gloria*

## PROGRAM NOTES

### **Praise the Lord, by Florence Price**

Originally from Little Rock, Arkansas, Florence Price studied at the New England Conservatory of Music, earning degrees in organ performance and piano teaching. In 1932, her Symphony in E minor made history as the first work by a female composer to win the Wanamaker Prize. The Chicago Symphony Orchestra premiered the piece in 1933, marking the first time a major orchestra played a work by a black female composer. Price's Praise the Lord, written for SATB choir and organ, is one of her two sacred choral works and is set to the text from Psalm 117. The piece shows her lyrical, emotional choral writing through the use of rich harmonic textures.

Praise the Lord, all ye nations.  
Praise the Lord, all ye people.  
Praise the Lord for His merciful kindness is great towards us.  
And the truth of the Lord endureth forever.  
Praise the Lord, all ye nations.

### **Ave verum corpus, by William Byrd**

Byrd, an English organist and composer from the Renaissance period, was known for his development of the English madrigal and organ music. He was a student of Thomas Tallis, and at one point was sharing duties with Tallis as a gentleman of the Chapel Royal. Byrd's setting of this text, often attributed to Pope Innocent VI, was written to celebrate the Feast of Corpus Christi, which was outlawed at the time due to the Protestant Reformation. This feast was lavishly celebrated in Medieval times with floral displays and outdoor processions of the Blessed Sacrament. This piece is a mastery of text painting, especially in the "O dulcis" section, where the vocal parts plead, reflecting the begging for mercy.

Ave verum corpus,	<i>Hail true body,</i>
natum de Maria Virgine	<i>born of the Virgin Mary:</i>
vere passum,	<i>who truly suffered,</i>
immolatum,	<i>and were sacrificed,</i>
in cruce pro homine.	<i>on the cross for mankind.</i>
Cuius latus perforatum,	<i>From whose pierced side</i>
unda fluxit sanguine.	<i>water and blood flowed.</i>
Esto nobis praegustatum	<i>Be a foretaste for us</i>
in mortis examine.	<i>in the trial of death.</i>
O dulcis, O pie,	<i>Oh sweet, Oh merciful,</i>
O Jesu Fili Mariae,	<i>Oh Jesus, Son of Mary,</i>
miserere mei.	<i>have mercy on me.</i>
Amen	<i>Amen.</i>

### **Tuttarana, by Reena Esmail**

Indian-American composer Reena Esmail works between the worlds of Indian and Western classical music and brings communities together through the creation of equitable musical spaces. "Tuttarana" is the combination of the words tutti, the Italian word for "all", and tarana, which is solo work from the Hindustani Classical music tradition. Much like a scat solo in jazz music tradition, a tarana uses nonsense syllables to replicate the sounds of the tabla drum. This vibrant and energetic piece is a choral

arrangement of a tarana, which also features a drone and melodic theme that passes around between the voices.

### **La Rose Complète, by Morten Lauridsen**

A native of the Pacific Northwest, Lauridsen has been named an “American Choral Master” by the National Endowment for the Arts in addition to his decorated career as a professor of composition at the University of Southern California for over 40 years. In his note on German poet Rainer Maria Rilke and this collection, Lauridsen writes:

“His poems on roses struck me as especially charming, filled with gorgeous lyricism, deftly crafted and elegant in their imagery. These exquisite poems are primarily light, joyous, and playful, and the musical settings are designed to enhance these characteristics and capture their delicate beauty and sensuousness. Distinct melodic and harmonic material recur throughout the cycle, especially between Rilke’s poignant *Contre Qui, Rose* (set as a wistful nocturne) and his moving *La Rose Complète*”.

J’ai une telle conscience de ton être, rose complète, que mon consetement te confound avec mon Coeur en fête.	<i>I have such awareness of your being, perfect rose, that my will unties you with my heart in celebration.</i>
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Je te respire comme sit étais, rose, toute la vie, et je me sens l’ami parfait d’une telle amie.	<i>I breathe you in, perfect rose, as if you were all of life, and I feel the perfect friend of a perfect friend.</i>
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### **There Was a Time, by Elaine Hagenberg**

While grieving the loss of their 9-year-old daughter, Lily-Kate, Tim and Jennifer Powell commissioned Hagenberg to write a piece in their daughter’s memory. Set to the text by William Wordsworth, this piece acknowledges pain and grief while also celebrating the beautiful memories shared with Lily-Kate. Having witnessed a video of Lily-Kate singing “Over the Rainbow”, Hagenberg incorporates this melody in short melodic quotes throughout the piece. Amid the soaring harmonies, this piece serves as a reminder that while we grieve the loss of those we loved, we must “find strength in what remains behind.

There was a time when meadow, grove, and stream,  
The earth, and every common sight,  
To me did seem  
Apparell’d in celestial light,  
The glory of a dream.

The rainbow comes and goes,  
And lovely is the rose;  
The moon doth with delight  
Look round her when the heavens are bare;  
Waters on a starry night  
Are beautiful and fair;  
The sunshine is a glorious birth;  
But yet I know, where’er I go,  
That there hath pass’d away a glory from the earth.

Though nothing can bring back the hour  
Of splendour in the grass, of glory in the flower;  
We will grieve not, rather find  
Strength in what remains behind.

### **I was glad, by Sir C. Hubert H. Parry**

English composer, writer, and teacher Charles Hubert Hastings Parry was most influential in the revival of English music at the end of the 19th century. In 1898, Parry was knighted and created a baronet later in 1903, though the baronetcy became extinct since Parry died having no sons. This masterpiece was written in 1902 for the Coronation of King Edward VII. It has been used for every Coronation since, even making appearances in royal weddings. Though it was originally written for choir and orchestra, the piece became so popular that Parry wrote an organ transcription so that the piece could be performed with just choir and organ. Opening with a triumphant fanfare, this piece features expansive choral writing, going between brilliance and tranquility before reaching the final climax, an eruption of pure joy and celebration.

I was glad when they said unto me,  
We will go into the house of the Lord.  
Our feet shall stand in thy gates, O Jerusalem.  
Jerusalem is builded as a city,  
that is at unity in itself.  
O pray for the peace of Jerusalem,  
they shall prosper that love thee.  
Peace be within thy walls,  
and plenteousness within thy palaces.

### **Para los tin-tun-teros, by 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. Para los Tin-tun-teros is a setting of a poem by Mexican poet Brenda Cárdenas. The poem is an ode to percussionists and Afonso imitates percussion instruments with the rhythmic makeup of the vocal lines. This composition utilizes body percussion and an active, exciting piano part to create a festive and percussive texture.

Este para los timbaleros, los bateristas, los tin-tun-teros, los que tocan con cucharas en sus estufas con lápices en sus escritorios con uñas y nudillos en mesas, muebles, sus propias cabezas con puños contra paredes y dedos en las espinas y curvas de sus amantes, danzantes.	<i>This for the timbaleros, percussionists, Tin-tun-teros, Those who tap with spoons on their stoves With pencils on their desks With nails and knuckles on tables, beds, Their own heads With fists against walls And fingers on the spines and curves Of their lovers, dancers.</i>
Esta para los congueros, los tamboristas, Los bongoseros, Son alegres con sus tormentas de platillos, Sus juegos de palillos que vuelan como alas.	<i>This for the conga players, drummers, Bongo players They are happy with their cymbal storms Their games of sticks that fly like wings.</i>

Qué malas	<i>How scampish</i>
Sus trampas que no nos permiten	<i>Their tricks that won't let us</i>
Trabajar ni dormir,	<i>Work or sleep</i>
Solamente bailar y cantar, canter y bailar,	<i>Only dance and sing, sing and dance</i>
Y a veces mover la tierra un poquito.	<i>And sometimes move the earth a little.</i>

### **Komm, Jesu, komm, by J.S. Bach**

Johann Sebastian Bach is one of the best known and most prolific composers in all of music history. He is known especially for his sacred music, famously composing a new multi-movement cantata for every week of his first 3 years as Thomaskantor (cantor at the St. Thomas School) in Leipzig. His time in Leipzig also produced his motets, a broad term for choral works which do not fit into any other category. Bach's 6 motets are among the virtuosic works ever composed for choir. Renaissance motets were traditionally unaccompanied, but by Bach's time, German Baroque motets frequently included instrumental parts. It is not entirely clear whether Bach intended these works to be accompanied, and if so, by what instrumentation. The works have been performed both a capella and with many different instrumental configurations.

Komm, Jesu, Komm was likely composed for a funeral, but exact details of its composition are scant. Most Bach motets use texts which come directly from the bible. Komm, Jesu, Komm is an exception because it uses hymn poetry by Paul Thymich (1656-1694), a German poet in Leipzig a generation before Bach. Thymich wrote the poetry for Komm, Jesu, Komm so that it could be set to music by Leipzig composer Johann Schelle (1648-1701). It is likely that Bach was familiar with Schelle's setting. The original poem was 11 verses long, but Bach only sets the first and the last. Bach spreads the first stanza out over the majority of the piece, taking time to elaborate on each line of text. This motet, scored for double choir, opens with each choir calling out, asking for Jesus's presence on Earth. The first few sections of the piece elaborate on themes of longing, suffering, and weariness, reaching their nadir with a slow statement of "the way is too difficult for me." At this point, the tone drastically changes and Bach breaks into his characteristically energetic polyphony, matching the newly faithful and hopeful text. The final verse of the hymn is set as an introspective and resolute chorale, welcoming death and gratefully accepting the promises of faith.

Komm, Jesu, komm, Mein Leib ist Müde,	<i>Come, Jesus come, my body is weary,</i>
Die Kraft verschwindt je mehr und mehr,	<i>My strength fails me more and more,</i>
Ich sehne mich Nach deinem Friede;	<i>I am longing for your peace;</i>
Der saure Weg wird mir zu schwer!	<i>The bitter way is becoming too difficult for me!</i>
Komm, ich will mich dir ergeben;	<i>Come, I shall give myself to you;</i>
Du bist der rechte Weg,	<i>You are the right way,</i>
Die Wahrheit und das Leben.	<i>The truth, and the life.</i>

Drum schließ ich mich in deine Hände	<i>Therefore I put myself in your hands</i>
Und sage, Welt, zu gutter Nacht!	<i>And bid goodnight to the world!</i>
Eilt gleich mein Lebenslauf zu Ende,	<i>If my life's course hastens on to the end,</i>
Ist doch der Geist wohl angebracht.	<i>My soul is then well-prepared.</i>
Er soll bei seinem Schöpfer schweben,	<i>It will rise up to be with its creator,</i>
Weil Jesus ist und bleibt	<i>For Jesus is and remains</i>
Der wahre Weg zum Leben.	<i>The true way to life.</i>

## Sonnet 43, by Laura Hawley

Laura Hawley is a Canadian composer, music theorist, conductor and educator. She is very active across Canada and has founded choirs in Edmonton and Ottawa. She currently serves as a piano professor at Carleton University in Ottawa and Director of Music at St. John's South March Anglican Church in Kanata. Sonnet 43 is a sonnet by William Shakespeare which explores themes of love and infatuation. He talks about seeing his love in his dreams, brightening his nights, but missing his love throughout the day, creating an ironic juxtaposition of brightness at night and darkness during the day. Hawley uses a variety of compositional styles in her setting of this text, at some points imitating contemporary a cappella music with intricate rhythmic counterpoint and at other times relaxing into smooth, warm homophonic figures.

When most I wink then do mine eyes best see,  
For all the day they view things unrespected,  
But when I sleep, in dreams they look on thee,  
And darkly bright, are bright in dark directed.

Then thou whose shadow shadows doth make bright  
How would thy shadow's form, form happy show,  
To the clear day with thy much clearer light,  
When to unseeing eyes thy shade shines so!

How would (I say) mine eyes be blessed made,  
By looking on thee in the living day,  
When in dead night thy fair imperfect shade,  
Through heavy sleep on sightless eyes doth stay!

All days are nights to see till I see thee,  
And nights bright days when dreams do show thee me.

## Christus factus est, by Anton Bruckner

Anton Bruckner was born in rural Austria, but spent his later years in the larger cities of Linz and eventually Vienna. Bruckner had an immense compositional output, ranging from intimate choral motets to bombastic symphonies. As a devout catholic, Bruckner was particularly active as a composer of sacred music and was deeply influenced by the sacred music of the past. Bruckner worked as a church composer in Linz for nearly 30 years before taking a university teaching job in Vienna in 1868. Much of Bruckner's sacred output was from his period in Linz, so by the time he left he had already set many of his favorite sacred texts more than once. Christus factus est is one of these repeated texts, having been set by Bruckner 3 times. This third setting, written in 1884, reflects Bruckner's grandiose romantic style while also harkening back to his early music influences. Christus factus est features wide dynamic contrasts and a proto-typically Brucknerian harmonic language, but it also includes moments of Renaissance-like polyphony and counterpoint.

Christus factus est pro nobis    *Christ became, for us,*  
obediens usque ad mortem,    *Obedient to the point of death,*  
mortem autem crucis.        *Even death on a cross.*

Propter quod et Deus exaltavit illum:    *Because of this, God has exalted him:*  
et dedit illi nomen                    *And given him a name*  
quod est super omne nomen.        *That is above every other name.*

### **Miserere mei, Deus, by Raffaella Aleotti**

Raffaella Aleotti was an Italian Augustinian nun who was very active musically, as both a composer and an organist. Music has been discovered attributed to both Vittoria Aleotti and Raffaella Aleotti. It is believed, though unconfirmed, that this is one individual. She was born Vittoria and became Raffaella when she devoted herself to the convent. As the maestra of the San Vito convent in Ferrara, Italy, she published several books of madrigals for as many as ten voices. She wrote masterfully in the polyphonic style of the Renaissance, using harmony and dissonance to amplify the meanings of sacred texts. *Miserere mei, Deus*, set for 5 voices, is a wonderful demonstration of these compositional abilities. She passes small melodic motifs around the ensemble and pairs voices with conversational musical lines within the larger polyphonic texture. The text asks for mercy, which is complemented by gentle dissonances before a satisfying and peaceful resolution to close the piece.

Miserere mei Deus,	<i>Be merciful unto me, O God,</i>
quoniam in te confidit anima mea:	<i>be merciful unto me, for my soul trusteth in thee:</i>
et in umbra alarum tuarum	<i>and under the shadow of thy wings shall be my refuge,</i>
donec transeat iniquitas	<i>until this tyranny be over-past.</i>

### **Cum sancto spiritu, by Hyo-Won Woo**

South Korean composer Hyo-Won Woo is one of the leading voices in both Korean and 21st century choral music. She is well known for combining these two styles, including traditional Korean scales, rhythms, and ornaments in conjunction with contemporary aleatoric techniques. *Cum sancto spiritu*, the 3rd movement of Woo's *Gloria*, exemplifies her skill in combining Western and Korean compositional techniques. The piece is filled with rich harmonies built on Korean scales and a rhythmic pattern called *Jangdan* (long-short). These elements are intertwined with Western techniques like imitation, counterpoint, melisma, and antiphonal singing. This hyper-energetic blend of styles is one of the most groundbreaking choral works of the 21st century.

Gloria in excelsis Deo	<i>Glory to God in the highest,</i>
Et in terra pax hominibus	<i>And on earth peace</i>
Bonæ voluntatis.	<i>To people of good will.</i>
Laudamus te, benedicimus te,	<i>We praise you, we bless you,</i>
Adoramus te, glorificamus te,	<i>We adore you, we glorify you,</i>
Gratias agimus tibi	<i>We give you thanks</i>
Propter magnam gloriam tuam,	<i>For your great glory,</i>
Quoniam tu solus Sanctus,	<i>For you alone are the Holy one,</i>
Tu solus Dominus,	<i>You alone are the Lord,</i>
Tu solus Altissimus,	<i>You alone are the Most High,</i>
Jesu Christe, cum sancto spiritu:	<i>Jesus Christ, with the Holy Spirit,</i>
In Gloria Dei Patris. Amen.	<i>In the glory of God the Father. Amen.</i>



# Hendricks Chapel Choir

JOSÉ “PEPPIE” CALVAR - ARTISTIC DIRECTOR

BEN O’CONNELL - ASSISTANT CONDUCTOR

ANNE LAVER - UNIVERSITY ORGANIST

ANNE SPINK- HENDRICKS CHAPEL ORGAN SCHOLAR

LEEYA ABRAHAM	ANTHROPOLOGY/ MUSIC	JUNIOR
NYKARA AGOSTO	AUDIO ARTS	GRADUATE
BRIDGET BACKER	MUSIC INDUSTRY	JUNIOR
SEAN BEATTY	MUSIC COMPOSITION	FRESHMAN
EDIE BERNDT	ARCHITECTURE/ MUSIC	SOPHOMORE
AUSTEN CANAL	PUBLIC ADMINISTRATION/ INTERNATIONAL RELATIONS	GRADUATE
EVAN CAPPERS	MECHANICAL ENGINEERING	SOPHOMORE
EMERSON CARRACEDO	MUSIC INDUSTRY/ MARKETING	SOPHOMORE
ENZO CUPANI*+	MUSIC INDUSTRY	SENIOR
ELEANOR CZAJKOWSKI	SCHOOL PSYCHOLOGY	GRADUATE
SOPHIE DECRISTOFARO	PHYSICS	SOPHOMORE
MARGAUX EPTER	BIOMEDICAL ENGINEERING	FRESHMAN
McKENNA FENIMORE	MUSIC INDUSTRY/ JAZZ STUDIES	SENIOR
AEOWYN FIELDS	CONSERVATION BIOLOGY	FRESHMAN
ALIE FITT	MUSIC INDUSTRY/ PUBLIC COMM. / MBA	JUNIOR
SANAI FOWLER*	MUSIC EDUCATION	SOPHOMORE
L GENER	MUSIC EDUCATION	FRESHMAN
ROLANDO GOMEZ	MUSIC COMPOSITION	GRADUATE
MICHAEL GUARNEIRI	ORGAN PERFORMANCE	FRESHMAN
RYAN HILL	MUSIC EDUCATION	SOPHOMORE
MADDY HILT	MUSIC EDUCATION	FRESHMAN
JEFFREY KERN	STATISTICS	FRESHMAN
ZACH KILE	BIOTECHNOLOGY	SOPHOMORE
JACKSON KORMAN	MECHANICAL ENGINEERING	SOPHOMORE
JENNIFER LAMONICA	MUSIC EDUCATION	SOPHOMORE
ZHIYUAN LIU	BIOPROCESS ENGINEERING	SENIOR
EDWARD LU	COMPOSITION/MUSIC HISTORY & CULTURES	JUNIOR
ILAN MAHMOUDOVS	MUSIC	JUNIOR
ANTONIO MANTERO	CONSERVATION BIOLOGY	SENIOR
CONNOR MCGORTY	BROADCAST & DIGITAL JOURNALISM	FRESHMAN
BRYCE MEUSCHKE	MUSIC EDUCATION	GRADUATE
ALEXANDRA MILCHOVICH	COMM. & RHETORICAL STUDIES / ENGLISH/ MUSIC PERF.	JUNIOR
SAMUEL MINCEY	MUSIC EDUCATION	FRESHMAN
ALANNA MOONAN	PIANO PERFORMANCE	SENIOR
RYAN MYERS+	PSYCHOLOGY/ PUBLIC RELATIONS/MUSIC PERF.	SENIOR
KATE O’LEARY*	MUSIC EDUCATION	JUNIOR
D.J. PICKELL	CHORAL CONDUCTING	GRADUATE
TIMOTHY PLEWAK	LANDSCAPE ARCHITECTURE	JUNIOR
MATHENA RUSH	ENVIRONMENTAL HEALTH	SOPHOMORE
AINSLEE SANTA CROCE** +	MUSIC INDUSTRY/ PUBLIC COMMUNICATIONS	SENIOR
YIFAN (IVAN) SHEN	ARCHITECTURE/ MUSIC HISTORY & CULTURES	SENIOR
NOAH SHERMAN	ENVIRONMENT ENGINEERING/ COMPOSITION	SENIOR
ASHLEY VANCE	CHORAL CONDUCTING	GRADUATE
CHARLOTTE VORDER BRUEGGE	PUBLIC COMMUNICATIONS/ ADVERTISING	FRESHMAN
LOGAN WAGNER	POLITICAL SCIENCE / HISTORY OF MUSIC & CULTURES	JUNIOR
CAROLINE WALSH	PUBLIC COMMUNICATIONS	FRESHMAN
ABBIE WOOD*	ORGAN PERFORMANCE/ JAZZ STUDIES	SENIOR
TYLER YOUNGMAN	INFORMATION SCIENCE & TECHNOLOGY	GRADUATE

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# University Singers

JOSÉ "PEPPIE CALVAR" - ARTISTIC DIRECTOR

D.J. PICKELL - ASSISTANT CONDUCTOR

DAN SATO - PIANIST

DAN ALVARO	SOUND RECORDING TECHNOLOGY	FRESHMAN
SEAN ALVARO	MUSIC EDUCATION	SOPHOMORE
BRIDGET BACKER	MUSIC INDUSTRY	JUNIOR
CIARA CAROLAN	SOUND RECORDING TECHNOLOGY	JUNIOR
ETHAN COBURN	MUSIC EDUCATION	SOPHOMORE
CC COSENZA	MUSIC INDUSTRY	JUNIOR
ENZO CUPANI	MUSIC INDUSTRY	SENIOR
ALEXANDRA DUBANIEWICZ	MUSIC INDUSTRY	JUNIOR
ALIE FITT	MUSIC INDUSTRY	JUNIOR
ADDISON FLOWER	MUSIC COMPOSITION	JUNIOR
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
SYDNEY KINCAID	MUSIC EDUCATION	SOPHOMORE
EDWARD LU	MUSIC COMPOSITION	JUNIOR
ILAN MAHMOUDOV	MUSIC	JUNIOR
CONNOR MCGORTY	BROADCAST & DIGITAL JOURNALISM	FRESHMAN
KILEY MCGRODER	MUSIC/PSYCHOLOGY	SENIOR
JULIA MONTEFERRANTE	WIND CONDUCTING	GRADUATE
RYAN MYERS	PUBLIC RELATIONS/PSYCHOLOGY	SENIOR
BEN O'CONNELL	CHORAL CONDUCTING/MUSIC EDUCATION	GRADUATE
KATE O'LEARY	MUSIC EDUCATION	JUNIOR
D.J. PICKELL	CHORAL CONDUCTING	GRADUATE
AINSLEE SANTA CROCE	MUSIC INDUSTRY	SENIOR
CAMPBELLE STENDEL	VOICE PERFORMANCE	SENIOR
ASHLEY VANCE	CHORAL CONDUCTING	GRADUATE
CAROLINE WILLIAMS	MUSIC INDUSTRY	FRESHMAN
ABBIE WOOD	ORGAN PERFORMANCE	SENIOR

## **The Malmgren Concert Series of Hendricks Chapel will resume in September 2025**

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*

**Next season's series commences on Sunday, September 14 at 4 PM when we welcome Latin GRAMMY Award winner Pedro Giraudo and his Tango Quartet**

Other highlights of the 2025-26 season include:

South African pop star and activist Zolani Mahola  
Organ and dance program featuring University Organist Anne Laver  
Concerts with the Syracuse University Symphony Orchestra and Setnor School of Music Choirs

In addition, please join us on Sunday, September 8 at 4 PM for a Community Hymn and Anthem Sing with the Hendricks Chapel Choir.

**Visit [chapel.syracuse.edu](http://chapel.syracuse.edu) to sign up for series announcements**

