



Malmgren Concert Series

Presents

Dedication of the Harrold Organ

Anne Laver, Organist

Kyra Stahr, Soprano

Meagan Woods & Company, Dancers

Hendricks Chapel Choir, José “Peppie” Calvar III, Artistic Director

St. Thomas More Chapel
Syracuse University Catholic Center
Sunday, March 29, 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.

Dedication Ceremony

Welcome: Rebecca R. Kantrowitz, Dean of Hendricks Chapel (Interim)

Remarks: Kent D. Syverud, Chancellor and President

Remarks: Michael S. Tick, Dean of the College of Visual and Performing Arts

Greg Harrold Organ Unveiling

Concert

Featuring Anne Laver, Associate Professor of Organ and University Organist

Praeludium in G

Nicholas Bruhns (1665-1697)

“Gloria” and “Cum Sancto Spiritu” from *Gloria*

Antonio Vivaldi (1678-1741)

Hendricks Chapel Choir
Katherine Smyth, Conductor

Gloria in excelsis Deo. *Glory to God in the highest.*
Cum Sancto Spiritu *With the Holy Spirit*
in gloria Dei Patris. Amen. *in the glory of God the Father. Amen.*

Fragments of a Psalm
WORLD PREMIERE

José “Peppie” Calvar III (b. 1979)

Commissioned by Kent D. Syverud, Chancellor and President of Syracuse University, commemorating the extraordinary service of Fr. Gerry Waterman, OFM., Conv., Catholic Chaplain, Syracuse University and SUNY ESF to our community.

Hendricks Chapel Choir

José “Peppie” Calvar III, Artistic Director and Professor of Applied Music

*It was you who knit me in my mother’s womb. (I praise you.)
For you knew me before I was born.
For I am fearfully, and wonderfully made.
You search me. You guide me. You know me. You love me.
Where can I run from your love?
If I climb to the heavens, you are there.
If I cross the widest ocean, you are there.
If I lay down in Sheol, you are there.
You know my thoughts from afar.
You know where I sit and where I stand.
Before I utter any word, you know it completely.
So if I were to say, “Surely the darkness will hide me, and the light become night around me.”
Even the dark is not dark to you.
To you the night will shine like the day.
For the darkness is as light to you.
O God, you search me. You search me. You guide me. You know me. You love me.
Psalm 139: 1-4, 7-14*

“Benedictus” from Missa Brevis Sancti Joannis de Deo, Hob. XXII:7

Franz Joseph Haydn (1732-1809)

Kyra Stahr, Assistant Teaching Professor of Applied Music

*Benedictus qui venit in nomine Domini. Blessed is he who comes in the name of the Lord,
Osanna in excelsis. Hosannah in the highest.*

Remarks: Anne Laver

Pattern Dances for Meantone Organ (2021)

Natalie Draper (b. 1985)

I. Pulse

II. Breathe

III. Glide

IV. Tiptoe

V. Spin

Miriam Gabriel, Shawn Brush, Kyle Marshall, Meagan Woods, Dancers
Choreography by Meagan Woods

Passacaglia and Fugue in C Minor, BWV 582

Johann Sebastian Bach (1685–1750)

Blessing: Fr. Gerry Waterman

Hymn: Holy God, We Praise Thy Name

Please join in singing with the Hendricks Chapel Choir (words and music on next page)

Special thanks to organ majors Michael Guarneiri and Annie Spink
for serving as stop pullers for tonight’s program.

The Malmgren Concert Series is supported by the Ester Drake Malmgren and John
Vincent Malmgren Fund.

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HOLY GOD, WE PRAISE THY NAME

F C F Gm C F Dm C F C

1. Ho - ly God, — we praise — thy name; Lord of all, — we bow — be - fore thee!
 2. Hark! the loud — ce - les - tial hymn An - gel choirs — a - bove — are rais - ing;
 3. Ho - ly Fa - ther, Ho - ly Son, Ho - ly Spir - it, Three — we name thee;

F C F Gm C F Dm C F C

1. All on earth — thy scep - ter claim, All in heav'n — a - bove — a - dore thee;
 2. Cher - u - bim — and Ser - a - phim, In un - ceas - ing cho - rus prais - ing;
 3. While in es - sence on - ly One, Un - di - vid - ed God — we claim thee;

F Gm C F B♭ C B♭ C Dm Gm C Dm

1. In - fi - nite, — thy vast do - main, Ev - er - last - ing is — thy reign.
 2. Fill the heav'ns — with sweet ac - cord: "Ho - ly, ho - ly, ho - ly Lord!"
 3. And a - dor - ing, bend the knee, While we own — the mys - ter - y.

C Am Gm C F B♭ F B♭ C Dm Gm C F

1. In - fi - nite, — thy vast do - main, Ev - er - last - ing is — thy reign.
 2. Fill the heav'ns — with sweet ac - cord: "Ho - ly, ho - ly, ho - ly Lord!"
 3. And a - dor - ing, bend the knee, While we own — the mys - ter - y.

Text: 78 78 77 with repeat; Te Deum laudamus; attr. to St. Nicetas of Remesiana, ca. 335–414; Grosser Gott, wir loben dich;

tr. ascr. to Ignaz Franz, 1719–1790; tr. by Clarence A. Walworth, 1820–1900.

Music: GROSSER GOTT; Allgemeines Katholisches Gesangbuch, Vienna, ca. 1774.

Note: When guitar and keyboard play together, keyboardists should improvise using the guitar chords above the melody.

Hendricks Chapel Choir

José “Peppie” Calvar III - 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

*Denotes Section Leader

+Denotes Executive Board

**Denotes Jeffrey P. Slon Memorial Music Librarian

About the Harrold Organ

The organ known as Opus 14 by Greg Harrold arose from a chance meeting that quickly grew into an unusually collaborative and creative partnership. In July 1987, while Harrold was completing his Spanish-style Opus 11, he received an unexpected visit from the computer scientist Alan Kay. Introduced through a mutual friend, Kay not only expressed fascination with organ building but soon joined the work in progress, even teaching himself blacksmithing to forge iron components. This shared enthusiasm laid the groundwork for a new instrument, commissioned shortly after the premiere of Opus 11 in 1988.

From the outset, Opus 14 was conceived as a deeply personal instrument. Harrold and Kay engaged in an ongoing exchange of ideas, including sketches, stoplists, and recordings, as they refined a concept that reflected their shared love of seventeenth-century repertoire. Central to their inspiration was the music of Dieterich Buxtehude and Johann Sebastian Bach, whose works exemplify the expressive and improvisatory traditions of the North German Baroque. Kay, drawing parallels between Baroque preludes and jazz or rock improvisation, sought an instrument capable of rhetorical flexibility and vivid tonal contrast.

These musical priorities led naturally to the Hamburg school of organ building as the model for Opus 14. In particular, the stoplist was based on the 1693-94 Arp Schnitger organ built for the Waisenhauskirche in Hamburg, but after its move to Grasberg and the addition of a new 16' Posaune, along with other modifications, by Georg Wilhelmy in 1788. This was one of Schnitger's city organs, having an elegant sound and responsive key action suitable for virtuoso playing. Harrold adopted these principles while allowing himself freedom to adapt scaling, voicing, and construction techniques in a contemporary context. The result is an instrument that evokes historical sound ideals without strict replication.

The organ's case and façade reflect a similarly thoughtful synthesis of sources. Early in the design process, Harrold considered an ornate Baroque case akin to his Spanish organ, but this proved incompatible with the setting envisioned by Kay and his wife Bonnie MacBird. Instead, they opted for a serene and restrained aesthetic, realized in hand-waxed quarter-sawn spruce. For structural inspiration, Harrold turned to North German Renaissance models, particularly the five-part pipe arrangement associated with the now-lost Totentanz organ of Lübeck. This design was adapted so that the largest pipes occupy the center, framed by refined moldings and carved panels.

Decorative carving drew from an even earlier lineage. Harrold and Kay were captivated by the fifteenth-century organ in San Petronio, Bologna, whose carved roundels, attributed to Ercole di Francia, combine unity with intricate variation. These motifs were reinterpreted for Opus 14 by master carver Dennis Rowland, incorporating subtle, enigmatic symbolic elements at Kay's suggestion. The carvings thus connect the instrument visually to a long tradition while inviting personal interpretation.

Construction unfolded over several years, with Harrold designing each component and collaborating with specialized workshops for fabrication. A smaller organ, Opus 12, served as a laboratory for testing proportions, touch, and voicing concepts. Final assembly and voicing took place in 1995 in the Brentwood home for which the organ was built, following a dramatic but ultimately harmless earthquake that underscored the project's fragility and resilience.

Kay and MacBird enjoyed the organ for almost thirty years, hosting world-renowned organists and early music groups for intimate concerts in their music room. When they decided to downsize and move to London, they graciously gifted the instrument to Syracuse University so that future generations could learn from it and enjoy it. The Harrold Organ was packed up by Harrold and a crew from Parsons Pipe Organ Builders in September 2023 and put in storage in Bristol, NY as the St. Thomas More Chapel was constructed. Parsons, working together with Harrold and California organbuilder Manuel Rosales, installed the organ in its new home in January 2026.

In its completed form, Opus 14 embodies a dialogue across time: between builder and patron, past and present, craft and imagination. Rooted in historical models yet shaped by contemporary vision, it stands as a testament to the enduring vitality of the organ-building tradition.

Greg Harrold Organ, Opus 14 (1995)

Stoplist

Great - C-g'''

Principal 8' (C1-E5 common with Rohrflute 8')
Rohrflute 8'
Octave 4'
Spitzflute 4'
Nasard 2 2/3'
Octave 2'
Tierce 1 3/5'
Mixture III-IV 1'
Trumpet 8'
Vox humana 8'

Brust - C-g'''

Gedackt 8'
Rohrflute 4'
Waldflute 2'
Quint 1 1/3'
Sesquialtera II (c25-g56)
Dulcian 8'

Pedal - C-f'

Subbass 16'
Principal 8'
Violon 8'
Octave 4'
Mixture II 1 1/3'
Posaune 16'
Trumpet 8'
Bassoon 8'

Couplers: Br/Gt, Gt/Pd, Br/Pd
Tremulant

a'=440
Kellner/Bach temperament
Wind pressure 65mm (2 9/16")
1281 speaking pipes

About the Music

A dedication concert for a new organ is a time-honored tradition. Organ history is full of accounts of leading organists delighting and inspiring audiences as they perform the first public concert on an organ, from J. S. Bach “testing the lungs” of the great organs of Trost, Hildebrandt, and Silbermann, to Alexandre Lefébure-Wély improvising elaborate thunderstorm scenes for the new Cavaillé-Coll organs of Paris. It is an important milestone marking an instrument’s introduction to the community. Tonight’s program aims to highlight the wonderful variety inherent in this Harrold Organ, from the powerful plenum to the softest stops. It centers around the music for which it was originally conceived, that of seventeenth- and eighteenth-century Germany, while also hinting at the instrument’s potential to inspire new music. We will hear the organ as a solo instrument and in collaborative contexts with vocal soloists, choir, communal singing, and live dance.

The program begins with the **Praeludium in G Major** by the North German composer **Nicolaus Bruhns**. The “praeludia pedaliter” was a genre that Bruhns developed from working with his North German neighbors, the Lübeck organist Dieterich Buxtehude and Lüneburg organist Georg Böhm. These so-called “free” works have a typical shape: opening material to establish the key (exploring figurations, scales, pedal solos, or harmonic shifts, for example), a fugue, interlude, another fugue (often in triple meter), and closing material. Bruhns’ example boasts a five-voice fugue (two voices in the pedal!) and a following interlude that imitates violin figuration. A final fugue in triple meter is a variation on the repeated note theme of the first fugue and culminates in an exciting coda. This genre that so inspired the young Johann Sebastian Bach when he visited the north explores a common element in the free sections: contrast. You will hear sudden shifts of harmony, motives, and registration.

Antonio Vivaldi was one of the leading Italian musicians of the eighteenth century. His fame stretched across the continent, helped by his virtuosity on the violin, his prolific compositional output, and his striking features - he was known as the “Red Priest” for his fiery red hair. His **Gloria** dates from sometime around 1715 when he was writing for the Ospedale della Pietà - an orphanage in Venice that was well-known for its music education of the girls that resided there. The piece was likely performed for the first time by an orchestra and choir made up of all women, despite the original orchestration calling for an SATB choir. We will perform the two jubilant movements that frame the work, the opening “Gloria” and closing “Cum Sancto Spiritu” in an arrangement that features an organ transcription of the orchestral part.

Fragments of a Psalm was commissioned by Syracuse University Chancellor Kent Syverud to honor the extraordinary ministry of Fr. Gerry Waterman, OFM Conv. to Syracuse University’s Roman Catholic community. Fr. Gerry will soon be concluding his service to our Catholic campus community after 10 years of exceptional growth including the construction of a new chapel. “Fragments” quotes Fr. Gerry’s favorite Psalm, 139, and was composed for this evening’s dedication of the Greg Harrold Organ. I’m grateful to Chancellor Syverud for his vision to commission this piece, and for his steadfast support of the Hendricks Chapel Choir.

One recurrent textual fragment includes the words “O God, you search me; you guide me; you know me; you love me.” Hendricks Chapel prides itself as being a place for people of all faiths and no faith, and the members of the Hendricks Chapel Choir are extremely diverse in their own interpretations of faith and religious practice. My hope is that this text and its musical setting reminds us of our shared values: that we are loved, that we love, and that our singing is an outward expression of our love of singing, our love for one another, and our desire to share our love with those who receive it from us. - José “Peppie” Calvar III

Haydn wrote his **Missa brevis Sancti Joannis de Deo** (Short Mass of Saint John of God), commonly known as the *Kleine Orgelmesse* (Little Organ Mass) in the mid-1770s for the Order of the Brothers of Mercy in Eisenstadt. Haydn had a friendly relationship with the Order, as one of his earliest professional posts involved playing violin for them. Scored for relatively modest forces - two violins, continuo, and obbligato organ - the mass is more compact than a full setting, yet it is bursting with character. Its nickname comes from this Benedictus movement, where the organ plays in dialogue with a soprano soloist.

Working with my Setnor School of Music colleague, composer **Natalie Draper**, on several new music projects over the last six years has been the great joy of my career. Natalie writes for a range of forces, from chamber ensembles to orchestra, but lucky for me, she has fallen in love with the organ! We will soon be releasing a portrait album of her organ works (solo, chamber, choir) on the Acis label. I asked Natalie to write **Pattern Dances for Organ** as part of a collaborative project with dance students from The School of the Arts, a high school in Rochester City School District. Natalie’s piece is a beautiful exploration of a series of motives and patterns, appropriate for meantone temperament, but adaptable to other mechanical action instruments. The students from SOTA created their own choreography to the movements and we premiered the piece together on the Italian Baroque Organ at the Memorial Art Gallery in March 2022 as part of the Eastman School of Music’s Women in Music Festival. Since its premiere, this piece has received performances with live dance in Gothenburg, Sweden; Bloomington, Indiana; and Princeton, New Jersey, each with a new choreography and dance group. I so enjoyed working with the dancers of Meagan Woods & Company in Princeton, that I asked them to perform their version of the piece with me tonight. Natalie and I love that the piece has now inspired several different expressions with live dance and I am thrilled to finally be able to perform this work on campus.

In one of the most compelling ostinato pieces ever written, **Johann Sebastian Bach’s Passacaglia and Fugue in C Minor** explores the interaction of variation over a repeating bassline. Bach presents the pedal theme and twenty variations before taking the genre to the next level by crafting the ostinato into a fugue subject. Scholars posit that Bach composed this piece in his early twenties, after he had returned from his trip to Lübeck to visit Dieterich Buxtehude and

“learn one thing and another about his art.” It seems possible that Bach heard one or more of Buxtehude’s ostinato pieces (Praeludium in C, perhaps?) and challenged himself to experiment with the form. Whatever the inspiration, the result is one of the most beloved pieces in the organ repertory and it offers an opportunity to present a variety of stop combinations and colors on this Harrold Organ.

Anne Laver, 2026

About the Artists

Anne Laver, Organist

Described by *Fanfare* magazine as a “complete musician, totally adept and utterly stylish in everything she plays,” **Anne Laver** maintains an active career as concert organist, scholar, and pedagogue. She has given organ concerts in Europe, Scandinavia, Africa and across the United States and has been a featured recitalist at conventions of the American Guild of Organists, the Organ Historical Society, the Westfield Center for Historical Keyboard Studies, and the Göteborg International Organ Academy (Sweden). In 2010, she was awarded second prize in the AGO National Young Artist Competition in Organ Performance (NYACOP). Anne’s debut recording, “Reflections of Light” (Loft, 2019) received favorable reviews and has been aired on nationally syndicated radio programs, including WXXI FM’s *With Heart and Voice* and American Public Media’s *Pipedreams*. She will release a new album of solo and chamber music for organ by composer Natalie Draper on the Acis label in early 2026.

Anne is a versatile musician, equally at home on antique and modern organs. Her programs are tailored to the specific organ at hand and center around themes ranging from the art of variation in seventeenth-century Germany, to music of women composers, to organ music with live dance. An advocate for new music and diversifying the organ repertoire, Anne has worked with composer Natalie Draper to offer programs for composers who want to write for the organ, and has given world premieres of works by Draper, Jessica Meyer, Eric Heumann, Jordan Alexander Key, and Ivan Božičević. Anne is passionate about advocacy for the organ and the encouragement of young organists. In her appointment as Associate Professor of Organ and University Organist at Syracuse University’s Setnor School of Music, she helps educate the next generation of organists and church musicians. She also serves as artistic director for the Malmgren Concert Series at Hendricks Chapel, coordinates the annual Arthur Poister Competition in Organ Playing, and hosts educational programs for youth in collaboration with local chapters of the American Guild of Organists. Anne has taught and led outreach programs at the Eastman School of Music in Rochester, New York, most recently serving as Visiting Professor of Organ from 2020-2022. She has also chaired national committees for the American Guild of Organists, the Organ Historical Society, and the Westfield Center for Historical Keyboards.

As a scholar, Anne’s research interests focus on organ music at the nineteenth and twentieth century world’s fairs. Her articles have been published in the *Journal for the Society of American Music*, *Keyboard Perspectives*, *Vox Humana*, and *The American Organist*. She is currently collaborating with Will Fraser, filmmaker and founder of Fugue State Films, on a documentary film celebrating and exploring organ culture in the United States.

Anne began piano studies with Jacqueline Cratin Smith before eventually focusing on the organ as an undergraduate student of Mark Steinbach at Brown University. She continued her studies at the Conservatory of Amsterdam with Jacques van Oortmerssen and completed masters and doctoral degrees in organ performance in the studio of Hans Davidsson at the Eastman School of Music.

For more information, please visit annelaver.com.

The Hendricks Chapel Choir and José “Peppie” Calvar, Artistic Director

The Hendricks Chapel Choir is an auditioned mixed ensemble open to all majors at Syracuse University and SUNY ESF. Singing since 1930, the Hendricks Chapel Choir is Syracuse University’s oldest and longest running choral ensemble. The choir anchors Holidays at Hendricks, performs regularly as part of Hendricks Chapel’s Malmgren Concert Series, and services major University events including Remembrance Scholars Convocation, the University Service of Commemoration, the International Thanksgiving Dinner, and the annual Veterans Day Celebration. The choir travels internationally every four years, and has completed tours in China, Prague, Brazil, Argentina, Uruguay, Germany, Poland, Mexico, and most recently the United Kingdom, with upcoming tours of South Africa and New Zealand planned. **Dr. José “Peppie” Calvar III** serves as director of the Hendricks Chapel Choir. He is a professor in the College of Visual and Performing Arts and serves as Director of Choral Activities and Chair of Applied Music and Performance.

Kyra Stahr, Soprano

Kyra Stahr is a visionary conductor, educator, and vocalist passionate about the transformative power of choral music. She currently serves as an Assistant Teaching Professor at Syracuse University and will receive her DMA in Choral Conducting at the University of Miami in May. She is a Conducting Fellow with Spire Chamber Ensemble and Assistant Conductor of Seraphic Fire. At Syracuse, Stahr conducts the premier treble ensemble, Crouse Chorale, and teaches Graduate Choral Conducting, Undergraduate Conducting, Advanced Rehearsal Techniques and courses in Choral Literature and Voice. She is known for motivating ensembles with authenticity, courage, and determination.

An active guest conductor, clinician, and presenter, she has shared her expertise at national and international conferences, including the World Symposium on Choral Music, TMEA, and ACDA National. Stahr was recently selected for the 2025 ACDA National Graduate Conducting Masterclass and the 2026 International Conductors Exchange Program. She holds an M.M. in Choral Music from the University of Southern California and a B.M. in Vocal Performance and Music Education from Miami University. Stahr co-founded and co-hosts the podcast *conduct(her)* with her sister McKenna Stenson. *Conduct(her)* amplifies the voices of women conductors and composers while exploring the gender divide in the choral music field.

Meagan Woods & Company, Dancers

All four dancers today received a BFA in dance from Rutgers University, currently live in the NYC area, and consider each other collaborators and friends.

Shawn Brush is a NY based dancer and choreographer. He dances with Falcon Dance, DanceTactics Performance Group, and is currently on project with The Dance Exchange. Shawn has previously danced for Maya Orchin, Laura Peterson Choreography, Stefanie Nelson, The New Collectives, and Artichoke Dance Company. Shawn is also a teaching artist and has taught at Mason Gross School of the Arts at Rutgers University, Raritan Valley Community College, and public schools across New Jersey. He graduated with a BFA in Dance from Mason Gross School of the Arts in 2015.

Miriam Gabriel creates, produces, and performs in dances and films, and is currently a K-12 dance teacher. Previous dance projects include working with Kyle Marshall Choreography, Susan Marshall, Isaac Pool, Stephanie Acosta, Maya Lee-Parritz, Stephen Petronio Company, and the Merce Cunningham Trust. As a choreographer, Miriam has presented at Dance Place, The Kennedy Center, Brooklyn Arts Exchange, Invocation Proclamation Manifesto at Gibney Dance, and Movement Research at Judson Church. Their work has received support from an NYU Tisch Summer Dance Residency, a creative and teaching residency at Stony Brook University, and from the Foundation for Contemporary Arts.

Kyle Marshall is a choreographer, performer, and artistic director of Kyle Marshall Choreography (KMC). KMC has performed at venues including: The Joyce Theater, Chelsea Factory, BAM Next Wave Festival, NJPAC, The Shed,

Philadelphia Museum of Art, Baryshnikov Arts Center, and "Dance on the Lawn" Montclair's Dance Festival. Recognitions include a 2018 NY Dance and Performance Juried Bessie Award, a 2020 Dance Magazine Harkness Promise Award and a 2020 Bessie Honoree. As a performer, Kyle was a member of the Trisha Brown Dance Company, and doug elkins choreography etc. He is a graduate of Rutgers University with a BFA in Dance. www.kmchoreo.com

Meagan Woods is an interdisciplinary artist who works in dance, theatre, and costume design. She holds an MFA in Interdisciplinary Studies from Simon Fraser University and a BFA in Dance from Rutgers University, where she earned the Margery Turner Award for choreography. She has been a guest lecturer at both her alma maters, as well as The New School, Pratt University, and Montclair State. Her work has been shown at Bryant Park, Lincoln Center, the TEDx Stage, and at venues across the US, Canada, Portugal, France, Taiwan, Norway, Greece and The Philippines. Recent projects include a multimedia installation that uses sculpture, music, and video projection to tell a story of coral reefs and climate change (www.onceshedries.com). Meagan is also a collaborator with Moving Matter, a long-term research project that centers natural materials (mud, grass, branches) as guiding collaborative forces in the development of dances, costume designs, and installations (more at www.meaganwoods.com).

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.

**We invite you to join us for the final Malmgren Concert of the semester:
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.

