



Malmgren Concert Series

Hendricks Chapel Choir South Africa Tour Preview Concert

Dr. José “Peppie” Calvar, Artistic Director

**Sunday, April 26, 2026
4:00 P.M.**

Hendricks Chapel Choir South Africa Tour Concerts:

Wednesday May 13, 2026 - University of Johannesburg
Featuring the University of Johannesburg Choir

Friday, May 15, 2026 - Villeria Dutch Reformed Church, Pretoria
Featuring the Conwonnite Choir

Saturday, May 16, 2026 - Rietondale High School
Featuring the Rietondale High School Choir

Sunday, May 17, 2026 - University of KwaZulu Natal, Pietermaritzburg
Featuring the Choir of the Methodist Church of Southern Africa

Tuesday, May 19, 2026 - Drakensburg Boys Choir School
Featuring the Drakensburg Boys Choir

Friday May 22, 2026 - St. Georges Cathedral, Cape Town
Featuring the University of the Western Cape Creative Arts Choir

PROGRAM

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

PIECES TO BE SELECTED FROM THE FOLLOWING:

WELCOME SONGS

Hlohonofatsa..... Traditional South African arr. Daniel Jackson
Nick Dekaney, baritone

Whoever You Are..... Jeffrey Derus (b.1990)

Some Keep the Sabbath..... Jennifer Lucy Cook

GRATITUDE FOR THE TRANSCENDENTAL

Gloria..... Antonio Vivaldi (1669-1741)

I. Gloria in excelsis Deo

XII. Cum Sancto Spiritu

Michael Guarneiri, organ

Katherine Smyth, conductor

O Sing Unto the Lord..... Cecilia McDowall (b. 1951)

Dr. Anne Laver, organ

Fragments of a Psalm Peppie Calvar (b. 1979)

Michael Guarneiri, organ

Alleluia from *Songs of Faith*..... Paul Basler (b. 1963)

Ryan Hill, horn

Annie Spink, organ

Ashley Vance, conductor

He Is..... Carlos Oliver Simon (b. 1986)

Samuel Mincey, Owen Wilson, Caiyan Bass, soloists

REMARKS AND RECOGNITION OF SENIORS: Dr. José “Peppie” Calvar

GRATITUDE FOR LIFE’S STRUGGLES

Time..... Jennifer Lucy Cook

Katherine Smyth, conductor

Ndikhokhele Bawo Traditional isiXhosa arr. Michael Barrett

Katherine Smyth, conductor

I’ve Been in the Storm So Long..... Traditional Spiritual arr. Jeffrey Ames

Eleanor Cjzakowski, soprano

GRATITUDE FOR THE WORLD

Verano Porteño Astor Piazzola (1921-1992) arr. Oscar Escalada

Las Olas de la MarCayetano Camargo arr. Juan Manuel Hernandez-Morales

Morir non puo il mio core Maddalena Casulana (1544-1590)
Annie Spink, conductor

Tuttarana..... Reena Esmail (b. 1983)
Ashley Vance, conductor

Valediction..... David Conte (b. 1955)
Dr. Anne Laver, organ

GRATITUDE FOR OUR NATIONS

America the Beautiful Samuel Ward (1848-1903) arr. Frank LaRocca

TshotsholozaSouth African Freedom Song arr. Jeffrey Ames
Samuel Mincey, baritone

NOTES, TEXTS, AND TRANSLATIONS

Hlohonolofatsa

A traditional welcome song, “Hlohonolofatsa” is an African children’s song performed in the Sesotho language. Sesotho (also called Sotho) is spoken primarily in South Africa and Lesotho and is one of the official languages of South Africa. The word “hlohonolofatsa” means “to bless,” reflecting the song’s message of welcome, goodwill, and community. Songs such as “Hlohonolofatsa” are traditionally shared in community gatherings, celebrations, and religious settings. Like many forms of southern African choral music, the song often features call-and-response patterns, layered vocal textures, and a steady rhythmic pulse that reflects the collective voice of the community. These musical elements highlight the important role of singing as both a social and spiritual practice across many southern African cultures.

Lyo hlohonolofatsa *Bless everything*
Ka lebitso la ntate. *In the name of the Father.*

Whoever You Are

Featuring text by the 13th-century Persian poet Jalāl al-Dīn Rūmī, “Whoever You Are” by Jeffrey Derus is an expressive choral work that invites all people to come together in a spirit of acceptance and belonging. Rūmī’s original poem was written in Persian within the spiritual tradition of Sufism, which often explores themes of compassion, humility, and divine love. In this musical setting, Derus uses an English translation of Rūmī’s text and adapts it slightly, adding references to artistic callings such as “poet” and “musician.” These additions help connect the poem’s timeless message to the world of performers, emphasizing that creativity and expression can serve as powerful ways of bringing people together. Through this setting, “Whoever You Are” becomes both a musical invitation and a reminder that everyone has a place within the shared human experience.

Some Keep the Sabbath is a choral setting of the poem of the same name by the American poet Emily Dickinson. Written in the mid-19th century, Dickinson’s poem reflects her deeply personal and unconventional perspective on faith and spirituality. Rather than depicting traditional church services, the poem imagines the natural world as a place of worship, where birds form the choir and an orchard becomes a cathedral. Cook’s musical setting highlights the quiet serenity of Dickinson’s text. Flowing melodies and transparent choral textures allow the poetry to remain central, while subtle harmonic changes reflect the poem’s sense of wonder and individuality. The result is a reflective and uplifting work that invites listeners to consider the many ways people find meaning, spirituality, and peace.

Selected Movements from Gloria

Antonio Vivaldi was an Italian composer of the late Baroque era who spent much of his career working at the Ospedale della Pietà in Venice. The institution was renowned throughout Europe for its highly trained all-female choir and orchestra, for whom Vivaldi composed many sacred works.

Vivaldi's *Gloria* is an exemplary work of the Baroque style, reflecting many musical characteristics of the period. One important concept associated with Baroque music is the Doctrine of the Affections, which suggested that specific musical elements, such as rhythm, texture, and key, could evoke particular emotions. The movements performed today, *Gloria (I)* and *Cum Sancto Spiritu (XII)*, are both written in D major, a key often associated with brightness, celebration, and rejoicing. Through energetic rhythms, brilliant choral writing, and triumphant tonal color, these movements capture the joyful spirit of the text.

Gloria in excelsis Deo. *Glory to God in the highest.*

Cum Sancto Spiritu, in gloria Dei Patris. *With the Holy Spirit, in the glory of God the Father.*
Amen. *Amen.*

O Sing Unto the Lord

Featuring text from Psalm 98, "O Sing Unto the Lord" by Cecilia McDowall is a vibrant proclamation of praise. McDowall's setting captures the exuberant spirit of the psalm through energetic rhythms, lively melodic writing, and vivid harmonic color. The music alternates between powerful, unified choral passages and lighter, more flowing textures, creating a strong sense of forward motion. McDowall also draws on elements of the Spanish Phrygian scale, whose distinctive intervals add intensity and dramatic color. This tonal language reinforces the psalm's message of joyful celebration while also reflecting the awe and mystery often associated with expressions of faith.

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 is 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 the chapel's Greg Harrold organ in the hands of our incomparable University Organist Dr. Anne Laver. 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.

Alleluia from Songs of Faith

"Alleluia" is a lively and joyful piece that shows the Basler's unique style of composition, combining beautiful melodies, strong rhythms, and rich harmonies. Using Basler's experience as both a composer and horn player, "Alleluia" features an interplay between the choral parts and a French Horn melody. This adds a sense of energy and movement to the music, turning a single word, "Alleluia", into a powerful and expressive song of praise. Even though the text is simple, the music expresses many different feelings, from calm and thoughtful to full of excitement. Originally part of a larger set of songs, "Alleluia" is a powerful piece on its own, celebrating faith and the uplifting power of music.

He is

Carlos Oliver Simon is an acclaimed American composer and arranger whose music blends the expressive power of gospel, jazz, and neo-romanticism. In his choral work "He Is," Simon presents the story of Mary and Joseph with a spirit of celebration and praise, illuminating the joy and hope brought into the world through the birth of Jesus. The piece radiates rhythmic energy and spiritual warmth, weaving together driving accompaniment, soulful harmonies, and expressive melodic lines that reflect

Simon's deep roots in gospel tradition. The repeating refrain "Ev'ry knee's gonna bow, ev'ry tongue's gon' confess His holy name" rises in energy throughout the piece, peaking in a powerful proclamation of Christ's divinity. Through this dynamic and inspiring setting, Simon captures the wonder of the Nativity story and invites performers and audiences alike into a shared experience of rejoicing and praise.

Time is an evocative choral work that reflects on the passage of time, reminding listeners that no matter how we try to hold on to moments, time continues steadily forward. To reinforce this idea, Cook employs a recurring musical and textual motif throughout the piece. The same text returns repeatedly, but with each iteration a few words gradually disappear. This process creates a sense of fragmentation and urgency, mirroring the anxiety many feel as time slips away. Through this subtle yet powerful device, "Time" captures both the inevitability of time's movement and the human desire to preserve the moments that matter most. In recent years, "Time" has become a widely performed work in the choral repertoire, admired for its emotional depth, accessible writing, and creative approach to text and musical structure.

Ndikhokhele Bawo

Michael Barrett served as Director of Choral Activities at the University of Pretoria from 2013 until 2025. His work as director of the internationally acclaimed Tuks Camerata ended with a wildly successful tour of the United States culminating in a performance at the national convention of the American Choral Director's Association (ACDA). He is widely recognized for his contributions to the performance and preservation of South African choral repertoire. "Ndikhokhele Bawo" is a traditional hymn sung in Christian worship, featuring text drawn from Psalm 23. The title, from the Xhosa language, translates roughly to "Guide Me, Father," reflecting the psalm's message of trust, guidance, and divine care. Barrett's arrangement preserves the expressive simplicity of the original melody while expanding it through rich choral harmonies and expressive dynamic contrasts. The music gradually grows in intensity, mirroring the deep sincerity and devotion found in the text. Repetition of key phrases reinforces the prayerful nature of the hymn, inviting singers and listeners into a reflective musical experience. Through this arrangement, Barrett highlights both the spiritual depth and the strong communal tradition of choral singing found throughout South Africa.

Ndikhokhele Bawo, zundi kokhele	<i>Lead me, O Father</i>
Ndikhokhele mmeli wami.	<i>Lead me, my Savior</i>
Ezintsizini, Zalomhlaba Bawo	<i>In all the sorrows of this world Father</i>
Bawo ndiyabonga	<i>Father I thank you</i>
Ngoba wena usand gcinile	<i>For you still protect me.</i>

Thaluthele thuza kwami	<i>You calm all my fears</i>
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Mmeli wami bawo uthaluthele thuze kwami	<i>Father, Savior, you calm my fears</i>
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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.

Verano Porteño

Originally composed as part of *Cuatro Estaciones Porteñas (The Four Seasons of Buenos Aires)*, "Verano Porteño" captures the vibrant spirit and intensity of summer in the Argentine capital. Written as an instrumental tango, the piece reflects the distinctive style of Argentine composer Astor Piazzolla. In its original form, the work features a typical tango ensemble including violin (or viola), piano, electric guitar, double bass, and bandoneon, a concertina-like instrument whose expressive sound is central to the character of Argentine tango. This choral arrangement by Oscar Escalada reimagines the instrumental textures of Piazzolla's music through the human voice. Rather than using traditional lyrics, the voices imitate the rhythms, articulations, and colors of the tango ensemble, transforming instrumental gestures into vocal sounds. The result is a

vivid and energetic interpretation that preserves the passion and rhythmic drive of the original while showcasing the versatility and expressive power of the choir.

Las Olas de la Mar

Made popular by Martina Camargo, a Latin Grammy nominee, “Las Olas De La Mar” (The Waves of the Sea) is a vibrant work rooted in the rich traditions of Colombia’s Caribbean coastal music. The song was originally composed by her father, Cayetano Camargo, who drew inspiration from his journeys along the majestic Magdalena River. Flowing through the heart of the country to the Caribbean Sea, the river profoundly shaped his musical voice, and its motion and vitality are reflected in the song’s lilting rhythms and expressive melodic lines.

In this arrangement of the beloved Colombian tune, Juan Manuel Hernández-Morales enhances the original melody with vocal percussion and evocative ocean soundscapes, bringing the piece’s natural imagery vividly to life. At the same time, he highlights the African rhythmic influences that are deeply interwoven with Colombian musical traditions, creating a rich, layered texture that honors both the song’s origins and the cultural fusion that defines much of Colombia’s coastal sound.

Tus padres te tienen dicho que no te hables conmigo, La mar. Las olas de la mar.	<i>Your parents have told you not to speak to me, The sea. The waves of the sea.</i>
Los montes no tienen llave ni muralla, los caminos. Palomita ay arrumera llévame a tu comedero.	<i>The mountains have no key or wall, the roads... Little dove, oh songbird, take me to your feeding place.</i>
He sabido que estas sola y, quiero ser tu compañero.	<i>I’ve heard that you’re alone, and I want to be your companion.</i>
Ay, señores ¿cómo hare para cogerme esa paloma? Llega a la trampa y se asoma pero no quiere caer.	<i>Oh, people, how will I manage to catch that dove? It comes to the trap and climbs it, but it doesn’t want to fall.</i>
Tu fuiste la que pusiste tu cara sobre la mía. Y lloranodo me dijiste que jamás me olvidarías.	<i>You were the one who put your face on mine. And crying, you told me that you will never forget me.</i>
Yo quisiera ser la brisa para batir tus cabellos. Y meterme dentro de ellos para escuchar tu sonrisa. Panderito retirano recógelo con la mano. Fuego pandero recógelo con la mano. Las olas de la mar.	<i>I would like to be the breeze to stir your hair. And go inside it to hear your smile. Little tambourine, pick it up with your hand. Fire tambourine, pick it up with your hand. The waves of the sea.</i>

Tuttarana

Reena Esmail is a composer known for blending elements of Hindustani and Western classical music. Having studied both traditions in depth, she often creates works that thoughtfully bridge these musical worlds. Her compositions frequently explore how the structure and harmony of Western classical music can interact with the melodic language and rhythmic vitality of Hindustani music. Esmail writes for a wide range of ensembles, including orchestras, chamber groups, and choirs.

“Tuttarana” is a vibrant example of this fusion of musical traditions. The title itself reflects the piece’s cross-cultural inspiration: “Tuttarana” combines the Italian word “tutti”, meaning “all” or “everyone,” with “tarana”, a form in Hindustani classical music that features fast-paced melodic lines sung on rhythmic syllables rather than traditional text. In this work, Esmail adapts the energetic style of a tarana for choir, using rhythmic syllables, layered textures, and lively momentum to create a joyful and dynamic choral sound that celebrates the meeting of cultures.

Morir non puo il mio core (“My heart cannot die”) is a madrigal by Renaissance composer Maddalena Casulana, one of the first known female composers to have her music printed and widely distributed. Active in the sixteenth century, Casulana was an accomplished singer, lutenist, and composer who worked within the vibrant musical culture of the Italian Renaissance. Her publications were significant not only for their musical quality but also for the opportunity they provided to showcase the creative work of a woman in a field dominated by men.

“Morir non può il mio core” sets an Italian love poem that explores themes of devotion and longing. The text expresses the idea that the speaker’s heart cannot die because it lives entirely for the beloved. Casulana responds with expressive word painting, intertwining vocal lines, and shifting harmonies that heighten the emotional intensity of the poetry, creating a delicate yet deeply expressive musical setting.

Morir non può il mio cuore: ucciderlo vorrei,	<i>My heart cannot die: I would like to kill it,</i>
Poi che vi piace,	<i>Since that would please you,</i>
Ma trar no si può fuore dal petto	<i>But it cannot be pulled out of your breast,</i>
Vostr’ove gran tempo giace;	<i>Where it has been dwelling for a long time;</i>
Et uccidendol’io, come desio,	<i>And if I killed it, as I wish,</i>
So che morreste voi,	<i>I know that you would die,</i>
Morrend’ anch’io.	<i>and I would die too.</i>

Valediction

American composer David Conte, “Valediction” sets a poem by the Elizabethan poet and scholar Sir Philip Sidney. Sidney’s poetry often explores themes of love, devotion, and emotional sincerity, and “Valediction” reflects the bittersweet experience of parting from a loved one while affirming the lasting strength of that bond. Conte’s musical setting captures the emotional depth of Sidney’s text through expressive choral writing and carefully shaped musical lines. The music balances moments of quiet reflection with passages of greater intensity, mirroring the emotional complexity of saying goodbye while maintaining hope and faith in lasting love.

America the Beautiful by Frank La Rocca is a powerful choral setting of the beloved patriotic text written by Katharine Lee Bates. First written in 1893 after Bates was inspired by the view from Pikes Peak, the poem reflects on the beauty of the American landscape while expressing hope for the nation’s moral and spiritual growth. The text later became widely known through its association with the hymn tune “America the Beautiful.” La Rocca’s choral arrangement presents the familiar words in a fresh and reverent musical setting. La Rocca emphasizes both the grandeur of the American landscape and the reflective, prayer-like character of Bates’s text. The music moves between moments of quiet contemplation and full, resonant choral textures that highlight the hymn’s message of gratitude, unity, and aspiration.

Tshotsholoza

Meaning “keep moving,” “Tshotsholoza” has become a deeply meaningful song in South Africa and is often considered an unofficial national anthem. The song was originally sung during times of hardship, particularly by migrant workers laboring in South African mines. Its steady rhythm and hopeful message encouraged perseverance and unity among workers facing difficult conditions. Over time, “Tshotsholoza” came to symbolize resilience and collective strength. Because of this spirit of hope and determination, the song was also sung by Nelson Mandela and fellow prisoners while they were imprisoned on Robben Island during their resistance to the apartheid regime. Today, the song remains a powerful symbol of hope, reminding listeners to persevere through hardship and continue striving toward justice and equality for all.

Tshotsholoza ku lezontaba	<i>Go forward on those mountains,</i>
Stimela siphum’e South Afrika.	<i>The train is coming from South Africa.</i>
Wen’ uyabalekah	<i>You are running away on those mountains;</i>
Stimela siphum’e South Afrika.	<i>The train is coming from South Africa.</i>

Hendricks Chapel Choir

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

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
Eddie 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
Sophie DeCristofaro	Physics	Junior
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
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
Nicholas Rowe	Sociology	Senior
Mathena Rush+	Environmental Health	Senior
Ashley Vance	Choral Conducting	Graduate
Charlotte Vorder Bruegge	Advertising / Spanish	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