



## **Malmgren Concert Series**

*presents*

# **Black History Month Concert**

Sunday, February 15, 2026  
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: Rebecca Reed Kantrowitz, Interim Dean of Hendricks Chapel

**Look at the Birdie**

**Don't Get Around Much Anymore**

**Wayne Shorter (1933-2023)**

**Duke Ellington (1899-1974)**

Xaden Nishimitsu - Trumpet  
Will Angus - Tenor Saxophone  
Kai Wong - Piano  
Rob Wilhem - Bass  
Ben Gross - Drums

**The Crown Suite**

**Ahmed Alabaca (b. 1984)**

Grace Hollenbeck, clarinet

**Troubled Water, from Spiritual Suite**

**Margaret Bonds (1913-1972)**

Amaryllis Morel, piano

**Total Praise**

**Richard Smallwood (1948-2025)**

Black Celestial Choral Ensemble, Gabrielle McAllister, director  
Deion Patterson, piano

**"Flight & Free" from The Sibling Bards & Their Soliloquies**

**Ivan Malcolm (b. 2002)**

Laura Alvaro, Piccolo  
Gianna Vozza, Flute 1  
Renate Wilson, Flute 2  
Mihir Borah, Alto Flute

**"Dream Variation" from Three Dream Portraits**

**Margaret Bonds**

Samuel Mincey, vocalist  
Anne Spink, piano

**I've Been in the Storm so Long**

**Traditional, arr. Jeffrey L. Ames (b. 1969)**

Hendricks Chapel Choir, Dr. José "Peppie" Calvar, director  
Eleanor Czajkowski, soloist

**Karibu**

**Regina Harris Baiocchi (b. 1956)**

Gracie Sauickie, bass clarinet

**Excerpts from "Voices from the Light"**

**Dorothy Rudd Moore (1940-2022)**

Crouse Chorale, Ashley Vance and Prof. Kyra Stahr, conductors  
Sean Zhai, live generative visual art  
Mia Zhai, live MIDI performance

Vocal soloists:

Eliza Halteman

Abigail Caroline Gutierrez

Hayden Frisbie

Instrumentalists:  
Tianxu Cui, piano  
Amaya Tucker, violin I  
Mora-Lee Moore, violin II  
Lillian Lavalette, viola  
Ethan Coburn, cello  
Sydney Kincaid, oboe

Dancers:  
Renate Wilson, solo  
Charlotte Vorder Bruegge  
Ellie Gattine

**Walk in Jerusalem**

**African American Spiritual arr. Rollo Dilworth (b. 1970)**

Concert Choir, Dr. José “Peppie” Calvar, director  
Michael Guarneiri, piano

**Lift Every Voice and Sing**

**James W. Johnson (1871-1938) & J. R. Johnson (1873-1954)**

Combined Choirs  
Dr. Anne Laver, organ

**Please join in singing with the combined choirs  
(words and music on next page)**

Malmgren concerts are presented with support from the Malmgren Fund.

## Lift every voice and sing

*Introduction*

1 Lift ev-ery voice and sing till earth and hea - ven ring, ring with the  
2 Ston-y the road we trod, bit - ter the chas-tening rod, felt in the  
3 God of our wea - ry years, God of our si - lent tears, thou who hast

har - mon - ies of lib - er - ty. Let our re - joic - ing rise  
days when hope un - born had died; yet, with a stead - y beat,  
brought us thus far on the way; thou who hast by thy might

high as the lis - tening skies; let it re - sound loud as the  
have not our wea - ry feet come to the place for which our  
led us in - to the light; keep us for ev - er in the

roll - ing sea. Sing a song full of the faith that the dark past has  
par - ents sighed? We have come o - ver a way that with tears has been  
path, we pray. Lest our feet stray from the pla - ces, our God, where we

The musical score consists of ten staves of music. The first staff is an introduction in common time, treble clef, and B-flat major. The subsequent staves are in common time, treble clef, and B-flat major, with basso continuo staves below them. The lyrics are integrated into the musical structure, appearing below the staves where the vocal line rests or where the vocal line is absent.

taught us; sing a song full of the hope that the pres - ent has  
 wa - tered; we have come, tread - ing our path through the blood of the  
 met thee; lest, our hearts drunk with the wine of the world, we for -

brought us; fac - ing the ris - ing sun of our new  
 slaug - tered, out from the gloom - y past, till now we  
 get thee; sha-dowed be - neath thy hand may we for

day be - gun, let us march on, till vic - to - ry is won.  
 stand at last where the white gleam of our bright star is cast.  
 ev - er stand, true to our God, true to our na - tive land.

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## Black Celestial Choral Ensemble

**Gabrielle McCallister, Director**

Rachael Enimil-Ashun  
 Lauren Kelly Newman  
 Oluwasayo Kumapayi  
 Dominika Kouassi  
 Leah Martes  
 Camira Whitney  
 Samuel Mincey  
 Malichi Simmons  
 Taliyah Patton  
 Kristina Oguike  
 Jarel Reed  
 Nevaeh Hall

# Concert Choir

**José “Peppie” Calvar - Artistic Director**  
**Katherine Smyth - Classroom Facilitator**  
**Michael Guarinieri - Pianist**

Emmy Baer	Psychology	Sophomore
William Belecz	Radio, Television, and Film	Freshman
Angelina Theresa Brennen	Arts and Sciences	Freshman
Ellie Brouillard	Undeclared	Freshman
Andrew Champagne	Computer Science	Senior
Zachary Chen	Performance/ Physics	Senior
Hao Wen (Emily) Cheng	Music Education	Freshman
Gabriella Nalon	Music Industry	Senior
J.J. DiBartolo	Music	Sophomore
Coco Eddy	Sound Recording Technology	Sophomore
Ashley Fernandez	Fashion Design	Senior
Asher Flippen	Sound Recording Technology	Freshman
Alyssa Golden	Music	Freshman
Vir Gupta	Music	Freshman
Grace Hollenbeck	Music Education	Sophomore
Sarah Lavin	Sound Recording Technology	Sophomore
Alex Leaston	Music	Freshman
Mia Montenegro	Creative Writing	Freshman
Amaryllis Morel	Music Composition	Freshman
Gabriel Morrison	Library and Information Science	Graduate
Kay Morrow	Music	Junior
Brianna Nechifor	Esports Communication and Management	Senior
Billy Okin	Music	Sophomore
Maria Profili	Music Industry	Junior
Madison Ramsaran	Biology	Sophomore
Madalyn Rodriguez	Music Education	Sophomore
Nicholas Rowe	Sociology/ Education Studies	Freshman
Anushka Sharan	Communications and Rhetorical Studies	Sophomore
Jax Sherer	Statistics	Sophomore
Benny Tuong	Sound Recording Technology	Senior
Esther Yoo	Piano Performance	Sophomore

# Crouse Chorale

**Kyra Stahr - Artistic Director**  
**Ashley Vance - Teaching Assistant**  
**Tianxu Cui - Pianist**

Chloe Adams	Vocal Performance	Freshman
Zoe Ballou	Music Education	Sophomore
Avianna Bergold	Music Education	Freshman
Josie Berthold	Music	Freshman
Alexia Catalone	International Relations/Public Administration	Graduate
Katherine Condon*	Music Education	Freshman
Jocey Davis	Sound Recording Technology	Sophomore
Josie Diodato	Music Performance	Junior
Emma Donvito+	Sound Recording Technology	Sophomore
Sanai Fowler	Music	Junior
Hayden Frisbie	Music Education	Freshman
Jiawei Gao	Music Industry	Junior
Eleanor Gattine*	Music Education	Sophomore
L Gener	Music Education	Sophomore
Sophia Giordano	Music Education	Freshman
Cheyenna Gordon*	Music Education	Sophomore
Abigail Gutierrez	Music/Classical Civilizations	Freshman
Eliza Haltzman	Sound Recording Technology	Sophomore
Anna Hasegawa	Electrical Engineering	Freshman
Jessica Hoard	Music Education	Sophomore
Avonlea Hong	Music Industry	Freshman
Bella Ierano	Music Industry	Junior
Ela Jaen	Studio Arts	Freshman
Madeleine Jones	Biomedical Engineering	Freshman
Sydney Kincaid	Music Education	Junior
Asia Lising	Sound Recording Technology	Sophomore
Gabrielle McAllister	Music Education	Junior
Elizabeth Miller	Audio Arts	Graduate
Rowan Modisher	Acting	Freshman
Gianna Moore	Music Industry	Junior
Julia Morrissette+	Music Industry	Sophomore
Sarah Mullen	Sound Recording Technology	Freshman
Vu Quynh Nhi Nguyen	Music Education	Sophomore
Leda Rossmann	History	Senior
Esme' Schaus+	Music Education	Sophomore
Rebekah Shippee+	Arts and Sciences	Freshman
Marisa Traver	Television, Radio, and Film Production	Sophomore
Charlotte Vorder Bruegge	Spanish, Language, Literature, and Culture/Advertising	Sophomore
Renate Wilson	Music Education	Sophomore
Addison Woodruff	Music Education	Sophomore

\* Denotes Section Leader

+ Denotes Executive Board

# 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	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
Margaux Epter	Biomedical Engineering	Sophomore
Nick Dekaney+	Broadcast and Digital Journalism	Senior
Ella Femino	Theater Management	Junior
Aeowyn Fields	Conservation Biology	Sophomore
Alie Fitt	Music Industry	Senior
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
Sydney Kincaid	Music Education	Junior
Jackson Korman	Mechanical Engineering	Junior
Bobby Kuskowski	Business Management	Sophomore
Lukas Lee	Forensics ILM/ Biochemistry	Junior
Edward Lu	Composition/Music History & Cultures	Senior
Blythe Lynn	Computer Science/ Mathematics	Sophomore
Simone Mena	Wildlife Science	Freshman
Alexandra Milchovich	Comm. & Rhetorical Studies / English/ Music Perf.	Senior
Samuel Mincey	Music Education	Sophomore
Amaryllis Morel	Music Composition	Freshman
Marc Pantano	Marketing and Supply Chain Management	Senior
Alton Peacey	Music	Freshman
Nicholas Rowe	Sociology	Senior
Mathena Rush+	Environmental Health	Senior
Ashley Vance	Choral Conducting	Graduate
Charlotte Vorder Bruegge	Spanish, Language, Literature, and Culture/Advertising	Sophomore
Logan Wagner	Political Science / History of Music & Cultures	Senior
Owen Wilson	Mechanical Engineering	Junior

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+Denotes Executive Board

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

# Program notes

## **Look at the Birdie - Wayne Shorter**

Shorter's composition "Look at the Birdie," comes from his early career working with legendary jazz drummer, educator, and bandleader Art Blakey. Exploring chromatic function chord substitutions at an energized up-swing tempo, "Look at the Birdie" perfectly encapsulates the spirit of the hard-bop jazz subgenre, as well as Shorter's growing prowess as a composer.

## **Don't Get Around Much Anymore - Duke Ellington**

Edward Kennedy Ellington, better known as Duke Ellington, was an American jazz pianist, bandleader, and renowned composer. Credited with composing over 2,000 works, many of which are considered pillars of the jazz genre, Ellington is often referred to as "America's most important composer." His legacy lives on both through his written works and his eponymous jazz orchestra, which he started in 1924 and continues to perform and tour today!

"Don't Get Around Much Anymore" is a jazz standard composed by Duke Ellington in 1940. Initially an instrumental feature for legendary saxophonist Johnny Hodges, the tune found commercial success thanks to lyrics written by Bob Russell. Our arrangement brings the piece to you in the spirit of Duke's original recording, a laid-back tempo with an easy swing feel.

## **The Crown Suite - Ahmed Al Abaca**

Ahmed Al Abaca is an African American composer, conductor, songwriter, pianist, and community facilitator who grew up in a low-income community in San Bernadino, California. His works include scores for plays, musicals, web series, television shows, and short films, as well as commissions for concert works.

The Crown Suite is a series of approximately 20 short compositions that encompass a musical journey reflecting the emotional and physical weight of living through a global pandemic. When Los Angeles enforced stay-at-home orders, Al Abaca decided to compose a piece for a different instrument every day of the order. Initially, this idea was for the sole purpose of staying busy and creative, however the composer states that this led to the notion that 'this would be a great way to showcase not only my music, but also showcase all the Black and Brown musicians that are out there; along with educating communities on all the different instruments that exist.' Day 20 "The Bb Clarinet" is composed for unaccompanied clarinet.

## **Troubled Water - Margaret Bonds**

Margaret Bonds was an accomplished composer, pianist, and educator who was a tireless advocate for civil rights. She was the first African American woman to perform with the all-White and all-male Chicago Symphony Orchestra, one of the first African American women to have her music broadcast on European radio, the first African American woman to have her music performed widely in Africa, only the second African American woman in classical music to be elected to full membership in the American Society of Composers, Authors and Publishers (ASCAP), and the first woman Black or white to win three awards from ASCAP. Her piano solo, "Troubled Water," is one of her best-known works. Before Bonds published it as a standalone work and later as the final piece in her three-movement *Spiritual Suite*, she toured in the 1950s with a version she called "Group Dance based on the Negro Spiritual Wade in the Water." Midway through the composition, just before the reprise, the audience was to sing the familiar spiritual "Wade in the Water," and underneath their singing the piano was to re-enter, once again playing the familiar ostinato from the opening.

## **Total Praise - Richard Smallwood**

Richard Smallwood's "Total Praise" is a contemporary gospel anthem that has become a staple in churches and concert halls alike. With its soaring melody and rich harmonies, the piece expresses complete trust and devotion to God. Its climactic moments of praise and surrender create a deeply moving and uplifting musical experience.

## **The Sibling Bards & Their Soliloquies (Mvmt II) - Ivan Malcolm**

A piece that began as a fun summer project became something more important with each note I put on the page. "The Sibling Bards" was a title that emerged after realizing the music felt familiar; each movement bearing a resemblance to my two older brothers. The movement you will hear (II), musically depicts my oldest brother, with the first section, being his lived experience underscored by his good-humored personality, and the second, depicting his philosophy. I dedicate this work to them, while we are all still around to enjoy it!

### **“Dream Variation” from Three Dream Portraits - Margaret Bonds**

One of the hallmarks of Margaret Bonds’ musical output is her relationship and collaboration with the poet Langston Hughes. Bonds composed music for Hughes’ libretto, *Shakespeare in Harlem*, and set several of his poems. “Dream Variation” belongs to a set of three songs, “Three Dream Portraits,” composed in 1932. Bonds’ lyricism and expressive harmonies aptly capture both the weariness and hope embedded in the text.

### **“I’ve Been in the Storm so Long” - Jeffrey L. Ames**

“I’ve Been in the Storm So Long” is a traditional African American spiritual that speaks powerfully to endurance, faith, and hope in the face of prolonged hardship. Rooted in the lived experiences of enslaved African Americans, the “storm” serves as both a literal and metaphorical symbol of suffering, oppression, and struggle. Jeffrey L. Ames’s arrangement was inspired by the devastating impact of Hurricane Katrina on the Black community of New Orleans, drawing a poignant connection between historical struggle and contemporary injustice. Through rich harmonies and expressive moments, the music reflects both weariness and strength. In doing so, this setting allows the timeless message of resilience and faith to resonate strongly with modern audiences while honoring the spiritual’s profound historical legacy.

### **Karibu - Regina Harris Baiocchi**

Karibu was composed in 2007 by Regina Harris Baiocchi, a holistic composer, author, and poet, driven by her curiosity to create art that is informed by research, speaks to diverse audiences, and moves people. The composer states that “Karibu (Ka-REE’-boo), Swahili for “welcome” depicts how Ancestors welcomed my father, Elgie Harris, Sr., back home. Karibu was inspired by my poem, When. Conceived for solo B-flat clarinet it has been performed on all clarinets, trumpet, and tuba.”

When

When the sun peaks over the horizon  
When darkness fades into the morning light  
Choirs of angels welcome you in harmony  
with one Voice: one Soul: one God  
Now five AM will never be the same  
September dawn lies stilled within my brain  
As my heart is warmed with memories of  
Your voice, your Soul, our God  
Prayer, we thank you for your comfort  
Past, we praise your mere existence  
Peace, we’re open to receive you  
with one Voice: one Soul: One God  
When your sun peeked God’s horizon  
When darkness faded into light  
Choirs of angels welcomed you home  
with one Voice: one Soul: one God

(In Memoriam Elgie Harris, Sr., 1931-2004)

© 2005-06 Regina Harris Baiocchi, ASCAP

### **Excerpts from “Voices from the Light” - Dorothy Rudd Moore**

Dorothy Rudd Moore (1940-2022) was born in New Castle, Delaware, into a musical family. She earned her Bachelor of Music from Howard University in 1963, then continued her studies in France with Nadia Boulanger and later in New York with Chou Wen-Chung. Widely regarded as one of her generation’s leading composers of color, Rudd Moore received commissions from the National Symphony, the Buffalo Philharmonic, and Opera Ebony. Among her best-known works is the opera *Frederick Douglass*, which premiered in New York City in 1985. That same year, she co-founded the Society of Black Composers in New York City. Throughout her career, she also taught at the Harlem School of the Arts, New York University, and Bronx Community College.

Crouse Chorale's performance of *Voices from the Light* will be only the sixth in the work's history. Written in 1997 for the Girls Choir of Harlem, the piece was not performed again until 2022—an absence that underscores how often Black composers' works have been denied the attention they deserve. The text pays homage to major Black writers including Maya Angelou, Langston Hughes, Arna Bontemps, and Countee Cullen, while motifs from well-known Negro Spirituals such as "Steal Away" and "Swing Low, Sweet Chariot" emerge in the chamber ensemble. Moore weaves these musical and textual influences together through complex harmonies, frequent chromaticism, and vivid instrumentation, telling the story of a dreamer who "heard a voice in sleep last night" and felt the comfort, support, and guidance of their ancestors.

This afternoon's performance offers additional creative layers to the work, as we incorporate live dance choreographed by students of the choir, and real-time graphic art by Sean Zhai, generated by MIDI input and pitches sung by the choir.

### **Walk in Jerusalem - Rollo A. Dilworth**

"Walk in Jerusalem" celebrates Black history and spiritual resilience. Its melody draws from the traditional Negro spiritual "I Want to Be Ready," reimagined through a gospel-inspired lens. Spirituals often contained coded messages of escape and freedom, offering hope and guidance to enslaved people while outwardly functioning as songs of faith; the text of this song reflects that tradition. Dilworth's arrangement infuses the music with jubilant energy, transforming the reflective spiritual into a vibrant expression of joy, movement, and communal celebration. Ultimately, "Walk in Jerusalem" honors the enduring legacy of the spiritual while affirming the hope, unity, and triumph found in the gospel tradition today.

### **Lift Every Voice and Sing - James Weldon Johnson and John Rosamond Johnson**

Lift Every Voice and Sing was a poem written by National Association for the Advancement of Colored People (NAACP) leader James Weldon Johnson. The poem was set to music by James' brother, John Rosamond Johnson. In 1900, it was first performed in celebration of President Abraham Lincoln's birthday by 500 children at the segregated Staton School in Jacksonville, Florida, where James Weldon Johnson was principal. During the Civil Rights Movement of the 1950s and 1960s, the song became a rallying cry. It was adopted by the NAACP as its official song and is often referred to as "The Black National Anthem."

# 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.

### Dedication of the Harrold Organ at SU Catholic

March 29 at 4:00 p.m.

St. Thomas More Chapel at the Syracuse University Catholic Center

110 Walnut Place, Syracuse, NY 13244

**Advance registration required. Registration information will be available starting Feb. 26.**

The Malmgren Concert Series hosts the first public concert featuring the newly installed organ for Syracuse University's Catholic Center. The 24-stop organ was originally built by California builder Greg Harrold in 1995 for the computer engineer Alan Kay at his home in Los Angeles. When Mr. Kay decided to downsize, he graciously gifted the instrument to Syracuse University so that future generations could learn from it and enjoy it. Modeled on eighteenth-century building practices and sounds, the organ is a visually and aurally stunning complement to the Catholic Center's new St. Thomas More Chapel.

University Organist Anne Laver performs with the Hendricks Chapel Choir and dancers from the Meagan Woods Collaborative, featuring music by Bach, Buxtehude, Vivaldi, Natalie Draper, and a new work by José "Peppie" Calvar.

This concert is the culminating event in the third annual Syracuse Pipe Organ Festival, co-sponsored by the Syracuse Chapter of the American Guild of Organists and the Setnor School of Music in the College of Visual and Performing Arts.

### South Africa Tour Preview Concert

April 26 at 4:00 p.m.

Hendricks Chapel

The Hendricks Chapel Choir presents the music they will bring on their first-ever tour of South Africa, scheduled for May 2026. This choir of students from across the university has travelled internationally every 4-5 years, building cultural bridges and making lasting memories through music. This year's tour marks the first time the choir will travel to the African continent.

The choir will share an eclectic variety of music, from energetic works for choir and organ by Antonio Vivaldi, Cecilia McDowall, Paul Basler, and José "Peppie" Calvar, inspiring new pieces by American composers Jennifer Lucy Cook and Jeffrey Ames; and arrangements of traditional South African tunes. Receive the gift of music and give the Hendricks Chapel Choir an encouraging send-off!

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