



The Malmgren Concert Series

*and*

The Setnor School of Music

*present*

## A Fall Choral Concert

Featuring  
Crouse Chorale  
Concert Choir  
University Singers

Sunday, November 16<sup>th</sup>, 2025  
4:00 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

### CROUSE CHORALE

La Paloma .....arr. Cristian Grases (b. 1973)

Addison Flower and Bryce Meuschke, percussion  
Charles Richards, guitar  
Abigail Werner, dancer  
Ashley Vance, conductor

Esurientes implevit bonis from *Magnificat* RV 610 ..... Antonio Vivaldi (1678-1741)

Ethan Coburn, cello  
Michael Guarneiri, organ

Balulalow from *A Ceremony of Carols*..... Benjamin Britten (1913-1976)

Anna Hasegawa, soloist  
Alie Fitt, harp  
Ashley Vance, conductor

Children Go Where I Send Thee..... arr. Kevin Johnson (b. 1968)

Ela Jaen, soloist  
Uzzekiah Harvey, rapper  
Addison Flower, percussion  
Bryce Meuschke, bass

I Will Be Earth..... Gwyneth Walker (b. 1947)

Fire from *Elements* ..... Katerina Gimon (b. 1993)

Katherine Condon, Josie Diodato, Abigail Gutierrez, soloists  
Addison Flower, percussion

### CONCERT CHOIR

Elijah Rock..... arr. Jester Hairston (1901-2000)

O Schöne Nacht from *Vier Quartette*..... Johannes Brahms (1833-1897)

Forever Gone..... Susan Labarr (b. 1981)

Katherine Smyth, conductor

Brightest and Best ..... arr. Shawn Kirchner

### UNIVERSITY SINGERS

The Summit Is Nigh..... Zanaida Stewart Robles (b. 1979)

November Night ..... Edward Lu (b. 2004)

WORLD PREMIERE

Regina caeli laetare..... Tomás Luis de Victoria (1548-1611)

*Requiem*..... Herbert Howells (1892-1983)

IV. Psalm 121

Samuel Mincey and Griffen Beebe, soloists

V. Requiem aeternam (II)

My Soul's Been Anchored in the Lord ..... arr. Moses Hogan (b. 1957)

Eliza Halteman, soloist

## NOTES, TEXTS, AND TRANSLATIONS

### La Paloma

La Paloma (The Dove) is an example of the “drum gaita” (gaita de tambora), a type of folk music from Zulia state in the western part of Venezuela which combines elements of Iberian, African and indigenous music. While the origins of the many gaita forms have not been precisely established, they are thought to have derived from chants introduced by Catholic missionaries. Initially of primary religious character, more recently the gaita has become a means of social protest and criticism. To this day, the gaita remains a vibrant, unique musical form much esteemed in Venezuela. - Gunilla Luboff, publisher

|                                                                                                                                                                    |                                                                                                                                                                 |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------|
| ¿Donde estaba la paloma<br>que el gavilán la cogió?<br>¿Que se hizo la paloma que el gavilán la cogió?<br>En la puerta de Ramona<br>Ay! mira y fue que la desplumó | Where did the dove<br>that the sparrow hawk caught go?<br>Where is the dove that the sparrow hawk caught?<br>At Ramona's gate,<br>Oh! Look, I found it plucked. |
| Todo en la vida es mentira<br>solo la muerte es verdá<br>Porque ahí es donde se<br>acaba la pompa y la vanidá                                                      | All in life is false,<br>death is the only truth.<br>For there is where<br>pomp and vanity run out.                                                             |
| ¿Como no voy a llorar<br>a mi mamá cuando se muera?<br>Ojalá que yo pudiera volverla a resucitá.                                                                   | Why wouldn't I cry<br>when my mother dies?<br>I wish I could bring her back to life.                                                                            |
| Ya me voy, María, ahí te dejo la paloma,<br>Abrille el pico y que coma,<br>ahí te dejo la comía.                                                                   | I'm leaving, Maria, I leave the dove there for you,<br>Open its beak and make it eat,<br>I'm leaving the food there.                                            |
| Ya me voy, ya me despido aunque<br>la gaita está muy buena.<br>Dale duro a esa tambora pá<br>que se anime mi pena.                                                 | I'm leaving, I say goodbye even though<br>the gaita is very good.<br>Beat this drum hard<br>so my sorrow cheers up.                                             |

### Esurientes implevit bonis from *Magnificat*

Antonio Vivaldi's *Magnificat* is one of his most well-known sacred works. Rooted in the Baroque tradition, this movement features elegant dance-like rhythms and a graceful interplay between voices and basso continuo. Vivaldi's harmonies are pleasing and clear, and the writing for treble voices results in a pure, sweet tone—reflecting the text's gratitude and serenity—while maintaining the buoyant energy that makes Vivaldi's sacred music so engaging.

|                                                          |                                                                                            |
|----------------------------------------------------------|--------------------------------------------------------------------------------------------|
| Esurientes implevit bonis,<br>et divites dimisit inanes. | <i>He has filled the hungry with good things,<br/>and the rich he has sent away empty.</i> |
|----------------------------------------------------------|--------------------------------------------------------------------------------------------|

### Balulalow from *A Ceremony of Carols*

This angelic movement from Britten's *A Ceremony of Carols* is a tender lullaby that captures both simplicity and depth. Britten's use of close harmonies creates a serene, unified texture, while the shifts between major and minor tonalities create subtle emotional contrast. The interplay of duple and triple meter adds a subtle rhythmic lilt, and the harp accompaniment enhances the ethereal quality of the music, evoking a peaceful and celestial atmosphere.

## Children Go Where I Send Thee

Johnson writes: "This Negro Spiritual was made popular by the Golden Gate Quartet in the 1980s. Willie T. Johnson, the lead singer of the group, was my father. Like him, I use rhythm in exciting new ways to deliver Negro Spirituals to contemporary audiences."

True to that vision, Johnson's arrangement brims with rhythmic excitement and creative flair. Its driving pulse and syncopation bring new energy to a traditional form, while rich harmonies and vibrant textures make the familiar melody engaging and effective. Both memorable and powerful, the work honors the spiritual's deep roots in faith and community.

## I Will Be Earth

"I Will Be Earth is a musical setting of a love poem by American poet May Swenson. The musical setting is intended to present the poem in a simple and straightforward manner which seeks to portray the beauty, humor, and passion of the words." - Gwyneth Walker, composer

Walker's setting is tender and expressive, built around a simple and beautiful melody. The work's pleasing harmonies and subtle use of hemiola rhythms create a gentle sense of motion and lift, while the piano accompaniment flows actively beneath the vocal lines with graceful, legato movement. Together, these elements evoke a sense of unity and beauty, reflecting the natural imagery and intimacy of the poem.

## Fire from *Elements*

"Fire" is the third movement in Katerina Gimon's wordless choral work *Elements*. Gimon describes the set as "a set of choral works that abstractly depict the four classical elements and explore the wide range and capabilities of the human voice." "Fire" opens with a nasal-tone ostinato, establishing the steady base of the flame. Voices layer in hissing effects that evoke the crackling, roaring, and whooshing sounds of fire as it breathes and expands. Through repetition and the gradual introduction of higher pitches, Gimon intensifies the music, extending both vocal range and dynamics. The piece reaches a chaotic climax as the singers erupt into screams and shouts, signaling the fire's peak and collapse. It then recedes in volume, though not in energy, as the opening ostinato returns, evoking the glowing persistence of flickering embers.

## Elijah Rock

Jester Hairston was an American composer, arranger, songwriter, choral conductor and actor throughout the 20<sup>th</sup> century. After growing up and learning of his families experiences in slavery, Hairston became determined to preserve the culture and history of spirituals through music. Known for its upbeat nature, "Elijah Rock" is one of the most commonly arranged spirituals and has become a staple for the choral genre. The text calls upon biblical imagery, particularly that of the prophet Elijah, as a symbol of divine strength and protection. Hairston's treatment of the original material presents a strong spirituality while protecting the cultural significance of the original song.

## O Schöne Nacht from *Vier Quartette*

Originally composed as a quartet, "O Schöne Nacht" has become one of the most popular choral works sung today. Set to a poem by the German Romantic poet Georg Friedrich Daumer, the text celebrates a serene, moonlit night filled with quiet joy and gentle romance. Brahms captures this scene with a piano figure that evokes the imagery of starlight, while the voices intertwine in lush harmonies that convey both tenderness and wonder. The result is a piece that feels both personal and universal. Its continuing popularity among choirs today shows the timeless appeal of Brahms's craftsmanship and ability to transform a simple poem into a profound musical work.

|                                                     |                                                    |
|-----------------------------------------------------|----------------------------------------------------|
| O schöne Nacht!                                     | <i>O lovely night!</i>                             |
| Am Himmel märchenhaft                               | <i>In the sky, magically</i>                       |
| Erglänzt der Mond in seiner ganzen Pracht;          | <i>The moon in all its splendor shines;</i>        |
| um ihn der kleinen Sterne liebliche Genossenschaft. | <i>around it, the sweet company of tiny stars.</i> |

|                                          |                                                     |
|------------------------------------------|-----------------------------------------------------|
| Es schimmert hell der Tau,               | <i>The dew glimmers brightly</i>                    |
| am grünen Halm; mit Macht,               | <i>On the green stem; with might,</i>               |
| Im Fliederbusche schlägt die Nachtigall; | <i>The nightingale sings out in the lilac bush;</i> |

Der Knabe schleicht zu seiner Liebsten sacht - *The young man steals away quietly to his sweetheart-*  
O schöne Nacht! *O lovely night!*

### **Forever Gone**

Based in Springfield, Missouri, LaBarr is an accomplished composer and choral editor, with her works published by Walton Music, MorningStar Music, and Santa Barbara Music Publishing. Her compositions are most well known for their lyricalness and understanding of the human voice. Making her compositions a favorite in choirs of all levels. In *Forever Gone*, Susan Labarr uses text by Jonathan Owen to present the story of a love lost through hesitation. The piano accompaniment is used to evoke the imagery of the sea, as our storyteller watches the waves and reflects.

### **Brightest and Best**

Shawn Kirchner is a celebrated American composer, vocalist, and pianist, widely recognized for his distinctive fusion of bluegrass, folk, and Americana styles. His music is admired for its melodic warmth, emotional depth, and deep roots in the American choral tradition. In “Brightest and Best”, Kirchner brings new vitality to Reginald Herber’s timeless text, pairing it with the traditional folk tune “Star in the East”. A banjo-inspired piano accompaniment infuses the work with rhythmic drive and rustic charm, gradually building in energy and spirit. The result is a vibrant and heartfelt arrangement that bridges the sacred and the vernacular, celebrating both origins of the folk melody and the radiant imagery of the text. Kirchner’s setting captures the wonder of the Epiphany story while reflecting the uniquely American sound world that defines his music.

### **The Summit Is Nigh**

“Masterfully weaving the words of Paul Laurence Dunbar into a musical journey of triumph over darkness, this original a cappella work for mixed choir utilizes driving rhythmic ostinatos, relentless energy, and bold dissonances. The piece culminates in a powerful and uplifting conclusion, offering a striking portrayal of the strength of the human spirit.” - zanaidarobles.com

### **November Night**

Adelaide Crapsy (1878-1914) is a poet renowned for her invention of the cinquain form. When I first discovered her poem “November Night” (published 1915), I was utterly moved by her ability to create an evocative and otherworldly atmosphere with only a few lines of text. Through my piece *November Night* (2024), I hope to create a meditative experience for audiences, bringing listeners through an immersive journey of her poem—capturing the intimate nature of her text with a sparse and ethereal soundscape, and creating a sense of sonic and linguistic ambiguity with intricate ways of layering vowels and consonants over one another. - Edward Lu, composer

### **Regina caeli laetare**

Tomás Luís de Victoria’s “Regina caeli laetare” is a radiant eight-voice motet based on the Marian antiphon “Queen of Heaven, rejoice.” One of Spain’s greatest Renaissance composers, Victoria infuses the piece with both devotional reverence and spirited joy. The chant melody weaves gracefully through all voices, emerging and receding amid rich polyphonic textures. As the work unfolds, the repeated “Alleluias” grow increasingly jubilant, creating a sense of vibrant praise.

|                                       |                                                    |
|---------------------------------------|----------------------------------------------------|
| Regina caeli laetare, alleluia.       | <i>Queen of Heaven, rejoice, alleluia.</i>         |
| Quia quem meruisti portare, alleluia, | <i>He, whom you were worthy to bear, alleluia,</i> |
| Resurrexit sicut dixit, alleluia:     | <i>is risen as He had said, alleluia:</i>          |
| Ora pro nobis Deum, alleluia.         | <i>Pray to God for us, alleluia.</i>               |

### **Requiem**

Written in 1936 but not premiered until 1980, Herbert Howells’ *Requiem* is one of the most intimate and transcendent works of the English choral repertoire. Movements IV and V exemplify Howells’ compositional style—lush, bitonal harmonies, fluid legato lines, and an atmosphere of deep reverence.

Movement IV, “*I will lift up mine eyes unto the hills*” (Psalm 121), offers a message of hope and assurance. Through its serene melodic contour and radiant harmonic shifts, Howells paints a vision of steadfast peace and divine protection. Movement V,

*“Requiem aeternam (II),”* returns to the Latin text that opens the work, serving as a dignified prayer for eternal rest. Together, these movements transform grief into beauty, and sorrow into peace.

|                                    |                                                 |
|------------------------------------|-------------------------------------------------|
| Requiem aeternam dona eis, Domine. | <i>Eternal rest grant unto them, O Lord.</i>    |
| Et lux perpetua luceat eis.        | <i>And let perpetual light shine upon them.</i> |

### **My Soul's Been Anchored in the Lord**

This Spiritual gained widespread recognition through Marian Anderson, who performed Florence Price's arrangement as the finale of her iconic 1939 concert at the Lincoln Memorial. Anderson's choice to end the performance with this piece was a direct response to the racial prejudice of the Daughters of the American Revolution, who had denied her the opportunity to perform at Constitution Hall. "My Soul's Been Anchored in de Lord" has long embodied a range of powerful themes: faith in the face of adversity, God's promise of salvation and hope, and a bold stand against injustice.

In his arrangement, Hogan infuses the piece with an unyielding sense of strength, resolve, and determination. The dense harmonies, syncopated rhythms, and stark dynamic contrasts create a compelling atmosphere of both defiance and reverence. Hogan also highlights moments of melodic bursts and accented phrases, further underscoring the spiritual's deep expressions of praise and endurance.

# Crouse Chorale

Kyra Stahr - Artistic Director  
Ashley Vance - Teaching Assistant  
Yu-Jou Chen - Pianist

Chloe Adams  
Truly Bunker  
Katherine Condon \*  
Jocey Davis \*  
Josie Diodato  
Emma Donvito  
Nancy Dunkle  
Hayden Frisbie  
Jiawei Gao  
Eleanor Gattine  
Cheyenna Gordon \*  
Abigail Gutierrez  
Anna Hasegawa  
Erica Hoenig  
Avonlea Hong  
Aly Hoyt  
Ela Jaen  
Asia Lising  
Elizabeth Miller  
Julia Morrisette  
Sarah Mullen  
Vu Quynh Nhi Ngiyen  
Leda Rossmann  
Phoebe Russell  
Esme' Shaus  
Gigi Stewart

Vocal Performance  
Music Industry  
Music Education  
Sound Recording Technology  
Music Performance  
Sound Recording Technology  
Sound Recording Technology  
Music Education  
Music Industry  
Music Education  
Music Education  
Music  
Electrical Engineering  
Vocal Performance  
Music Industry  
Music Industry  
Studio Arts  
Sound Recording Technology  
Audio Arts  
Music Industry  
Sound Recording Technology  
Music Education  
History  
Innovation, Society, and Technology  
Music Education  
Arts and Sciences (undeclared)

Freshman  
Senior  
Freshman  
Sophomore  
Junior  
Sophomore  
Senior  
Freshman  
Junior  
Sophomore  
Sophomore  
Freshman  
Freshman  
Graduate  
Freshman  
Freshman  
Freshman  
Sophomore  
Graduate  
Sophomore  
Sophomore  
Freshman  
Sophomore  
Senior  
Sophomore  
Sophomore  
Freshman

\*Denotes Section Leader



# Concert Choir

José “Peppie” Calvar - Artistic Director  
Katherine Smyth - Classroom Facilitator  
Tianxu Cui - Pianist

|                          |                                               |           |
|--------------------------|-----------------------------------------------|-----------|
| Sophia Alino             | Music Performance                             | Senior    |
| Charlotte Anne           | Anthropology/ Forensic Science                | Sophomore |
| Jen Bachman              | Music Education                               | Graduate  |
| Emmy Baer                | Psychology                                    | Sophomore |
| A.J. Beck                | Music Education                               | Sophomore |
| Lauren Bennett           | Health and Exercise Science                   | Freshman  |
| Avianna Bergold          | Music Education                               | Freshman  |
| Josie Berthold           | Music                                         | Freshman  |
| Angelina Theresa Brennen | Arts and Sciences                             | Freshman  |
| Lola Jeanne Carpio       | Visual Communications                         | Freshman  |
| Zachary Chen             | Performance/Physics                           | Senior    |
| Hao Wen (Emily) Cheng    | Music Education                               | Freshman  |
| Gabriella Nalon          | Music Industry                                | Senior    |
| Coco Eddy                | Sound Recording Technology                    | Sophomore |
| Asher Flippen            | Sound Recording Technology                    | Freshman  |
| Sophia Giordano          | Music Education                               | Sophomore |
| Jessica Hoard            | Music Education                               | Sophomore |
| Mandy Jiang              | Music Education                               | Sophomore |
| Sarah Lavin              | Sound Recording Technology                    | Sophomore |
| Alex Leaston             | Music                                         | Freshman  |
| Maya Lewis               | Psychology/Human Development & Family Science | Senior    |
| Jorden Massey            | Acting                                        | Junior    |
| Amaryllis Morel          | Music Composition                             | Freshman  |
| Billy Okin               | Music                                         | Sophomore |
| Noah Ortolani            | Music Performance                             | Freshman  |
| Maria Profili            | Music Industry                                | Junior    |
| Madison Ramsaran         | Biology                                       | Sophomore |
| Ella Ratigan             | Forensic Science/Psychology                   | Sophomore |
| Maddy Rodriguez          | Music Education                               | Sophomore |
| Nicholas Rowe            | Sociology/Education Studies                   | Freshman  |
| Tia Ryan                 | Arts and Sciences Undeclared/Forensic Science | Freshman  |
| Jax Sherer               | Statistics                                    | Sophomore |
| Rebekah Shippee          | Arts and Sciences Undeclared                  | Freshman  |
| Sam Skura                | Music History and Cultures                    | Senior    |
| Yue Tao                  | Performance                                   | Graduate  |
| Marisa Traver            | Television, Radio, and Film                   | Sophomore |
| Joan Tuong               | Sound Recording Technology                    | Senior    |
| Addison Woodruff         | Music Education                               | Sophomore |
| Esther Yoo               | Performance                                   | Sophomore |

# 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 |

Looking for a sign to join a choir? Look no further!

Scan this QR code to register for an audition.



or visit this website:

<https://bit.ly/SUChoirsS26>

# 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.

### **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, 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**

*Other upcoming events featuring the Syracuse University Choirs from the Setnor School of Music:*

**Saturday, December 6 at 7:30 p.m. - Oratorio Society w/ Syracuse Orchestra** conducted by our own Wendy Moy: Handel's *Messiah*, Church of the Most Holy Rosary.

**Thursday, March 5 at 8:00 p.m. - Choral Collage** with Dr. Diana Saez featuring Crouse Chorale, Concert Choir, University Singers, and the Hendricks Chapel Choir in the Setnor Auditorium in Crouse College.

Malmgren concerts are presented with support from the Malmgren Fund.

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