



Malmgren Concert Series

presents

Remembrance and Resilience

*A concert commemorating victims of violence and terrorism,
including those who perished in the Pan Am 103 Air Disaster.*

Sunday, October 19, 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: Rev. Brian Konkol, Vice President and Dean of Hendricks Chapel

Requiem

Herbert Howells (1892-1983)

*University Singers
John Warren, artistic director*

I. Salvator mundi

O saviour of the world, who by thy cross and thy precious blood has redeemed us,
save us and help us, we humbly beseech thee, O Lord.

II. Psalm 23

Soloists: Emma Reed soprano, L Gener alto, Luke Johnson tenor

The Lord is my shepherd: therefore can I lack nothing.

He shall feed me in a green pasture: and lead me forth beside the waters of comfort.

He shall convert my soul: and bring me forth in the paths of righteousness, for his name's sake.

Yea, though I walk in the valley of the shadow of death, I will fear no evil:
thy rod and thy staff comfort me.

Thou shalt prepare a table before me against them that trouble me:
thou hast anointed my head with oil, and my cup shall be full.

But thy loving-kindness and mercy shall follow me all the days of my life:
and I will dwell in the house of the Lord for ever.

III. Requiem aeternam (I)

Requiem aeternam dona eis. (Rest eternal grant unto them.)

Et lux perpetua luceat eis. (And may light perpetual shine upon them.)

Requiem aeternam dona eis, Domine. (Rest eternal grant unto them, O Lord.)

IV. Psalm 121

Soloists: Samuel Mincey bass, Griffen Beebe tenor

I will lift up mine eyes unto the hills: from whence cometh my help.

My help cometh even from the Lord: who hath made heaven and earth.

He will not suffer thy foot to be moved: and he that keepeth thee will not sleep.

Behold, he that keepeth Israel: shall neither slumber nor sleep.

The Lord himself is thy keeper: he is thy defence upon thy right hand.

So that the sun shall not burn thee by day: neither the moon by night.

The Lord shall preserve thee from all evil: yea, it is even he that shall keep thy soul.

The Lord shall preserve thy going out, and thy coming in: from this time forth and for evermore.

V. Requiem aeternam (II)

See text above

VI. I heard a voice from heaven (from Revelation 14:13)

Soloists: Samuel Mincey bass, Emma Reed soprano

I heard a voice from heaven saying unto me,

Write, from henceforth blessed are the dead which die in the Lord:
even so saith the Spirit; for they rest from their labours.

God is Our Righteousness

Chris DeBlasio (1959-1993)

Kenneth Meyer, guitar and Anne Laver, organ

Neil Gow's Lament (For the Death of his Second Wife)

arranged by David Russell

Kenneth Meyer, guitar

Valediction

David Conte (b. 1955)

*Hendricks Chapel Choir
José "Peppie" Calvar, artistic director
Anne Laver, organ*

Leave me, O Love, which reachest but to dust;
And thou, my mind, aspire to higher things;
Grow rich in that which never taketh rust;
Whatever fades but fading pleasure brings.
Draw in thy beams and humble all thy might
To that sweet yoke where lasting freedoms be;
Which breaks the clouds and opens forth the light,
That doth both shine and give us sight to see.
O take fast hold; let that light be thy guide
In this small course which birth draws out to death,
And think how evil becometh him to slide,
Who seeketh heav'n, and comes of heav'nly breath.
Then farewell, world; thy uttermost I see:
Eternal Love, maintain thy life in me.

- Sir Philip Sidney (1554—1586)

Phoenix Rising

Thea Musgrave (b. 1928)

*Syracuse University Symphony Orchestra
James Tapia, artistic director*

All are invited to a candlelight vigil to honor the victims of the Pan Am Flight 103 bombing
on the Hendricks Chapel steps at 5:30 p.m.

For a complete list of Remembrance Week events, please visit remembrance.syr.edu/events

About the program

On December 21, 1988, Pan AM Flight 103 was torn from the sky over Lockerbie, Scotland as a terrorist's bomb exploded, killing all 259 people on board and 11 residents of Lockerbie. Thirty-five Syracuse students, returning home from their studies abroad were among those killed on that flight. The event has forever changed the communities of Lockerbie and Syracuse, and the families of the victims. Today's concert remembers and honors the victims of this horrific act of violence. It calls for peace in a world that is still torn by division and violence.

In the face of terrible grief and pain, music is an important response. When words fail or seem hollow, music can fill the space, it can envelop us in our sorrow, and it can lift us up. Music and the arts help to restore our humanity when it has been destroyed by acts of inhumane violence. The students and faculty of the Setnor School of Music are honored to share the music on this program as a way of embracing the university's Remembrance motto, "Look back, act forward," and offer a space for healing.

Our program opens with British composer **Herbert Howells' *Requiem*** for unaccompanied choir, a gorgeous and haunting work that draws on the traditions of the Latin mass for the dead, the Anglican Book of Common Prayer, and the Psalms. Howells wrote the piece in 1932, modeling it after Sir Walford Davies *Requiem in D*, a work memorializing those killed in World War I. While Howells was spared military service because of a medical condition, he also lost many friends in the war and like many artists of the twentieth century, grappled with the destruction and hopelessness left by incredibly violent times. He also experienced the deep pain of losing a child, when his young son Michael perished from polio at the age of nine in 1935. Howells' choices of Psalm 23 (The Lord is my shepherd) and Psalm 121 (I will lift up my eyes) and his selected texts from the funeral mass and Revelation reveal a personal response to loss that is rooted in faith and ultimately, hope.

Hopefulness in the face of despair is the message of the next piece on our program, **Chris DeBlasio's *God is Our Righteousness***. A student of John Corigliano and Giampaolo Bracale, DeBlasio was a promising young composer known for his art songs, operettas, and musical theater. Shortly after DeBlasio received a commission from the Union Theological Seminary to write a piece for their advent observance, he was diagnosed HIV positive. The resulting piece, *God is Our Righteousness*, for guitar and organ is a stirring response to what was then a terminal diagnosis. The piece seems to cycle through a variety of emotions - anger, grief, loneliness - before a moving and optimistic conclusion. AIDS ended Chris DeBlasio's life in the summer of 1993 at the age of 34.

Niel Gow was born in 1727 in the town of Inver, 60 miles north of Edinburgh. He became one of the most important violinist and composers in Scotland. He and his son Nathaniel spread the strathspey style of violin playing throughout Scotland at a time when traditions were changing rapidly. The harp and bagpipe were being replaced by the popularity of the fiddle. This beautiful melody was written as a lament for Margaret Urquhart of Perth to whom he was happily married for 30 years.

Valediction, by American composer **David Conte**, is a lovely setting of the poem by sixteenth century poet Sir Philip Sidney. Conte's strong sense of melodic line supports the poem's farewell to worldly things in favor of the eternal. The piece builds to a soaring climax as the choir utters the poet's lodestar - Eternal Love - before giving way to a powerful culminating organ postlude.

The concert closes with an uplifting message as the Syracuse University Symphony Orchestra performs ***Phoenix Rising*** by Scottish composer **Thea Musgrave**, written between January 1996 and August 1997. The following is the composer's own description of the piece:

"My original sketches for this work were based on an idea of an extended single movement progressing from darkness (low and fast music) to light (high, slow and peaceful). This idea only became focused dramatically in my mind some months later, when, by chance, I saw a sign Phoenix Rising hanging outside a Virginian coffee shop. As I like to interpret the ancient fable of the phoenix rising from the ashes as the promise of hope and rebirth, this sign struck me immediately as a visualisation of what my piece was really about.

Hence the centre piece of this orchestral work is the magical moment when the phoenix rises. It is a short section marked mysterious, which starts with low set chords (played by two harps seated on different sides of the orchestra), and as they gradually rise to reach a luminous chord played by pitched percussion (marimba, vibraphone, xylophone and glockenspiel) perhaps we can imagine the fabled bird unfolding his giant wings, poised for new flight.

Prior to this central moment, the orchestra depicts a world of stormy violence which leads to a terrain of emptiness and despair. The second half of the work in contrast builds to a romantic climax and a coda of serenity of peace.

Throughout the work the timpani player represents the forces of darkness, and the solo horn (at first off-stage) the distant voice of hope that eventually grows to lead to rebirth and life. The use of physical spaces in the positioning of the orchestra is meant to underline the drama; on-stage and off-stage soloists, and the four percussion players widely spread around the back of the orchestral.

Phoenix Rising is thus a single movement of about 23 minutes. The specific emotional journey that it takes is indicated by the headings given to each section.

Dramatic, violent: the timpani player and his colleagues, the percussion galvanise the fast stormy music. An important theme led by the cellos is continually interrupted by loud outbursts. Eventually after a violent climax the music dies down.

Desolate: a solo cor anglais emphasises the mood of emptiness and desolation. An offstage solo horn intervenes, at first rudely interrupted by the timpani, but then gathers strength and enters the stage.

Aggressive: the solo horn and timpani incite their colleagues into confrontation which culminates in *Wild, chaotic* - a dramatic climax. The solo horn prevails - *Confident, appeasing.* The timpani finding no response or support makes his exit.

Mysterious is a short section which is the pivot for the whole work and the mood completely changes.

Peaceful: gentle strings envelope the original cello theme now played by the solo horn and lyrical themes unfold gradually in Warm, lyrical to lead to a Passionate climax. Here the cello theme now stated jubilantly by all the horns draws excited response from the whole orchestra.

A short coda, *Floating and luminous*, is in a mood of serenity, peace and completion. The timpani is a distant (off-stage) memory."

Program notes by Anne Laver, artistic director of the Malmgren Concert Series of Hendricks Chapel, with help from Kenneth Meyer.

University Singers

John Warren - Artistic Director
Ashley Vance - Teaching Assistant
Leesark Lee - Pianist

Daniel Alvaro	Sound Recording Technology	Sophomore
Sean Alvaro	Music Education	Junior
Bridget Backer	Music Industry	Senior
Griffen Beebe	Sound Recording Technology	Junior
Evangelos Cappers	Mechanical Engineering	Junior
Ciara Jane Carolan	Sound Recording Technology	Senior
Ethan Coburn	Music Education	Junior
CC Cosenza	Music Industry	Senior
Alexandra Dubaniewicz	Music Education	Senior
Alie Fitt	Music Industry	Senior
Addison Flower	Music Composition	Senior
Sanai Fowler	Music	Junior
L Gener	Music Education	Sophomore
Michael Guarneiri	Pipe Organ Performance	Sophomore
Eliza Halteman	Sound Recording Technology	Sophomore
Aurelia Harp	Music Education	Sophomore
Ryan Hill	Music Education	Junior
Maddy Hilt	Music Education	Sophomore
Anna Hummel	Music Education	Freshman
David Huyck	Music Education	Sophomore
Luke Johnson	Audio Arts	Graduate
Jeffrey Kern	Statistics	Sophomore
Sydney Kincaid	Music Education	Junior
Edward Lu	Music Composition	Senior
Ilan Mahmoudov	Music	Senior
Samuel Mincey	Music Education	Sophomore
Julia Monteferrante	Wind Conducting	Graduate
Katherine Smyth	Choral Conducting	Graduate
Kate O'Leary	Music Education	Senior
Emma Reed	Voice Performance	Sophomore
Ashley Vance	Choral Conducting	Graduate
Caroline Williams	Music Education	Sophomore

Hendricks Chapel Choir

José “Peppie” Calvar - Artistic Director
Katherine Smyth - Graduate Assistant
Anne Laver - University Organist
Anne Spink- Hendricks Chapel Organ Scholar

Leeya Abraham	Anthropology/ Music	Senior
Bridget Backer	Music Industry	Senior
Caiyan Bass+	Communication Sciences and Disorders/Education/ Music Perf.	Senior
Sean Beatty	Music Composition	Sophomore
A.J. Beck	Music Education	Sophomore
Edie Berndt	Architecture/ Music	Junior
Austen Canal	Public Administration/ International Relations	Graduate
Evan Cappers	Mechanical Engineering	Junior
Emerson Carracedo+	Music Industry/ Marketing	Junior
Frank Caravita	Chemistry	Freshman
Enzo Cupani	Music Business	Graduate
Eleanor Czajkowski	School Psychology	Graduate
Sophie DeCristofaro	Physics	Junior
Nick Dekaney+	Broadcast and Digital Journalism	Senior
Aeowyn Fields	Conservation Biology	Sophomore
Sanai Fowler	Music	Junior
L Gener	Music Education	Sophomore
Michael Guarneiri	Organ Performance	Sophomore
Aurelia Harp	Music Education	Sophomore
Ryan Hill** *	Music Education	Junior
Maddy Hilt	Music Education	Sophomore
Anna Hummel	Music Education	Freshman
Jeffrey Kern	Statistics	Sophomore
Nathan Kile	Political Science/ Law Society and Policy	Junior
Zach Kile	Biotechnology	Junior
Jackson Korman	Mechanical Engineering	Junior
Bobby Kuskowski	Business Management	Sophomore
Jennifer Lamonica*	Music Education	Junior
Lukas Lee	Forensics ILM/ Biochemistry	Junior
Edward Lu	Composition/Music History & Cultures	Senior
Garrett Lynn	Computer Science/ Mathematics	Sophomore
Ilan Mahmoudov	Music	Senior
Bryce Meuschke*	Music Education	Graduate
Alexandra Milchovich	Comm. & Rhetorical Studies / English/ Music Perf.	Senior
Samuel Mincey	Music Education	Sophomore
Amaryllis Morel	Music Composition	Freshman
Kate O’Leary*	Music Education	Senior
Marc Pantano	Marketing and Supply Chain Management	Senior
Mathena Rush+	Environmental Health	Senior
Ashley Vance	Choral Conducting	Graduate
Charlotte Vorder Bruegge	Public Communications/ Advertising	Sophomore
Logan Wagner	Political Science / History of Music & Cultures	Senior
Caroline Walsh	Public Communications	Sophomore
Owen Wilson	Mechanical Engineering	Junior

**Denotes Section Leader*

+Denotes Executive Board

***Denotes Jeffrey P. Slon Memorial Music Librarian*

Syracuse University Symphony Orchestra

James Tapia - Artistic Director

Flute

Gianna Vozza
Laura Alvaro
Renate Wilson
Mihir Borah

Oboe

Sydney Kincaid
Cara Miller

B♭ Clarinet

John Giordano
Ada Setlik
Grace Hollenbeck

Bass Clarinet

Gracie Sauickie

Bassoon

Ben Pummell
Aaliyah Thom

Trumpet

Alex Markowski
Jay Helberg
Maddie McDonald

Horn

Owen Lundeen
Ryan Hill
Dan Alvaro
David Huyck

Trombone

Sean Alvaro
Elijah Campbell
Evan Oliveras

Tuba

Casie Daum

Percussion

Harry Mullin
Jason Ruppert
Will Wysolovski
Ben Gross

1st Violin

Silvester Shoshi, CM
Amaya Tucker
Ava Krauss
Mandy Jiang
Mora-Lee Moore
Maxie Murphy
Owen Brennan
Caroline Rehmen

2nd Violin

Natalie Roswick, Principal
Cass Nalli
Joan Tuong
Sara Matsumoto
Cael Sullivan
Zoe Ballou
Bridget Mack
Riley Lawless
Elyas Layachi

Viola

Suel Shtalbi, Principal
Charlie Thomas
Lillian Lavalette
Syrai Jarvis-Herbert
Odette Sherk
Kay Morrow

'Cello

Ethan Coburn, Principal
Charlie Richards
Benen Luebehusun
Daniel Tolbert
Tracey Rodriguez
Cameron Keller
Juliette Nasarenko
Sophia Xin
Ben Bradley

Bass

Aalia Rice, Principal
Noah Elliott
Samantha Bloch
Aidan Hanas
Eli Seamans

Harp

Alie Fitt

The Malmgren Concert Series of Hendricks Chapel

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

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.

November 16, 2025 - Fall Choral Concert with the Setnor School of Music Choirs

Choirs from the Setnor School of Music perform an inspiring program featuring a diverse array of composers and styles to celebrate the close of the fall semester.

February 15, 2026 - Black History Month Concert

Student and faculty soloists and chamber groups from the Setnor School of Music present a celebratory concert of music by Black composers.

March 1, 2026 - Zolani Mahola

South African pop star Zolani Mahola shares her powerful voice and uplifting songs of hope, healing, and transformation.

April 26, 2026 - South Africa Tour Preview Concert

The Hendricks Chapel Choir gives a preview of the music they will perform on their first-ever tour of South Africa, scheduled for May 2026.

Please join us for these additional special music events hosted by Hendricks Chapel:

Sunday, November 2, 2025 at 3:30 p.m. - High School Choral Festival

Sunday, December 7, 2025 at 4:30 p.m. and 7:30 p.m. - Holidays at Hendricks

Tickets will be available on November 12 at 12:00 p.m.

Sunday, February 1, 2026 at 4:00 p.m. - Let's Sing! Hymn and Anthem Sing with the Hendricks Chapel Choir

Malmgren concerts are presented with support from the Malmgren Fund.

For more information, visit chapel.syracuse.edu.