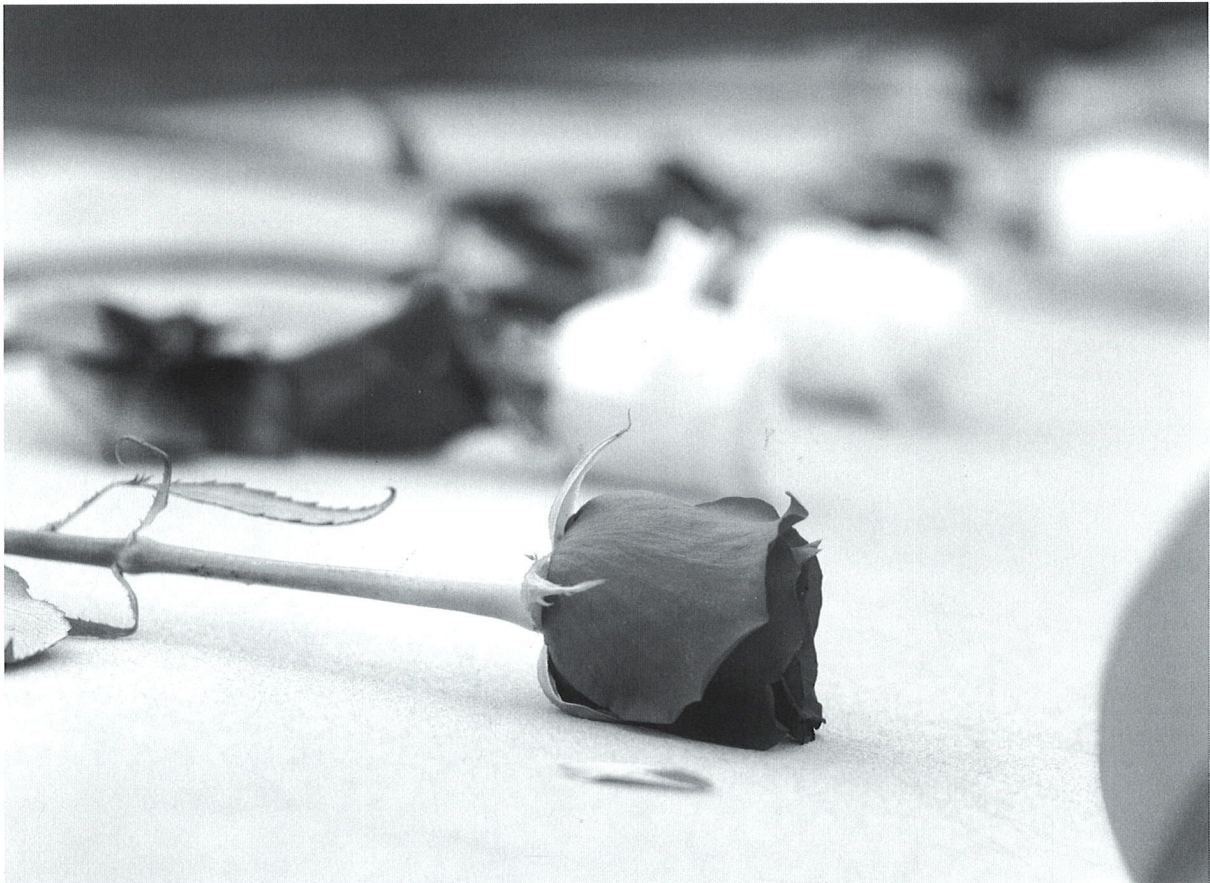


Syracuse University
Setnor School of Music
Hendricks Chapel

United Kingdom Tour Performances
May 18–22, 2023



Syracuse University Wind Ensemble

Dr. Bradley P. Ethington, Dr. Timothy W. Diem, conductors

Hendricks Chapel Choir

Dr. José “Peppie” Calvar, director

Dr. Anne Laver, organist

S Syracuse
University

Syracuse University Wind Ensemble

Dr. Bradley P. Ethington, Dr. Timothy W. Diem, Conductors
Peri Bernstein, Benjamin Vermilyea, Graduate Associate Conductors

Program to be selected from the following:

- Feierlicher Einzug..... Richard Strauss
(1864-1949)
- Energy and Light..... Natalie Draper
EUROPEAN PREMIERE (b. 1985)
- Selections from The Danserye Tielman Susato
(1500-1564)
arr. Patrick Dunnigan
- One Life Beautiful Julie Giroux
(b. 1961)
- Fantasia in G..... Timothy Mahr
(b. 1956)
- An American in Paris..... George Gershwin
(1898-1937)
trans. Jerry Brubaker
- Angels Rising Frank Ticheli
EUROPEAN PREMIERE (b. 1958)
Commissioned for the Syracuse University Wind Ensemble by the Setnor School of Music
in memory of the lives lost in the bombing of Pan Am Flight 103 over Lockerbie, Scotland
- Danzón No. 2..... Arturo Márquez
(b. 1950)
arr. Oliver Nickel

The Hendricks Chapel Choir

Dr. José "Peppie" Calvar, Artistic Director
Dr. Anne Laver, University Organist
Morgan Beaton, Graduate Assistant Conductor
Joseph Maxwell Ossei-Little, Hendricks Chapel Organ Scholar

Program to be selected from the following:

CELEBRATING THE ORGAN

- I was glad David Hurd (b. 1950)
By Wisdom Judith Weir (b. 1958)
אֲשַׁדְּקָב לֹא-וּלְלָהּ | הִי וּלְלָהּ Louis Lewandowski (1821-1894)
A Repeating Alleluia Calvin Hampton (1938-1984)
Jubilate Deo Craig Phillips (b. 1961)

REMEMBERING THE VICTIMS OF PAN AM 103

- וּנִיהַלֵּאכּ יוֹא Salamone Rossi (1570-1630)
Such Splendor Cecilia McDowall (b. 1951)
WORLD PREMIERE
Madeline Caruso, soloist
Let My Love Be Heard Jake Runestad (b. 1986)
Walk With the Wind Peggy Watson, arr. Matt Falker
Anais Vanek-Raphaelidis, soloist
Alleluia Elaine Hagenberg (b. 1979)

(PAUSE)

CELEBRATING AMERICANA

- Daniel, Daniel, Servant of the Lord Traditional Spiritual, arr. Undine Smith Moore (1904-1989)
David Goz, tenor
Enzo Cupani, baritone
America the Beautiful Samuel Ward, arr. Frank La Rocca (b. 1951)
Old Friends Paul Simon, arr. Fred Sturm (1951-2014)
Elijah Rock Traditional Spiritual, arr. Moses Hogan (1957-2003)

CELEBRATING THE WORLD

- Ilus Hääl Margrit Kits, arr. Laura Jēkabsone (b. 1985)
O Sacrum Convivium Olivier Messaien (1908-1992)
El Guayaboso Guido López-Gavilán (b. 1944)
A Padstow Farewell Traditional Sea Shanty, arr. Joel Touranjoe (b. 1996)
WORLD PREMIERE
Morgan Beaton, soloist
Kpanlongo Traditional Ghanaian, arr. Derek Bermel (b. 1967)



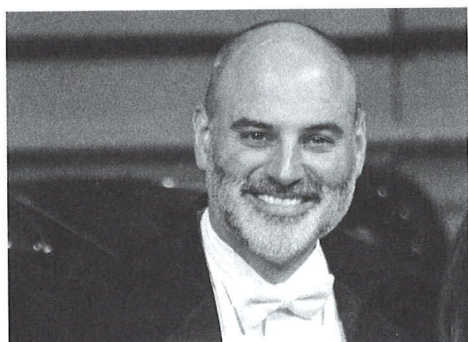
Dr. Bradley P. Ethington is director of bands and professor of music at Syracuse University, where he oversees all aspects of the University band program and coordinates the graduate program in wind conducting. A native of Birmingham, Michigan, he holds bachelor's degrees in music education and biochemistry from the Honors College at Michigan State University, the master of music from Baylor University, and the doctor of musical arts in conducting from the University of Texas at Austin, where he studied with Jerry Junkin. While at the University of Texas, he served as assistant conductor of the University Wind Ensemble and conductor of the University Chamber Orchestra. Dr. Ethington has published articles in the Journals of the College Band Directors National

Association and the World Association of Symphonic Bands and Ensembles on the music of W. A. Mozart and Charles Ives and has been a regular contributor to the highly successful educational series "Teaching Music Through Performance in Band." Dr. Ethington is an elected member of the American Bandmasters Association, past president of the Big East Conference Band Directors Association, and currently serves on the editorial board of the WASBE Journal. In 2019 he was guest conductor with the Orchestre de Harmonie at the Conservatoire de Strasbourg, France. Dr. Ethington has appeared as guest conductor at conferences of the College Band Directors National Association and the New York State School Music Association and has served as guest conductor, clinician, and adjudicator throughout the United States, Europe, Asia, and Australia.



Dr. Timothy W. Diem is currently in his sixth year serving as the associate director of bands and director of athletic bands at Syracuse University. At Syracuse University, Dr. Diem co-conducts the Wind Ensemble and conducts the Concert Band, directs the University's "Pride of the Orange" Marching Band and Sour Citrus Society Pep Band, and teaches courses in music education. Previously, Dr. Diem spent 16 years at the University of Minnesota, 11 as the director of the Pride of Minnesota Marching Band, where he also taught courses in music education, marching band techniques, conducting, and directed various concert ensembles. He taught band and general music in grades 5-12 for four years in Minnesota. During his time in Colorado and Minnesota,

Dr. Diem often served as music director, pianist, and conductor of numerous stage productions for the University of Northern Colorado Musical Theatre Department, the Little Theatre of the Rockies, and the University of Minnesota Theatre. Dr. Diem received the bachelor of arts degree from the University of Minnesota-Morris in instrumental music education and piano performance and holds master's degrees in wind conducting and collaborative piano performance from the University of Northern Colorado, where he also completed his doctorate in wind conducting with a secondary concentration in music education. He has served as a guest conductor and clinician throughout the United States and in Singapore. Dr. Diem currently serves as the secretary for the Eastern Division of the College Band Directors National Association.



Dr. José "Peppie" Calvar is chair of applied music and performance, associate professor, and assistant director of choral activities at the Setnor School of Music at Syracuse University. He directs the Hendricks Chapel Choir and serves as artistic director of Holidays at Hendricks. Dr. Calvar also directs the University tenor-bass ensemble, Setnor Sonority, and teaches conducting, choral literature, and choral arranging. He was honored to receive the 2020-2021 Faculty Excellence in Teaching Award from Syracuse University's College of Visual and Performing Arts. Dr. Calvar also serves on the Honors Core Faculty, the Graduate Faculty Council, and recently completed a term on the University Senate serving on the subcommittee on race, ethnicity, equity, inclusion, and

accessibility. He also serves as director of music for Syracuse University's Catholic Campus Ministry. Dr. Calvar taught high school and middle school chorus and AP music theory at Northwest School of the Arts in Charlotte, North Carolina. He has enjoyed residencies at the Federal University of Paraíba in Brazil; the University of Guanajuato in Mexico; the National University of Costa Rica; the International Conference for Organ and Choir in Accra, Ghana; and at several universities in Guatemala as part of an exchange through the American Choral Directors Association (ACDA). Dr. Calvar is also an accomplished composer. Many of his compositions are published by Colla Voce publications, and he serves on the leadership team for the AP exam in music theory. Dr. Calvar holds degrees from East Carolina University, Georgia State University, and the University of South Carolina.



Dr. Anne Laver's performance activities have taken her across the United States, Europe, Scandinavia, Central America, and Africa. She has been a featured recitalist and clinician at regional and national conventions of the American Guild of Organists, the Organ Historical Society, the Westfield Center for Historical Keyboard Studies, and the Göteborg International Organ Festival in Göteborg, Sweden. In 2010, she was awarded second prize in the prestigious American Guild of Organists' National Young Artist Competition in Organ Performance (NYACOP). Dr. Laver's performances have been aired on nationally syndicated radio programs, including WXXI FM's "With Heart and Voice" and American Public Media's "Pipedreams." Her debut recording, "Reflections of Light" (Loft, 2019) received favorable reviews in Fanfare, American Record Guide, and The Diapason.

Dr. Laver especially enjoys introducing audiences to new music. She has worked with her Syracuse University colleague, composer Natalie Draper, to offer programs for composers who want to write for the organ, and she has given world premiere performances of works by Draper, Eric Heumann, Jordan Alexander Key, and Ivan Božičević. As a scholar, Dr. Laver's research interests focus on organ music at the 19th- and 20th-century world's fairs. Her articles have been published in the Journal for the Society of American Music and The American Organist. Dr. Laver is assistant professor of organ and University organist at Syracuse University's Setnor School of Music. Dr. Laver has also 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.



Dr. Milton Rubén Laufer serves as director of the Setnor School of Music at Syracuse University and is responsible for the school's creative, academic, and strategic leadership.

A versatile pianist, Dr. Laufer has delighted audiences on four continents in prestigious venues ranging from Lincoln Center to Tchaikovsky Hall and has shared the stage with artists including Natalie Cole and Guerassim Voronkov. Recognized internationally as a leading interpreter and scholar of Spanish piano music, Laufer's editions of Isaac Albéniz's Three Improvisations for Piano and "La Vega" are published by G. Henle Verlag of Munich. His recording credits include albums on the Naxos, Zenph

Sound Innovations, Bis Records, and Beauport Classics record labels.

Dr. Laufer is a charter trustee and lifetime member of the Latin Songwriters Hall of Fame and an active voting member of the National Academy of Recording Arts and Sciences (Grammys) and Latin Academy of Recording Arts and Sciences (Latin Grammys).

Engagements for the 2023-24 season include appearances in New York City; Los Angeles; Houston, Durtal, France; and Manheim, Germany.



The Rev. Brian Konkol, Ph.D., serves as dean of Hendricks Chapel and professor of practice in the Department of Religion at Syracuse University. Rev. Konkol is responsible for guiding, nurturing, and enhancing religious, spiritual, moral, and ethical life at the University and across its extended community. As a member of the Chancellor's Executive Team, he provides direct support and input for University-wide strategic initiatives and overall operations for the institution.

An ordained Lutheran minister, Rev. Konkol is a faculty associate in the Program for the Advancement of Research on Conflict and Collaboration (PARCC) in the Maxwell School of Citizenship and Public

Affairs at Syracuse University; honorary associate professor in the School of Religion, Philosophy and Classics at the University of KwaZulu-Natal in South Africa; and co-founder of the Fellowship for Emerging Leaders in Ministry.

Syracuse University Wind Ensemble

United Kingdom Tour 2023

Dr. Bradley P. Ethington, Dr. Timothy W. Diem, Conductors
Peri Bernstein, Benjamin Vermilyea, Graduate Associate Conductors

Piccolo

Allison Pasco, Oswego, NY
Vita Marie Dean, Fulton, NY

Flute

Nancy Chambers, Oneida, NY
Grace Lesselroth, Syracuse, NY
Kate O'Leary, Marcellus, NY
Nell Porter, Plattsburgh, NY
Michael Ando, North Andover, MA
Laura Grant, Buffalo, NY
Alison Wu, Hsinchu, Taiwan
Carrie Kilgour, Huntington, NY
Mia Sateriale, Liverpool, NY
Mason Garbus, Hannibal, NY

Oboe

Alie Fitt, Westhampton Beach, NY

Bassoon

Elizabeth Novak, Guilderland, NY
Aaliyah Thom, Clovis, NM
Lily Carpinone, Montgomery, NY
*Micayla MacDougall, Syracuse, NY

Bb Clarinet:

Mark Olesh, Syracuse, NY
Morris Gelbart, Landisville, PA
Aidan Blaylock, Syracuse, NY
John Giordano, Guilderland, NY
Alexander Guiliano, Rome, NY
Shoshanna Cohen, Wakefield, MA
Ada Setlik, Herndon, VA

Bass Clarinet:

Abbie Wood, York, PA

Alto Saxophone

Matthew Paden, Westfield, NJ
Aisling Casey, Wakefield, MA
Eleanor Bushway, Princeton, MA
Mason Romero, Olathe, KS
Edward Lu, Robbinsville, NJ
Mason Manteau, Wyckoff, NJ

Tenor Saxophone

Sebastian Goodman, Staten Island, NY
Will Angus, Guilderland, NY

Baritone Saxophone

Jason O'Neal, San Jose, CA

Trumpet

Ethan McAnally, Philadelphia, PA
Anthony Romagnuolo, Asheville, NC
Taylor Fryer, North Syracuse, NY
James Kyle, Syracuse, NY
Will Bradley, Syracuse, NY
Peri Bernstein, Rockville Centre, NY
Jack Tschopp, Liverpool, NY
Alex Markowski, West Eaton, NY
Ainsley Brouse, Parish, NY
Luke Johnson, Madison, CT
Xaden Nishimitsu, Maui, HI
Brendan Malcarne, Berlin, CT
Joe Morgan, Syracuse, NY

Horn

Margaret Strehle, Hingham, MA
Luigi Giacomucci, Bryn Mawr, PA
Paul Diem, Delano, MN
Ilan Mahmoudov, Rye, NY

Trombone

Benjamin Vermilyea, Litchfield, CT
Ryan McQuay Meredith, Newark, DE
Mazda Delgado, Torrington, CT
Evan Oliveras, Hollywood, MD

Euphonium

Ashlyn DiNatale, West Chester, PA
Claire Weinstein, Seattle, WA

Tuba

Heath Miller, New Hartford, NY
Michael Dean, Fair Oaks, CA

Timpani/Percussion

Alex Talarico, Fayetteville, NY
Jiana Curcio, Millstone Township, NJ
Jessica Hallock, Chittenango, NY
Addison Flower, Ossining, NY
Harry Mullin, Pittsburgh, PA
Noah Rewakowski, Syracuse, NY
Vito Vetere, Huntington, NY

* denotes Remembrance Scholar

The Hendricks Chapel Choir United Kingdom Tour 2023

Dr. José "Peppie" Calvar, Artistic Director

Dr. Anne Laver, University Organist

Morgan Beaton, Graduate Assistant Conductor

Joseph Maxwell Ossei-Little, Hendricks Chapel Organ Scholar

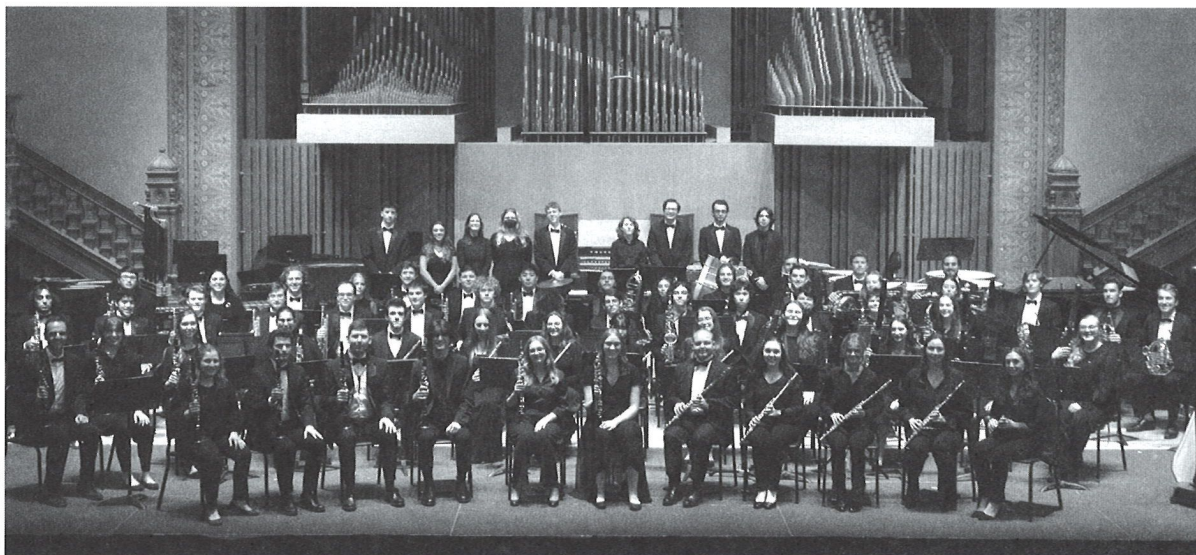
Nykara Agosto	Music Industry	Junior
Marie-Elise Ambroise	Sound recording Technology	Sophomore
Caiyan Bass	Neuroscience	Freshman
Morgan Beaton	Choral Conducting	Graduate
Lauren Brennan	Music Industry	Senior
Madeline Caruso	Music Education	Senior
Sarah Cummings	Acting	Sophomore
Enzo Cupani	Music Industry	Sophomore
Nicholas Dekaney	Television, Radio, and Film	Freshman
Paul Diem	Undeclared	Freshman
Ronald Ditchek+	Music Education	Senior
Joshua Garvin	Music Industry	Sophomore
David Goz	Psychology	Junior
Jennifer Jordan	Music Industry	Senior
Samuel Karp	Sound Recording Technology	Sophomore
Micayla MacDougall	Music Education	Graduate
Kiley McGroder	Music/Psychology	Sophomore
John Moses	Int' Relations/Modern Foreign Language	Senior
Ryan Myers	Psychology/Public Relations	Sophomore
Benjamin O'Connell	Music Education	Senior
Joseph Ossei-Little	Organ Performance	Graduate
Kaycie Romano*	Music Education/Music History & Cultures	Junior
Ainslee Santa Croce**+	Music Industry	Sophomore
Olivia Scanzera	Music Education	Sophomore
Christian Schmidt*+	Composition	Senior
Emery Schramm	Music Education	Senior
Joseph Sdao	Music Industry	Freshman
Patrick Seward*+	Sound Recording Technology	Junior
Katherine Smyth	Music Education	Sophomore
Campbelle Stencil	Vocal Performance	Sophomore
Joel Touranjoe	Choral Conducting	Alumnus G'21
Anais Vanek-Raphaelidis	Environmental Biology (SUNY-ESF)	Sophomore
Abigail Wood*	Organ Performance	Sophomore
Kelli Wright	Music Industry	Senior
Tyler Youngman	Information Science & Technology	Graduate

*Denotes Section Leader

**Denotes Music Librarian

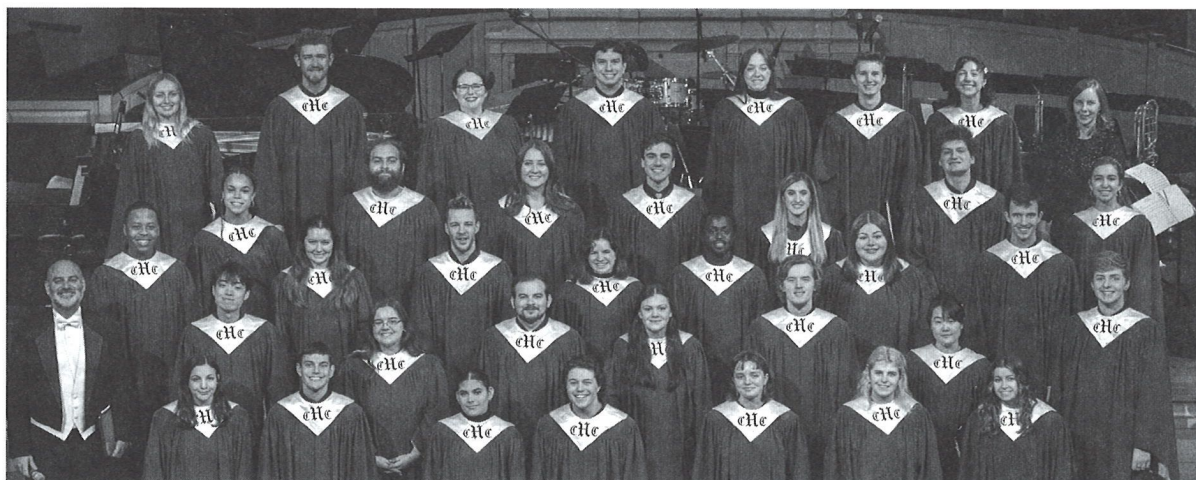
+Denotes Executive Board

Bold denotes Remembrance Scholar



The **Syracuse University Wind Ensemble** is the premier concert wind organization at Syracuse University. The Wind Ensemble has performed at major professional conferences and has featured guest conductors, soloists, and composers from around the world. Recent guest conductors include Miguel Etchegoncelay (France), Laura Cmet (Argentina), David Waybright, Jerry Luckhardt, Shanti Simon, Paula Crider and Jerry Junkin, and guest composers Catherine Likhuta (Australia) and Natalie Draper. Over the past several decades, the

Wind Ensemble has produced a series of recordings that are distributed internationally on the Mark Custom Recording label. The Wind Ensemble performs the highest-quality music for winds from the past 500 years, from chamber wind music to large works for band and wind ensemble. The ensemble is committed to performing the music of underrepresented composers and remains an active commissioning organization, having been involved in the commissioning of dozens of new works for the wind ensemble medium.



The **Hendricks Chapel Choir** is an auditioned ensemble representing many of the colleges and majors available at Syracuse University and the SUNY College of Environmental Science and Forestry. One of many all-student choirs within the Setnor School of Music, The Hendricks Chapel Choir rehearses once weekly on Thursday evenings and meets for sectional rehearsals for an additional hour per week. The choir performs regularly as part of Hendricks Chapel's Music and Message Series at 4 p.m. on Sundays and regularly services major University events including Remembrance Convocation, the University Service of Commemoration, and the International Thanksgiving Dinner. The choir travels

internationally approximately every four years and has completed tours in China, Prague, Brazil, Argentina, Uruguay, Germany, Poland, and Mexico. The choir plans to have visited every inhabited continent on Earth by the choir's Centennial Jubilee, with trips planned to Oceania in 2026 and Africa in 2030. A proud Syracuse-area tradition for nearly 100 years, and the oldest extant choir on our campus, past and present members of the Hendricks Chapel Choir embody the best parts of Syracuse University: our students' desire to serve one another, their University, their community, and their world.

Syracuse University Wind Ensemble Program Notes

Feierlicher Einzug by Richard Strauss

Richard Strauss, like Gustav Mahler, was a celebrated conductor. Strauss trained under Hans von Bülow and held conducting positions in the opera houses of Vienna, Weimar, Berlin and Munich. He was frequently honored throughout Europe as a composer and conductor and was widely recognized as the dominant figure in German musical life during the early twentieth century. As the definitive post-Romantic composer, Strauss is known for his symphonic poems, generally composed before 1900, and for his operas, which came later. Strauss remains one of the most prominent composers of the late nineteenth and early twentieth centuries.

Strauss wrote symphonic poems with both philosophical and descriptive programs. *Feierlicher Einzug der Ritter des Johanniter-Ordens* was composed in 1909 to be included in one of the resplendent investiture ceremonies of the Knights of St. John, a fraternal Christian organization with roots going back as far as the 11th century. Their charitable works, primarily in aiding the poor and the sick, continue to this day. *Feierlicher Einzug* is one of a body of works for brass ensemble that Strauss composed in the early twentieth century.

Energy and Light by Natalie Draper

Praised for her “individual and strong voice” (Colin Clarke, *Fanfare Magazine*), composer Natalie Draper explores character and evocative sound-worlds in her music. She has written works for a variety of ensembles and performers, including organist Anne Laver, Albany Symphony’s *Dogs of Desire*, Beth Willer and Peabody Institute’s NEXT Ensemble, and Grammy-nominated pianist Kara Huber. Draper’s music has been included on recordings by Akropolis Reed Quintet, soprano Danielle Buonaiuto, and Symphony Number One. She has been featured in articles in *Vox Humana*, *I Care If You Listen*, and *Van Magazine*. Draper has held residencies and fellowships at the Ucross Foundation, the Tanglewood Music Center, the I-Park Foundation, Yaddo, and St. David’s Episcopal Church in Baltimore, MD. She is an assistant professor in the music theory and composition department at the Setnor School of Music at Syracuse University in Syracuse, New York.

Energy and Light was written in 2023 for Bradley Ethington, Timothy Diem, and the Syracuse University Wind Ensemble. The piece is a celebration of and a reflection on life. The celebration begins with energetic bursts, skittering chaos, and the sparkle of light. The reflection follows when everything comes to rest over a gradually-unfolding amen. When writing the piece, I was imagining a shooting star - a burst of energy and light. Program note by composer.

Selections from The Danserye by Tielman Susato

The *Danserye* is a set of instrumental dances based on popular tunes of the time, arranged by Susato, and published in 1551 as *Het derdemusyckboexken*. With more than 50 individual dances in a variety of forms, the collection is notable for its simple textures and strict homophony. Specific instrumentation is not indicated, thus suggesting that the tunes were performed by whatever combination of winds and strings was available.

Selections from The Danserye is a setting for wind band consisting of nine dances fashioned into an extended symphonic suite. The arrangement utilizes the full resources of the modern wind band, featuring various sections (or consorts of instruments) in alteration with powerful tutti passages. While the wind parts remain faithful to the original material, the dances are energized with a healthy dose of contemporary percussion effects. This blend of sound generates a new but familiar element, thus making something very modern out of music that is more than 450 years old. The arrangement was created for the Florida State University Symphonic Band and was premiered on April 17, 2002. The professional premiere by the Dallas Wind Symphony, Jerry Junkin conducting, was on November 19, 2002, at the Meyerson Symphony Center in Dallas, Texas. Program note by Patrick Dunnigan.

One Life Beautiful by Julie Giroux

Julie began composing commercially in 1984. She was hired by Oscar winning composer Bill Conti as an orchestrator, her first project with Conti being “North & South” the mini-series. With over 100 film, television and video game credits, Giroux collaborated with dozens of film composers, producers, and celebrities including Samuel Goldwyn, Martin Scorsese, Clint Eastwood, Madonna, Liza Minnelli, Celine Dion, Paula Abdul, Michael Jackson, Paul Newman, Harry Connick Jr. and many others. Projects she has worked on have been nominated for Oscars, Emmys, Grammys and Golden Globe awards. She has won individual Emmy Awards in the field of “Outstanding Individual Achievement in Music Direction”. When she won her first Emmy Award, she was the first woman and the youngest person to ever win that award. She has won it three times.

One Life Beautiful, the title itself is a double-entendre which in one sense is referring to the person this work is dedicated to as in "one life" that was beautifully lived. The other sense is a direct observation concluding that having only one life is what makes life so sacred, tragic, and so very precious. This is an impressionistic work musically describing that condition. Shakespeare's "sweet sorrow," the frailty and strength of life, the meaning of what it is to truly live One Life Beautiful. Program note by publisher.

Fantasia in G by Timothy Mahr

Dr. Mahr completed his undergraduate degrees at St. Olaf College and graduate degrees at the University of Iowa. In 1994 he was appointed as the director of the St. Olaf Band where he has additionally taught courses in composition, conducting and music education. Since the splash of his Fantasia in G 40 years ago, Timothy Mahr's compositions have been performed worldwide, recorded, and broadcast. The first recipient of a commission from the American Bandmasters Association Commissioning Project and the 1991 ABA/Ostwald Award winner for his work The Soaring Hawk, Dr. Mahr has composed over 100 pieces for band and orchestra. After a glorious career of making a great impact on students around the globe, Dr. Mahr has announced his retirement from St. Olaf College, effective at the end of this school year.

Fantasia in G is a joyful celebration for winds and percussion. The piece was inspired by the opening line of Johann Schiller's poem Ode to Joy: "Freude, Schoener Goetterfunken" (Joy, Bright Spark of Divinity). The same text was used by Ludwig van Beethoven in his famed Symphony No. 9. Fantasia in G was written for the St. Olaf College Band and was first performed by that ensemble in January 1983. Program note by composer.

An American in Paris by George Gershwin

American composer, George Gershwin, is known for his blending of jazz and classical styles in his symphonic writing. Following Rhapsody in Blue (1924) and the "Jazz Piano Concerto," the Concerto in F (1925), Gershwin set to work on An American in Paris (1928). Inspired by the sights and sounds he encountered during a visit to Paris, Gershwin said of the work, "this new piece, really a rhapsodic ballet, is the most modern music I have ever attempted."

"I have not endeavored to present any definite scenes in this music. The rhapsody is programmatic in a general impressionistic sort of way, so that the individual listener can read into the music such episodes as his imagination pictures for him. The opening section is followed by a rich 'blues' with a strong rhythmic undercurrent. Our American friend, perhaps after strolling into a cafe, has suddenly succumbed to a spasm of homesickness. The blues rises to a climax followed by a coda in which the spirit of the music returns to the vivacity and bubbling exuberance of the opening part with its impressions of Paris."

The piece inspired the 1951 film featuring Gene Kelly and Leslie Caron and in 2014 was adapted for the stage with performances around the world. In this setting for wind ensemble, Jerry Brubaker, the former chief arranger for the United States Navy Band, has maintained the spirit of the original setting while reducing the length of the piece from approximately 16 minutes to 9 minutes. Program note by composer.

Angels Rising by Frank Ticheli

Frank Ticheli's music has been described as being "optimistic and thoughtful" (Los Angeles Times), "lean and muscular" (The New York Times), "brilliantly effective" (Miami Herald) and "powerful, deeply felt, crafted with impressive flair and an ear for striking instrumental colors" (South Florida Sun-Sentinel). Ticheli (b. 1958) joined the faculty of the University of Southern California's Thornton School of Music in 1991, where he is Professor of Composition. From 1991 to 1998, Ticheli was Composer in Residence of the Pacific Symphony.

Angels Rising was commissioned by Syracuse University's Setnor School of Music for the Syracuse University Wind Ensemble, Bradley Ethington and Timothy Diem, conductors, in memory of the lives lost in the bombing of Pan Am Flight 103 over Lockerbie, Scotland. The Syracuse University Wind Ensemble gave the work its premiere on April 13, 2023 at Syracuse University with guest conductor Jerry Junkin, and included the piece in the UK Tour commemorating those lost in the tragedy.

Angels Rising is composed in four major sections: lament, chorale, ascent, and prayer. The work begins with a dramatic descent to a dark, ominous G minor chord. Somber, solemn music appears as a plaintive tribute to the victims, while the tonality slowly sinks downward by half-steps. A mystical incantation is sounded by solo flute and piccolo, and answered by a mournful horn solo to close the section.

A tender chorale suddenly appears in the woodwinds—a comforting balm—followed by a long, deliberate ascent (thrice around the entire circle of 5ths). At the top of the ascent, the chorale is restated exaltingly by the brasses and accompanied by rapturous dance-like rhythms in the percussion and woodwinds.

The energy recedes, paving the way for the solo flute's return, now intoning a plaintive, wistful prayer. Quiet wisps of sound come and go in dreamlike fashion as the flute slowly descends to the bottom of its register. The eternal question of existence, asked so often through the ages, is asked yet again as the piece fades to complete silence. Program note by composer.

Danzón No. 2 by Arturo Márquez

Arturo Márquez is one of the leading composers of contemporary Mexican art music. The son of a mariachi musician and the grandson of a Mexican folk singer, Mexico's musical culture enveloped Márquez from his earliest days. Following in the family tradition, he became a musician as well, studying piano, violin, and trumpet. At age sixteen he discovered his ultimate outlet of musical expression, composition. He studied at the National Conservatory of Music of México in Mexico City, the Taller de Composición of the Institute of Fine Arts of México in Mexico City, with Jacques Castérède in private lessons in Paris, and at the California Institute of the Arts in Valencia.

The distinct sounds of the Mexican dance salons, which Márquez knew so well from childhood, became an important influence on his mature work. In fact, he is best known for a series of compositions based on the danzón. One of these, Danzón No. 2, is so well loved it has been referred to as a second national anthem for Mexico. Márquez provides this account of Danzón No. 2:

“The idea of writing the Danzón No. 2 originated in 1993 during a trip to Malinalco with the painter Andrés Fonseca and the dancer Irene Martínez, both of whom are experts in salon dances with a special passion for the danzón, which they were able to transmit to me from the beginning, and also during later trips to Veracruz and visits to the Colonia Salon in Mexico City. From these experiences onward, I started to learn the danzón's rhythms, its form, its melodic outline, and to listen to the old recordings by Acerina and his Danzonera Orchestra. I was fascinated and I started to understand that the apparent lightness of the danzón is only like a visiting card for a type of music full of sensuality and qualitative seriousness, a genre which old Mexican people continue to dance with a touch of nostalgia and a jubilant escape towards their own emotional world; we can fortunately still see this in the embrace between music and dance that occurs in the State of Veracruz and in the dance parlors of Mexico City.

“The Danzón No. 2 is a tribute to the environment that nourishes the genre. It endeavors to get as close as possible to the dance, to its nostalgic melodies, to its wild rhythms, and although it violates its intimacy, its form and its harmonic language. It is a very personal way of paying my respects and expressing my emotions towards truly popular music. Danzón No. 2 was written on a commission by the Department of Musical Activities at Mexico's National Autonomous University and is dedicated to my daughter Lily.” Program notes from www.marineband.marines.mil.

The Hendricks Chapel Choir Program Notes, Texts, and Translations

I Was Glad by David Hurd

African American composer David Hurd is one of the foremost church musicians and concert organists in the United States. From 1976 until 2015, he taught on the faculty of The General Theological Seminary of the Episcopal Church in New York City and was eventually named Professor of Church Music and Organist. He has also taught at Duke University, Manhattan School of Music, Westminster Choir College, and Yale University. For his work at The General Theological Seminary and for his substantial contribution to church music, four other seminaries have awarded him honorary doctorates with his other degrees being awarded from Oberlin College and University of North Carolina.

His setting of Psalm 122 uses dynamics and harmony in both the organ and the choir to express the many moods reflected in the text. For example, the choir joyously praises the Lord at the gates of Jerusalem with a major tonality and then loudly warns of the thrones of judgment in the house of David through a minor tonality. Hurd then shifts to a softer, more contemplative atmosphere when praying for peace, love, and security.

I was glad when they said to me,
“Let us go to the house of the Lord.”

Now our feet are standing within your gates, O Jerusalem.
Jerusalem is built as a city that is at unity with itself;

To which the tribes go up, the tribes of the Lord,
the assembly of Israel, to praise the Name of the Lord.

For there are the thrones of judgment,
the thrones of the house of David.

Pray for the peace of Jerusalem:
“May they prosper who love you.

Peace be within your walls and quietness within your towers.

For my brethren and companion's sake, I pray for your prosperity.

Because of the house of the Lord our God,
I will seek to do you good.”

Psalm 122

By Wisdom by Judith Weir

Judith Weir is a British composer who wrote this piece to mark the Platinum Jubilee of Her Majesty Queen Elizabeth II in 2022. She is the first woman in 396 years to hold the position of Master of the King's Music for her unique compositional voice and her consistent work with the British royals. The text is from Book of Proverbs and Weir features the verses that highlights feminine wisdom in keeping with the original biblical text. Weir writes:

“Amongst many ancient writings which examine the importance of Wisdom in our life on earth is the Old Testament Book of Proverbs. The short selection of verses (from Proverbs, Chapter 3) set to music in this anthem celebrate ‘the one who finds wisdom, the one who gains understanding.’”

Happy is the one who finds Wisdom;
the one who gains understanding.

Her price is greater than silver;
her profit is better than gold.
She is more precious than jewels;
all that you desire cannot compare with her.

Long life is in her right hand;
 in her left are riches and honour.
 Her ways are the ways of pleasantness;
 and all her paths are peace.

She is a tree of life to those who grasp her;
 and those who hold her fast are blessed.
 By Wisdom, the Lord laid the foundations of the earth;
 he established the heavens by understanding.

Proverbs, Chapter 3

Psalm 150 by Louis Lewandowski

Jewish composer Louis Lewandowski is best known for his liturgical music for the New Synagogue in Berlin. His Psalm 150 is one of forty Psalm settings for chorus and organ that he wrote as choirmaster at the New Synagogue. This anthem is frequently programmed on the Jewish High Holy Day of Rosh Hashanah. In this setting, Lewandowski creates a triumphant and exuberant affect through the use of dotted rhythms and a combination of homophony and polyphony reminiscent of the Baroque era.

וּלְלָהּ הִיא וּלְלָהּ וּלְלָהּ וּשְׁדָקָה לֹא עַיִן עֵינֵי בַּיּוֹמָהּ	Haleluyáv, haleluyáv! Halelú eil bekawdshó, halelúhu birkía uzó.	Hallelujah! Praise God in his sanctuary, praise him in the firmament of his power.
וַיִּתְרוֹכְבֵּגְבּ וְהוֹלֵלָהּ וַיִּלְדֹּג בְּרַכַּת וְהוֹלֵלָהּ	Halelúhu bigvurosáv, halelúhu keróv gudló.	Praise him for his might acts, praise him according to his excellent greatness.
רַפֹּשׁ עֲקֹתָב וְהוֹלֵלָהּ הַנֶּחֱנֵן לֵב נָב וְהוֹלֵלָהּ	Halelúhu be séi ka shofáv, halelúhu benéivel vechinór.	Praise him with the sound of the trumpet, praise him with the psaltery and harp.
לְחֻמּוֹת בַּיּוֹמָהּ בְּגִיטָה וּמִינְמֵב וְהוֹלֵלָהּ	Halelúhu, besóf umawchól, beminím veugáv.	Praise him with the timbrel and dance, praise him with the strings and organs.
עֲמֻשׁ יִלְצֹלֵצֵב וְהוֹלֵלָהּ הַעֲוֵרֵת יִלְצֹלֵצֵב וְהוֹלֵלָהּ	Halelúhu, betsíltseley shávma, Halelúhu, betsíltseley sruáv.	Praise him upon the loud cymbals, praise him upon the high sounding cymbals.
כֹּל לֵלֶהֱתָ הַמְשָׁנָה לֹכֵת הַיּוֹמָהּ	Kawl hanshawmáv tehaléil Yaw!	Let everything that has breath praise the Lord!

A Repeating Alleluia by Calvin Hampton

Calvin Hampton was an American organist and sacred music composer who graduated from Syracuse University in 1963 and upon graduation served as the Director of Music at Calvary Episcopal Church in New York City for twenty years. As evidenced by the title, Hampton repeats the text "Alleluia" in an eight-bar phrase where melodies are layered over each other with each new iteration in the choir. In the organ, Hampton provides harmonic underpinnings that continue to provide interest and complexity to this seemingly simple composition. His expert weaving of melody, countermelody and harmony in this piece helps to relay a deep sense of reverence and faith.

Alleluia.

Jubilate Deo by Craig Phillips

Craig Phillips is an influential organist and composer who was awarded the American Guild of Organists Distinguished Composer for 2012. His music for choir and organ has been featured in churches across North America, Europe, and Asia as well as been highlighted in publications like *The American Organist*, and *Gramophone*. A long-time friend of the Hendricks Chapel Choir, Phillips was commissioned to compose "Ye Shall Know the Truth" for the 75th Anniversary of Hendricks Chapel in 2005.

This particular setting of Psalm 100 oscillates between the asymmetric meter of 5/8 and a much more symmetric meter, 3/4. Phillips pairs this with joyous sonorities to inspire gratitude, a sense of community and fellowship, and enduring, shared love.

O be joyful in the Lord all ye lands;
Serve, the Lord with gladness and come before his presence, come before him with a song.

Be ye sure that the Lord he is God;
It is he that hath made us and not we ourselves; we are his people and the sheep of his pasture.

O go your way into his gates with thanksgiving and into his courts with praise;
Be thankful unto him and speak good of his Name.

For the Lord is gracious; his mercy is everlasting;
And his truth endureth from generation to generation.

Glory be to the Father, and to the Son, and to the Holy Ghost.
As it was in the beginning, is now, and ever shall be.

World without end. Amen.

Psalm 100

Ein kelohéinu by Salamone Rossi

Salamone Rossi was a well-known Jewish violinist, composer, and musician at the Gonzaga court in Mantua. While Mantua in the seventeenth century required Jews to wear distinguishing badges or hats and put pressure on them to convert to Christianity, the Gonzaga court was tolerant and allowed Jewish musicians such as Rossi to flourish. Rossi published the only surviving collection of sacred Jewish liturgical songs composed in the polyphonic style dating from the late Renaissance/early Baroque period. "Ein kelohéinu" is a polyphonic hymn that features a double chorus. The Hendricks Chapel Choir was honored to perform this piece in February 2023 alongside Incantare, a professional ensemble dedicated to performing music of underrepresented Renaissance and Baroque musicians.

'Ein kelohéinu,	There is none like our God,
'Ein kadonéinu,	There is none like our Lord,
'Ein kemalkénu,	There is none like our king,
'Ein kemoshi'enu.	There is none like our savior.

Mi kelohéinu,	Who is like our God,
Mi kadonéinu,	Who is like our lord,
Mi kemalkénu,	Who is like our king,
Mi kemoshi'enu?	Who is like our savior.

Nodé lelohéinu,	Let us thank our God,
Nodé ladonéinu,	Let us thank our lord,
Nodé lemalkénu,	Let us thank our king,
Nodé lemoshi'enu.	Let us thank our savior.

Barúkh 'elohéinu,	Blessed be our God,
Barúkh 'adonéinu,	Blessed be our Lord,
Barúkh malkénu,	Blessed be our king,
Barúkh moshi'enu,	Blessed be our savior.

'Attá hu 'elohéinu,	Thou art our God,
'Attá hu 'adonéinu,	Thou art our Lord,
'Attá hu malkénu,	Thou art our king,
'Attá hu moshi'enu.	Thou art our savior.

Such Splendor by Cecilia McDowall

When we set out to commission a piece for our tour commemorating the 35th anniversary of the bombing of Pan Am flight 103, we knew we wanted to commission award-winning UK-based composer Cecilia McDowall, but the idea to set the text to "Such Splendor" happened completely by happenstance. I was having a conversation with my colleague Kathleen Roland-Silverstein about our Remembrance Scholars Program, and about possible texts to set, and she pointed me to Elizabeth Vrenios, author of a collection of poems titled *Special Delivery*, and mother of Pan Am 103 victim Nicholas Vrenios. Upon learning about *Special Delivery*, Maestra McDowall purchased the collection and almost immediately found "Such Splendor," which happens to be by Nicholas Vrenios, and whose text happens to evoke significant meaning when contextualized with Pan Am 103. We are grateful to Elizabeth Vrenios for her graciousness in allowing us to use this text. We hope the piece and our performance serve as a lasting monument to the Remembrance Scholars Program mission to "Look Back and Act Forward."

Such a brilliant ball of fire.
It glowed with rainbow colors
as it plumaged to the earth
in the dim blue sky.
It appeared significantly inspiring
as if to give my life meaning.
Wondrous and mysterious, for I
have never witnessed such a splendor.

*Nicholas Andreas Vrenios
(August 20, 1968 - December 21, 1988)*

Walk With the Wind, arr. Matt Falker

Matt Falker is a jazz and gospel pianist, vocalist, clinician, and arranger who works to make jazz music accessible to choirs of all levels and voicings. He currently distributes his music through his publishing company, Anchor Music, which also runs vocal jazz workshops for educators regularly. Falker writes:

"When we remember the life of Congressman John Lewis, his legacy continues to stand tall. His hopeful, optimistic attitude toward changing our social climate still inspires us to work to find a path to unity and justice. This song, written by San Diego native Peggy Watson and inspired by John Lewis' final essay, is a tribute to that spirit."

In these troubled times when nothing seems right,
You shine like a pillar of light.
And I know that I can go on cause you keep me steady, and strong.

There's so much to do but we're not alone.
Simple human compassion will bring us home.
Standing up for what we believe will keep the flame burning,
Let us all breathe.

And love, love lives forever
We'll do this together
Walk with the wind

People ev'rywhere have stood in our shoes
Facing the storm fighting for truth
A call for justice filling the streets
Crossing the bridge that's between us
In the spirit of peace

And love, love lives forever
We'll do this together
Walk with the wind

You inspire me,
You fill me with hope.
In spite of this hardship,
There's one thing I know

Oh, that love, love lives forever
We'll do this together
Walk with the wind!

*Dedicated to Congressman John Lewis
(Words Based on His Final Essay)*

Let My Love Be Heard by Jake Runestad

Jake Runestad is an American composer known for his innovative and inspiring compositions. He chose to set Alfred Noyes' text from "A Prayer" to recognize the nuances of the human emotion, grief, and also to recognize the lives that have been lost in terrorist attacks such as the atrocities in Paris and Beirut.

Most importantly though, with the prevalence of grief, sorrow, and suffering, Runestad reminds us that love, light, and hope lives on. There cannot be one set without the juxtaposition of the other. Love persists and prevails throughout humanity and Runestad chooses to repeat the text "Let my love be heard" each time ascending in melody and volume. This musical offering from the Hendricks Chapel Choir continues to pass on the message that there is hope in the darkest of times and that we wish for our love to be heard by all.

Angels where you soar up to God's own light,
take my own lost bird on your hearts tonight,
and as grief once more mounts to heaven and sings,
let my love be heard.

Let my love be heard whispering in your wings.
Let my love be heard.

Alfred Noyes (1880-1958)

Alleluia by Elaine Hagenberg

"I'm often asked: "What is the inspiration behind your compositions?" As a choral composer, my inspiration always begins with poetry. The words that tend to resonate personally often include themes that are both meaningful to me and unite us through shared experiences. You will often hear uplifting messages of hope, imagery of nature, and elements of my faith. As I weave these components together, my aim is to add yet another layer of beauty to the text so we can gain a deeper understanding of its message as we share it with others. One summer evening, I took a manuscript notebook and this beautiful text by St. Augustine and visited the rose gardens at dusk. I remember sketching all the ways I could sing the word "Alleluia." As the sunset filtered through the trees, I envisioned the light and beauty of eternity.

"This joyous and rhythmic a cappella setting of St. Augustine's text in a buoyant 7/8 meter is brimming with vitality and energy. The contrasting middle section offers expansive lines and lush harmonies which propel the music into exciting key changes and a climactic ending."

Elaine Hagenberg

All shall be Amen and Alleluia.
We shall rest and we shall see.
We shall see and we shall know.
We shall know and we shall love.
Behold our end which is no end.

St. Augustine (354-430)

Daniel, Daniel, Servant of the Lord, arr. Undine Smith Moore

Undine Smith Moore was an extraordinary African American woman, composer, and educator. Her passion for vocal music is clear in her compositional output which features numerous choral pieces based on African American spirituals and folk music. Likewise, Moore was dedicated to teaching as she served as faculty at Virginia State College, now Virginia State University, and earned honorary doctorates from Virginia State College and Indiana University. Moore arranged this spiritual in 1952 for a rich, full-bodied sound with powerful tenor and bass soloists. This setting celebrates Daniel, a servant of the Lord, and his victory over the lion in his den using sprightly rhythms and dramatic dynamic contrasts to aid in telling this story.

Oh, the king cried,
Oh, Daniel, Daniel, oh!
A-that-a Hebrew Daniel,
Servant of the Lord!

Among the Hebrew nation,
One Hebrew Daniel was found
They put him in the lion's den
He stayed there all night long.

Now the King in his sleep was troubled
And early in the morning he rose
To find God sent His angels down
To lock the Lion's jaws.

America the Beautiful by Samuel Ward, arr. Frank La Rocca

This patriotic song has a rich history of performance in America as it exemplifies the beauty and diversity of landscape. It symbolizes freedom and hope, and looks towards a brighter and better future for all. The melody was originally composed by Samuel Ward in 1882 for a hymn called "Materna" while the text was published in 1895 by Katharine Lee Bates in a poem named "Pikes Peak." Although the two never met, the melody and text were paired together in 1910 to create one of the most well-known American patriotic songs. Frank La Rocca's a cappella arrangement not only maintains the original melody throughout various voices but also sets lesser known verses of this text.

O beautiful for spacious skies, for amber waves of grain,
For purple mountain majesties above the fruited plain!
America! America!
God shed his grace on thee,
And crown thy good with brotherhood from sea to shining sea!

O beautiful for heroes proved in liberating strife,
Who more than self their country loved and mercy more than life!
America! America!
God mend thine ev'ry flaw,
Confirm thy soul in self control, Thy liberty in law!

O beautiful for patriot dream that sees beyond the years
Thine alabaster cities gleam undimmed by human tears!
America! America!
God shed his grace on thee
Til selfish gain no longer stain the banner of the free!

Katherine Lee Bates (1859-1929)

Old Friends, arr. Fred Sturm

The simple melody and haunting lyric to Paul Simon's Old Friends, recorded by Simon and Art Garfunkel on their Bookends LP, is presented by Fred Sturm in this contemporary harmonic framework. He maintains Simon's asymmetrical phrase lengths and poetic pauses through a rubato setting that creates natural fluidity and elasticity. The message in this piece speaks of familiarity and the sharing of memories that is often the foundation of friendship. As the world continues to grow and change, our relationships with others prevail and persist creating a sense of comfort as well as the space to imagine a future together. We programmed this piece to celebrate the lasting relationships built within our choir, and to acknowledge the fact that the victims of Pan Am Flight 103 never got the chance.

Old friends,
 Sat on their park bench like bookends
 A newspaper blowin' through the grass
 Falls on the round toes of the high shoes of the old friends.

Old friends,
 Winter companions, the old men
 Lost in their overcoats, waiting for the sunset.
 The sounds of the city, sifting through trees settle like dust
 On the shoulders of the old friends.

Can you imagine us years from today sharing a park bench quietly?
 How terribly strange to be seventy.
 Old friends.

Paul Simon

Elijah Rock, arr. Moses Hogan

While the origin of the spiritual, Elijah Rock, is uncertain, Moses Hogan's arrangement is anything but uncertain. Hogan sets the Old Testament text of 2 Kings 2:11 which speaks of the prophet Elijah ascending towards a triumphant deliverance in heaven.

African American Spirituals often contained coded messages about the slaves' living and working conditions. Spirituals also relayed information about secret meetings. The musical setting hearkens to the imagery of a train which could contain a message about the Underground Railroad by creating this unstoppable wave of sound in the low voices and continues when the verse text is stated by the upper voices. The ending of this arrangement ascends melodically and dynamically possibly signifying freedom and liberation.

Elijah rock, oh.
 Come on sister help me to pray, tell me my Lord done pass dis way.
 Elijah rock, shout, shout.
 Elijah rock, comin' up Lawd.

Satan ain't nothin' but snake in the grass.
 He's a conjur. He's a liar.
 Hallelujah Lord.
 If I could I surely would stand on the rock where Moses stood.

Oh, Elijah rock,
 Hallelujah Jesus.
 I'm comin' up Lord.

Ilus Hääl by Laura Jäkabsone

Estonia and Latvia have rich histories of folk songs and these songs became one of the driving forces behind national liberation from Soviet occupation during WWII. The Baltic region used folklore and singing as a means of national self-realization to the point where their protests during Soviet occupation were coined “The Singing Revolution,” and eventually led to a restoration of independence around 1990. They continue this appreciation of their history by hosting national festivals dedicated to folk song and dance.

Laura Jäkabsone is a Latvian composer, singer, conductor, vocal coach, and artistic director in the vocal group “Latvian Voices.” She is well-known for her folksong arrangements and was nominated for the Contemporary A Cappella Award for best folk/world song in 2014.

“The song’s arrangement is made in honor of the 100th anniversary of my neighboring country- Estonia. A love of song unites both Latvia and Estonia, and both nations have a rich heritage of folk songs, which has left significant traces in contemporary music.”

Helisege helded metsad	Ring out, generous forests
Hüüdke vastu hütikesed	Shout back the huts
Minu kauni heale vastu	In return for my graceful voice
Lahedama laulu vastu	In return for my wonderful song
Kus mu healta kuuldaneksi	Where my voice is heard
Kus mu laulu laksuneksi	Where my song is sung
Seal kõik metsa murduneksi	There all forests will fall
Ilma raua rabamata	Even without striking iron

Margrit Kits

O Sacrum Convivium by Olivier Messaien

Olivier Messaien was a French composer and organist in the twentieth century. His experimental approach to harmony and rhythm reveals itself in this four-voice offertory motet. Messaien experienced synesthesia, meaning he perceived colors when composing chords, and would often use the color combinations as the foundation for his compositions. Also, he employed symmetry, global music styles such as gamelan, and limited transposition of non-traditional scales to his compositions.

“O Sacrum Convivium” is the first Latin text he set while all the texts prior were set in French. He omits a time signature and chooses his favorite key signature, F-sharp major, for this work which creates a mystical and ethereal mood. It is mostly tonal; Messaien later commented that this piece is not representative of his usual compositional style despite its popularity.

O sacrum convivium, in quo Christus sumitur;	O sacred banquet, wherein Christ is received;
recolitur memoria passionis ejus;	the memorial of his passion is renewed;
mens impletur gratia;	the soul is filled with grace;
et futurae gloriae nobis pignus datur.	and a pledge of future glory is given to us.
Alleluia.	Alleluia.

based on 1 Cor. 11:26 & Rom 8:18

El Guayaboso by Guido López-Gavilán (“The Liar”)

The Cuban composer Guido López-Gavilán first conceived his “El Guayaboso” (meaning “the liar”) for a youth chorus in the 1960s. In the 1980s, he created this arrangement for mixed chorus in which all of the percussion associated with the Afro-Cuban guaguancó rhythm is performed vocally. One can clearly hear congas, claves, bongos, and cowbells all sung by different sections of the choir. An authentic guaguancó often features only voices and percussion, and the associated dance is lively, vigorous, and highly sensual. Gavilán sources his text from memories of nursery rhymes and children’s poetry his grandmother would read to him as a child.

Yo ví bailar un danzón	I saw dancing a danzón
En el filo de un cuchillo	On the blade of a knife
un mosquito en calzoncillos	A mosquito in underpants
y una mosca en camión.	And a housefly in an undershirt
Yo ví un cangrejo arando	I saw a crab plowing
un cochino tocando un pito	A pig playing a recorder
Y una vieja regañando sentada en una butaca.	And an old lady sitting in a recliner
A una ternerita flaca que de risa estaba muerta, al	Scolding a calf that was dying of laughter
ver una chiva tuerta remendar una alpargata.	At the sight of a one-eyed goat patching up an
	espadrille

Padstow Farewell, arr. Joel Touranjoe

Joel Touranjoe is a Syracuse University and Hendricks Chapel Choir alumnus who currently serves as vocal music teacher at Waterloo High School in New York. This farewell shanty was discovered by Mervyn Vincent of Padstow, who is known for his preservation of folk music, in an old book about ships and sailing in the Plymouth Library. Touranjoe’s arrangement highlights the melody in a simple yet elegant fashion by dispersing it amongst soloists and the voice parts of the choir. He also employs text-painting techniques throughout such as using ascending melody and harmony when referring to “heaven.” It is an honor for Hendricks Chapel Choir to premiere this thoughtful and lyrical arrangement.

It is time to go now.
Haul away your anchor,
It’s our sailing time.

Get some sail upon her.
Haul away your halyards,
It’s our sailing time.

Get her on her course now.
Haul away your foresheets,
It’s our sailing time.

Waves are surging under.
Haul away down channel,
On the evening tide.

When our sailing’s over,
Haul away to heaven,
God be by your side.

It is time to go now.
Haul away your anchors,
It’s our sailing time.

Kpanlongo, arr. Derek Bermel

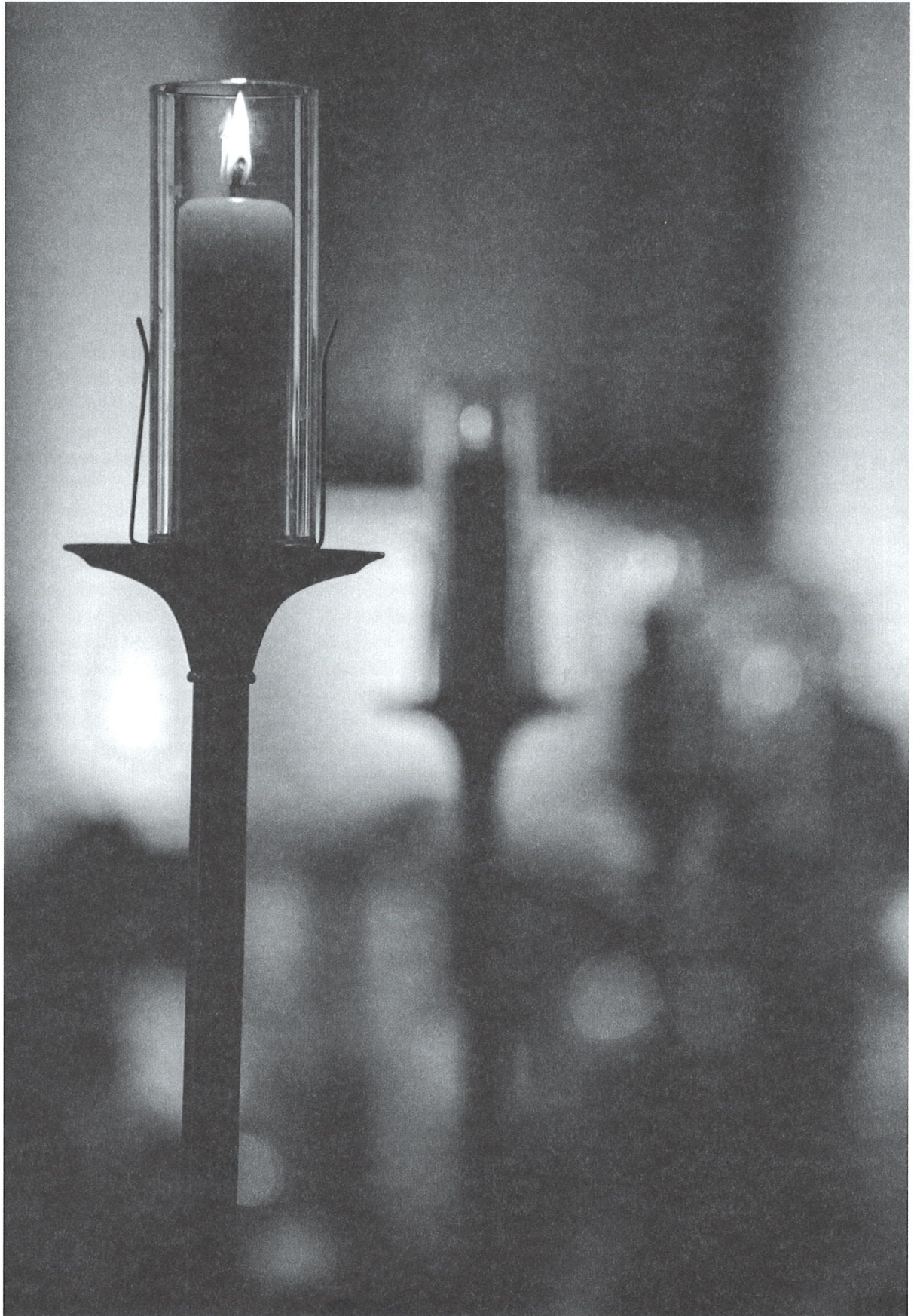
This piece is an arrangement of a Ghanaian folk dance song. Traditionally, this dance would be accompanied by musical instruments such as the nono (a metal bell), fao (a gourd rattle), and kpanlogo drums. Bermel's arrangement creates these sounds using the human voice and using text in Phanti which is the West African language of this piece that is often inconsistently standardized in writing. As referenced in the text, the dance involves quick, sprightly footwork, swinging arms, and rapid torso movements.

Moan bilay mi hamyay ayinya yi, Come and hold my child
Moan bilay mi hamyay nya adzo palogo While I dance Kpanlongo
Logo logo, ligi ligi, mawo mawo, palogo It's the dance where you shake your body all around

The Lord Bless You and Keep You by Peter C. Lutkin

This sacred anthem by Peter Lutkin has been sung by the Hendricks Chapel Choir at the end of almost every performance and is a longstanding tradition within the choir. Lutkin earned an honorary doctorate from Syracuse University in 1900 and this benediction setting is one of his most well-known works in his oeuvre of hymn tunes, songs for children, and choral anthems. This piece embodies the notion of togetherness as the choir starts homophonically, then journeys through the antiphonal iterations of "give you peace" and "be gracious unto you," that eventually coalesces into a sevenfold amen bringing the choir back together for the final "amen."

The Lord bless you and keep you,
The Lord lift His countenance upon you;
And give you peace,
The Lord make His face to shine upon you,
And be gracious unto you,
The Lord be gracious unto you.
Amen.



These performances are in memory of the Pan Am Flight 103 passengers, crew, and Lockerbie residents

John Michael Gerard Ahern
 Sarah Margaret Aicher
 John David Akerstrom
 Ronald Ely Alexander
 Thomas Joseph Ammerman
 Martin Lewis Apfelbaum
 Rachel Maria Asrelsky
 Judith Ellen Atkinson
 William Garretson Atkinson III
 Nichole Elizabeth Avoyne
 Jerry Don Avritt
 Clare Louise Bacciochi
 Harry Michael Bainbridge
 Stuart Murray Barclay
 Jean Mary Bell
 Julian MacBain Benello
 Lawrence Ray Bennett
 Sgt. Philip Vernon Bergstrom
 Alistar David Berkley
 Michael Stuart Bernstein
 Steven Russell Berrell
 Noelle Lydie Berti
 Surinder Mohan Bhatia
 Kenneth John Bissett
 Diane Anne Boatman-Fuller
 Stephen John Boland
 Glenn John Bouckley
 Paula Marie Bouckley
 Nicole Elise Boulanger
 Francis Boyer
 Nicholas Bright
 Daniel Solomon Browner (Bier)
 Colleen Renee Brunner
 Timothy Guy Burman
 Michael Warren Buser
 Warren Max Buser
 Steven Lee Butler
 William Martin Cadman
 Fabiana Benvenuto de Caffarone
 Hernan Luis Caffarone
 Valerie Canady
 Gregory Capasso
 Timothy Michael Cardwell
 Bernt Wilmar Carlsson
 Richard Anthony Cawley
 Frank Ciulla
 Theodora Eugenia Cohen

Eric Coker
 Jason Coker
 Gary Leonard Colasanti
 Bridget Concannon
 Sean Concannon
 Thomas Concannon
 Tracey Jane Corner
 Scott Marsh Cory
 Willis Larry Coursey
 Patricia Mary Coyle
 John Binning Cummock
 Joseph Patrick Curry
 Dr. William Alan Daniels
 Gretchen Joyce Dater
 Shannon Davis
 Gabriele Della-Ripa
 Joyce Christine Di Mauro
 Gianfranca Di Nardo
 Peter Thomas Stanley Dix
 Om Dixit
 Shanti Dixit
 David Scott Dornstein
 Michael Joseph Doyle
 Edgar Howard Eggleston III
 Siv Ulla Engstrom
 Turhan Ergin
 Charles Thomas Fisher IV
 Joanne Flannigan
 Kathleen Mary Flannigan
 Thomas Brown Flannigan
 Clayton Flick
 John Patrick Flynn
 Arthur Fondiler
 Robert Gerard Fortune
 Stacie Denise Franklin
 Paul Matthew Stephen Freeman
 James Ralph Fuller
 Ibolya Robertine Gabor
 Amy Beth Gallagher
 Matthew Kevin Gannon
 Kenneth Raymond Garczynski
 Paul Isaac Garret
 Kenneth James Gibson
 William David Giebler Jr.
 Olive Leonora Gordon
 Linda Susan Gordon-Gorgacz
 Anne Madelene Gorgacz

Loretta Anne Gorgacz
 David J. Gould
 Andre Nikolai Guevorgian
 Nicola Jane Hall
 Lorraine Frances Halsch
 Lynne Carol Hartunian
 Anthony Lacey Hawkins
 Maurice Peter Henry
 Dora Henrietta Henry
 Pamela Elaine Herbert
 Rodney Peter Hilbert
 Alfred Hill
 Katherine Augusta Hollister
 Josephine Lisa Hudson
 Melina Kristina Hudson
 Sophia Ailette Miriam Hudson
 Karen Lee Hunt
 Roger Elwood Hurst
 Elisabeth Sophie Ivell
 Khaled Nazir Jaafar
 Robert van Houten Jeck
 Paul Avron Jeffreys
 Rachel Jeffreys
 Kathleen Mary Jermyn
 Beth Ann Johnson
 Timothy Baron Johnson
 Mary Alice Lincoln Johnson
 Christopher Andrew Jones
 Julianne Frances Kelly
 Jay Joseph Kinghan
 Patricia Ann Klein
 Gregory Kosmowski
 Elke Etha Kuehne
 Minas Christopher Kulukundis
 Mary Browell Lancaster
 Ronald Albert LaRiviere
 Maria Nieves de Larracochea
 Robert Milton Leckburg
 William Chase Leyrer
 Wendy Anne Lincoln
 Alexander Silas Lowenstein
 Lloyd David Ludlow
 Maria Theresa Lurbke
 William Edward Mack
 James Bruce MacQuarrie
 Wendy Gay Forsythe Malicote
 Douglas Eugene Malicote

Elizabeth Lillian Marek	Anmol Rattan	Anthony Selwyn Swan
Louis Anthony Marengo	Garima Rattan	Flora MacDonald Margaret Swire
Noel George Martin	Suruchi Rattan	Marc Alex Tager
Diane Marie Maslowski	Anita Lynn Reeves	Hidekazu Tanaka
William John McAllister	Mark Alan Rein	Andrew Alexander Teran
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Rajesh Tarsis Priskel Ramses	Elia G. Stratis	

Syracuse University

Syracuse, New York

In a world undergoing extraordinary transformation, leadership and innovation are more critical than ever. Syracuse University students work alongside leading scholars and have access to hands-on research and learning opportunities—all of which prepare them to shape their communities and become the change-makers of tomorrow. From a rich array of degree programs and extracurricular activities that ignite their passions, to integrated health and wellness offerings that empower them to embrace the college experience with a sense of well-being—Syracuse University goes beyond the classroom to fuel discovery and positive impact.

With 13 schools and colleges, 200 customizable majors and 100 minors, and online degrees and certificates, Syracuse University provides limitless educational pathways. New interdisciplinary areas ranging from social justice and artificial intelligence to energy and environment provide hands-on research experiences that broaden perspectives and prepare students for the careers of tomorrow. Syracuse University has five award-winning study abroad centers and international programs in 60 countries to choose from where our students gain global perspectives that last a lifetime. There are nearly 22,000 students from all over the world taking part in clubs, athletics, and gatherings of all kinds. With over 300 student organizations, students have many opportunities to explore interests, pursue passions, and engage with the Syracuse University community.

Setnor School of Music

The Setnor School of Music in Syracuse University's College of Visual and Performing Arts offers the highest level of musical development within a major research university and supportive student body. Music has thrived at Syracuse University since 1877, when the Department of Music was founded and Syracuse became the first university in the United States to grant a degree in music and require four years' study in both music and theory. Now known as the Rose, Jules R., and Stanford S. Setnor School of Music, the school continues this proud tradition by offering professional-level training through challenging and relevant degree programs that allow talented musicians and future music industry leaders to excel both collectively and as individuals. We believe all our areas of emphasis are interdependent and integral to the success of the school, the health of the profession, and the evolution of culture, and we therefore strive for the highest standards in every one of these degree programs. We recognize that inherent in these endeavors is a responsibility to the campus community, the community beyond campus borders, and our culture as a whole. Hence, we are committed to serving a larger public through outreach and education, working to create an inclusive environment in which all can develop their gifts. Undergraduate majors include composition B.M., music B.S., music education B.M., music industry B.M., B.M./MBA, performance B.M., and sound recording technology B.M. Graduate degree programs include audio arts M.A., composition M.M., conducting M.M., music education M.M./M.S., performance M.M. (organ, percussion, piano, strings, voice, wind instruments), and voice pedagogy M.M.

Hendricks Chapel

Since its dedication in 1930, Hendricks Chapel has defined and embraced its role as the physical and metaphorical "heart" of Syracuse University. In order to prepare engaged citizens, scholars, and leaders for participation in a changing global society, each year over 100,000 people participate in the wide range of programs associated with Hendricks Chapel. From community engagement ventures, to musical performances and public lectures, to religious and spiritual communities, the chapel is a visible and vibrant setting for both gathering and sending.

College of Visual and Performing Arts

The College of Visual and Performing Arts (VPA) is one of Syracuse University's 13 schools and colleges. Our degree programs span the disciplines of art, communication and rhetorical studies, creative arts therapy, design, drama, film and media arts, and music. The College of Visual and Performing Arts is committed to the education of cultural leaders who will engage and inspire audiences through performance, visual art, design, scholarship, and commentary. We provide the tools for self-discovery and risk-taking in an environment that thrives on critical thought and action.

Tour Company and Performance Venues

Kipling Tours

Kipling Tours are located in the historical abbey town of Sherborne, Dorset, in the heart of the West Country. We have a management team that combines over 50 years' experience in educational travel to popular destinations in Europe and North America as well as Asia, Africa and South America. An overseas performing tour offers a unique musical and cultural experience for students. The thrill of playing in front of an appreciative and responsive audience is one that is never forgotten and can inspire a lifelong passion. We welcome and cater to all types of musical groups and styles from choirs and small ensembles to full size orchestras and bands. We arrange performance venues both indoor and outdoor which are appropriate to the style of music you play and do our utmost to ensure you perform in front of a sizeable audience. In recent years our groups have performed in many prestigious venues including both St. Peter's Basilica and the Pantheon in Rome and at St. Mark's Basilica in Venice.

St. Paul's Church, Covent Garden is an Anglican Christian church in the heart of London's Covent Garden. In 1631, Inigo Jones was commissioned by the 14th Earl of Bedford to design a square, surrounded by mansions, a church and four streets. Work on the church began in 1631, and was completed in 1633. The church was consecrated in 1638, and dedicated to St. Paul. St. Paul's is widely known as the Actors' Church. The connection with the theatre began as early as 1662 with the establishment of the Theatre Royal, Drury Lane, and was further assured in 1723 with the opening of the Covent Garden Theatre - now The Royal Opera House. Those two theatres became the starting place for 'the west end' theatre, and both were, and are, in the church's Parish. The church seeks to be welcoming and inclusive of all.

Tundergarth Church, Lockerbie, Scotland

A traditional church with lovely stained-glass windows. The church warmly welcomes all visitors. Tundergarth Church was built originally in 1770 and was rebuilt by James Barbour in 1900. A memorial to the Pan Am 103 tragedy is housed on the grounds, and attended to by the caring members of the church.

Lockerbie Town Hall, Lockerbie, Scotland

Lockerbie Town Hall is a community facility and charity run by a management committee, and a municipal building in the High Street in Lockerbie, Dumfries and Galloway, Scotland. Following the Pan Am tragedy, the building was used as a center for the casualty bureau as well as a temporary mortuary. The building houses a number of remembrance items, including a stained-glass window designed by John Clark, depicting the 21 flags of the countries that had been affected by the disaster.

St. Giles Cathedral, Edinburgh, Scotland

St. Giles Cathedral, founded in 1124 by King David I, has been a working church for almost 900 years. A backdrop to Scotland's turbulent religious history, it has seen the seeds of civil war sown and been John Knox's parish church during the Reformation. It is still an important centre for civic services such as the Kirking of the Parliament and services for Most Ancient and Most Noble Order of the Thistle. St. Giles Cathedral is open to all, to worship, to visit and to experience music, art and history within its walls.

Syracuse University London

Syracuse has had an official home in London since 1971, when the Syracuse University London Program started welcoming students and making links with British communities. Nearly 50 years later, Syracuse University London continues to welcome students from around the world to develop their global citizenship and further their academic endeavours in the heart of London. The program staff support students' engagement in and out of the classroom, with a variety of professional development workshops, civic engagement and volunteering opportunities, and field trips offered every semester. Beyond the undergraduate program, Syracuse London serves as a British hub for the university, welcoming faculty, students, and alumni who are visiting the UK.

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Through a generous gift from Judith Greenberg Seinfeld '56, the Syracuse Believes in You Fund provides financial support to individuals and initiatives that advance innovative ideas, promote positive change, and impact Syracuse University and Beyond.

We would like to express our deepest gratitude to this program and to the families, patrons, and supporters that make this tour and other programs for students possible. For more information on supporting Syracuse University programs, visit giving.syr.edu.

We acknowledge with respect the Onondaga Nation, firekeepers of the Haudenosaunee, the indigenous people on whose ancestral lands Syracuse University now stands.

with special acknowledgement, gratitude, and love,

the families of those lost in the tragedy of Pan Am Flight 103
the residents of Lockerbie, Scotland
the families of student performers

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