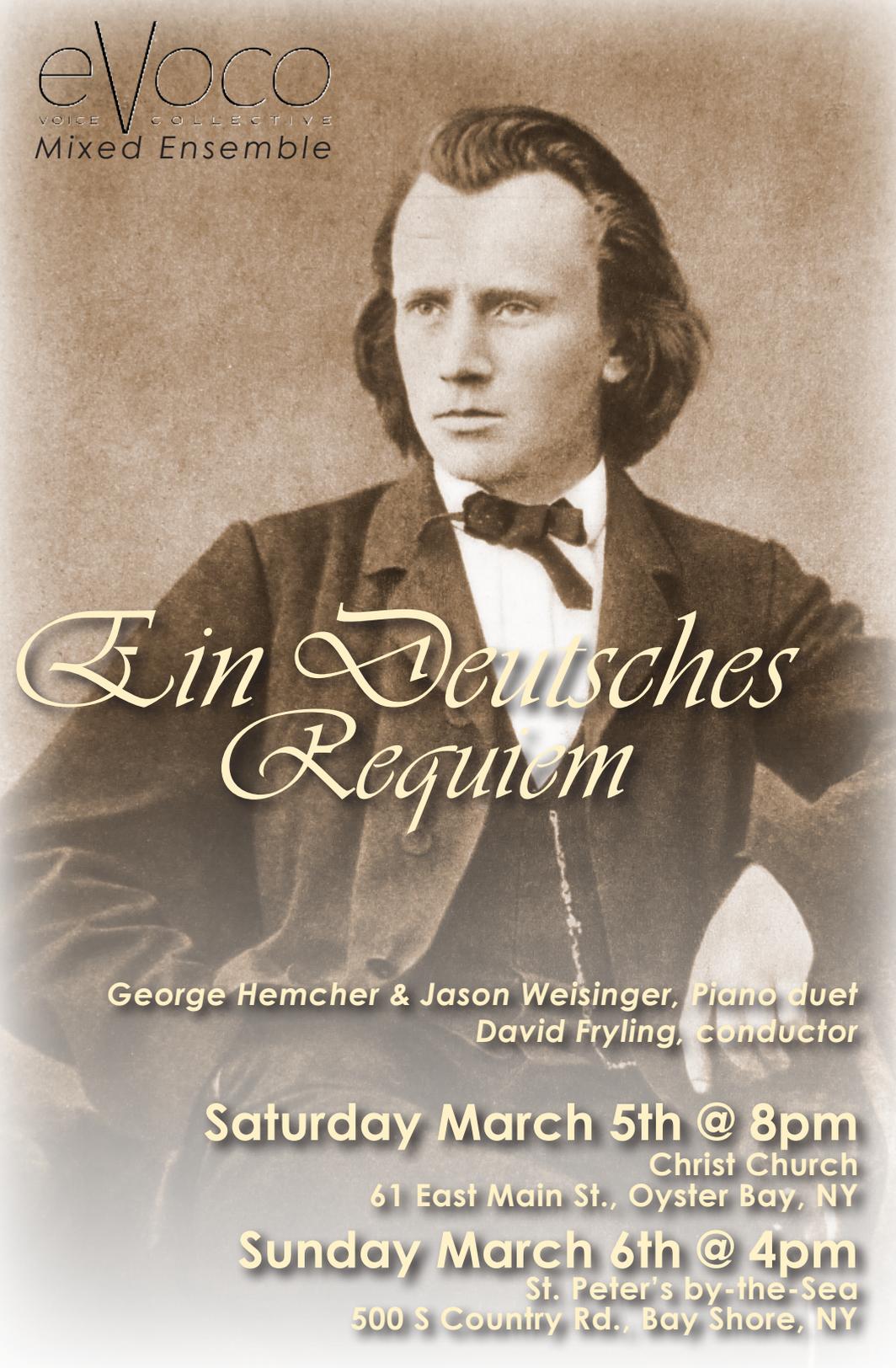


eVOCO
VOICE COLLECTIVE
Mixed Ensemble



*Ein Deutsches
Requiem*

*George Hemcher & Jason Weisinger, Piano duet
David Fryling, conductor*

Saturday March 5th @ 8pm

Christ Church
61 East Main St., Oyster Bay, NY

Sunday March 6th @ 4pm

St. Peter's by-the-Sea
500 S Country Rd., Bay Shore, NY



evoco
VOICE COLLECTIVE

www.evoco.vc

Ein Deutsches Requiem

Ein Deutsches Requiem.....Johannes Brahms (1833 –1897)

1. Selig sind, die da Leid tragen
2. Denn alles Fleisch es ist wie Gras
3. Herr, lehre doch mich
Max Denler, baritone
4. Wie lieblich sind deine Wohnungen
5. Ihr habt nun Traurigkeit
Devon Brady, soprano (Saturday)
Doreen Fryling, soprano (Sunday)
6. Denn wir haben hie
Max Denler, baritone
7. Selig sind die Toten

George Hemcher & Jason Weisinger, Piano duet

EIN DEUTSCHES REQUIEM - Johannes Brahms (1833 –1897)

Brahms' *Ein Deutsches Requiem* (a German Requiem) is a notable departure from the requiem genre—it is non-liturgical, lacks any specific reference to Christian redemption theology, and is written not in Latin but in the mother-tongue of its composer. This last fact is especially noteworthy. Brahms wanted the text to be immediately understandable and viscerally impactful to his audience, and he personally chose and arranged the libretto himself. And this choice to use his own language—a living language chosen over a dead one—is more important than the fact that it happens to be German. In fact, Brahms confides to a colleague that the title might better “have been *Ein Menschliches Requiem*” (a human requiem). Written for the surviving mourning community rather than the deceased, it is a work of deep consolation and empathy, a work that seeks to console and inspire the living rather than memorialize the departed.

Brahms was 35 when he completed the final version of his *Requiem*. Though the work had been in publication since the summer of 1866 and had already enjoyed various critically acclaimed performances in the interim, it was not until the addition in the spring of 1868 of what became the fifth movement that the piece took on the form that we know today. And the addition of this fifth movement makes a tremendous difference to not only its structure and length, but also to its dramatic impact. Most scholars agree that the death of Brahms' mother in 1865 was a major impetus for the composer to compose the *Requiem*. And until the addition of the fifth movement there had been almost no recognition of the deceased, such was the laser-like focus by the composer on consoling those who mourned. However, with the addition of movement five Brahms not only brilliantly rounds out the symmetry of the work (it now elegantly balances on the central and aspirational fourth movement), but simultaneously introduces a heart wrenching—yet simultaneously deeply comforting—lullaby from beyond the grave, sung by soprano solo. It's not a great leap to imagine, of course, that the soprano is a metaphorical stand-in for Brahms' own late mother.

Leonard Van Camp, the editor of the piano four-hand edition we present today states in his notes, “The setting heard here, rarely performed, was premiered in London on July 18, 1871. Not merely a piano reduction, it was meticulously fashioned by the composer. Sung in English, it soon spread to vast international audiences. The most notable aspect of this version is its transparency which throws into sharp relief the choral writing of the work.” Though the popularity of the work was no doubt spurred by the English translation, I believe strongly that the true essence of the piece, as well as the composer's genius ear for setting text, are best revealed when sung in the original German, as we'll do today. We hope you enjoy.

- Dave Fryling

1. Selig sind, die da Leid tragen,
denn sie sollen getröstet werden.
Die mit Tränen säen,
werden mit Freuden ernten.
Sie gehen hin und weinen
und tragen edlen Samen,
und kommen mit Freuden
und bringen ihre Garben

2. Denn alles Fleisch es ist wie Gras
und alle Herrlichkeit des Menschen
wie des Grases Blumen.
Das Gras ist verdorret
und die Blume abgefallen.

So seid nun geduldig, lieben Brüder,
bis auf die Zukunft des Herrn.
Siehe, ein Ackermann wartet
auf die köstliche Frucht der Erde
und ist geduldig darüber, bis er empfahe
den Morgenregen und Abendregen.

Aber des Herrn Wort bleibet in Ewigkeit.

Die Erlöseten des Herrn werden wieder kommen,
und gen Zion kommen mit Jauchzen;
ewige Freude wird über ihrem Haupte sein;
Freude und Wonne werden sie ergreifen
und Schmerz und Seufzen wird weg müssen

3. Herr, lehre doch mich,
daß ein Ende mit mir haben muß,
und mein Leben ein Ziel hat,
und ich davon muß.

Siehe, meine Tage sind
einer Hand breit vor dir,
und mein Leben ist wie nichts vor dir.
Ach wie gar nichts sind alle Menschen,
die doch so sicher leben.

Sie gehen daher wie ein Schemen,
und machen ihnen viel vergebliche Unruhe;
sie sammeln und wissen nicht
wer es kriegen wird.

1. Blessed are they that mourn,
for they shall be comforted.
They who sow in tears,
shall reap in joy.
Go forth and cry,
bearing precious seed,
and come with joy
bearing their sheaves

2. For all flesh is as grass,
and the glory of man
like flowers.
The grass withers
and the flower falls.

Therefore be patient, dear brothers,
for the coming of the Lord.
Behold, the husbandman waits
for the delicious fruits of the earth
and is patient for it, until he receives
the morning rain and evening rain.

But the word of the Lord endures for
eternity.

The redeemed of the Lord will come again,
and come to Zion with a shout;
eternal joy shall be upon her head;
They shall take joy and gladness,
and sorrow and sighing must depart

3. Lord, teach me
That I must have an end,
And my life has a purpose,
and I must accept this.

Behold, my days are
as a handbreadth before Thee,
and my life is as nothing before Thee.
Alas, as nothing are all men,
but so sure the living.

They are therefore like a shadow,
and go about vainly in disquiet;
they collect riches, and do not know
who will receive them.

*Nun Herr, wess soll ich mich trösten?
Ich hoffe auf dich.
Der Gerechten Seelen sind in Gottes Hand
und keine Qual rühret sie an*

*Now, Lord, how can I console myself?
My hope is in Thee.
The righteous souls are in God's hand
and no torment shall stir them*

*4. Wie lieblich sind deine Wohnungen,
Herr Zebaoth!
Meine Seele verlanget und sehnet sich
nach den Vorhöfen des Herrn;
mein Leib und Seele freuen sich
in dem lebendigen Gott.*

*4. How lovely are thy dwelling places,
O Lord of Hosts!
My soul requires and yearns for
the courts of the Lord;
My body and soul rejoice
in the living God.*

*Wohl denen, die in deinem Hause wohnen,
die loben dich immerdar*

*Blessed are they that dwell in thy house;
they praise you forever*

*5. Ihr habt nun Traurigkeit;
aber ich will euch wieder sehen
und euer Herz soll sich freuen
und eure Freude soll niemand von euch
nehmen.*

*5. You now have sorrow;
but I shall see you again
and your heart shall rejoice
and your joy no one shall take from you.*

*Sehet mich an:
Ich habe eine kleine Zeit Mühe und Arbeit gehabt
und habe großen Trost funden.*

*Behold me:
I have had for a little time toil and torment,
and now have found great consolation.*

*Ich will euch trösten,
wie Einen seine Mutter tröstet*

*I will console you,
as one is consoled by his mother*

*6. Denn wir haben hie keine bleibende Statt,
sondern die zukünftige suchen wir.*

*6. For we have here no continuing city,
but we seek the future.*

*Siehe, ich sage euch ein Geheimnis:
Wir werden nicht alle entschlafen,
wir werden aber alle verwandelt werden;
und dasselbige plötzlich, in einem Augenblick,
zu der Zeit der letzten Posaune.
Denn es wird die Posaune schallen,
und die Toten werden auferstehen unverweslich,
und wir werden verwandelt werden.
Dann wird erfüllet werden
das Wort, das geschrieben steht:
Der Tod ist verschlungen in den Sieg.
Tod, wo ist dein Stachel?
Hölle, wo ist dein Sieg?*

*Behold, I tell you a mystery:
We shall not all sleep,
but we all shall be changed
and suddenly, in a moment,
at the sound of the last trombone.
For the trombone shall sound,
and the dead shall be raised incorruptible,
and we shall be changed.
Then shall be fulfilled
The word that is written:
Death is swallowed up in victory.
O Death, where is thy sting?
O Hell, where is thy victory?*

*Herr, du bist würdig zu nehmen
Preis und Ehre und Kraft,
denn du hast alle Dinge geschaffen,
und durch deinen Willen haben sie
das Wesen und sind geschaffen*

*7. Selig sind die Toten,
die in dem Herren sterben,
von nun an.*

*Ja der Geist spricht,
daß sie ruhen von ihrer Arbeit;
denn ihre Werke folgen ihnen nach*

*Lord, Thou art worthy to receive all
praise, honor, and glory,
for Thou hast created all things,
and through Thy will
they have been and are created.*

*7. Blessed are the dead
that die in the Lord
from henceforth*

*Yea, saith the spirit,
that they rest from their labors,
and their works shall follow them.*

evoco
WOMEN'S ENSEMBLE
Women's Ensemble

SPRING COLLECTION

In Concert
Saturday May 7th @ 8pm
Christ Church
61 East Main St., Oyster Bay, NY
Sunday May 8th @ 4pm
St. Peter's by-the-Sea
500 S Country Rd., Bay Shore, NY

Featuring
Pieces nominated by the
voices of the Women's Ensemble

Tickets
Purchase online at www.evoco.vc
\$20 General / \$10 Students & Seniors 60+
Purchase at the door:
\$25 General / \$15 Students & Seniors 60+

ABOUT THE ARTISTS



eVoco* Voice Collective gathers singers of the highest musical, technical, and expressive abilities together to carry out our shared mission: To invite singers and listeners to experience the extraordinary power of the voice by summoning the power of the empathetic imagination to remind us of our shared human experiences.

eVoco aspires to be passionate advocates for excellence in the vocal art by presenting inspirational performances of the highest caliber. Our current projects include the Mixed Ensemble, the Women's Ensemble, our Voice Recitals, and the Young Vocal Artist Award. We continue to grow as we aim to serve the musical needs of our members and the larger community.

eVoco firmly believes in the transformative and educational power of music, and we welcome everyone to observe our work together. All of our Mixed and Women's Ensemble rehearsals are open to the public. Teachers and students of music, especially, are encouraged to join us throughout the process. Our hope is that our weekly work together will not only prepare us for each concert series, but also—and just as importantly—will serve as a continual learning space for students, educators, and music enthusiasts alike.

**From the Latin evocare [ex- ("out") vocare ("to call")]: to lure, to summon; to evoke*

eVoco Mixed Ensemble

Soprano 1

Kasey Fahy
Mary Beth Finger
Doreen Fryling
Shoshana Hershkowitz
Amanda Kaplan
Vanessa D'Aconti
Heather Wells

Alto 1

Devon Brady
Jen DeStio
Michelle Emeric
Krista Masino
Meg Messina

Tenor 1

Roch Dubois
Brian Messemmer
Robert Murphy
David Wilson

Bass 1

Thomas Carroll
Max Denler
Andrew DiMartino
Malcolm Gilbert
Kieran Kriss
James Ludwig
Brian Vollmer

Soprano 2

Josephine Delledera
Karen DiMartino
Janet Fryling
Nichole Greene
Johanna Land

Alto 2

Melody Hall
Deborah Jenks
Quinn McClure
Jane Park
Elsa Trigg

Tenor 2

Stephen Altinel
Matt Georgetti
Thomas Riley
Paul Jordan Talbot

Bass 2

Jared Berry
Paul Ceglio
David W. Fryling
Andre Kuney

Piano

George Hemcher
Jason Weisinger

Our Conductor



David Fryling (www.DavidFryling.org) is Director of Choral Activities at Hofstra University, where he conducts both the select Hofstra Chorale and Hofstra Chamber Choir and teaches beginning and advanced studies in choral conducting, as well as graduate-level workshops in choral conducting and choral literature. In addition, he serves as an adjunct professor for the Hofstra School of Education, where he supervises choral music education student teachers during their field placements. In the fall of 2014, David was inducted into the Long Island Music Hall of Fame as the “Educator of Note” in recognition for his years of leadership in the Long Island music education community.

An energetic and engaging conductor, clinician, and adjudicator of professional, community, and high school choirs, David’s recent

invitations include various all-state and regional honor choirs, master classes, workshops, and adjudications throughout New York and in New Jersey (All-State), Vermont (New England Music Festival), Connecticut, Rhode Island, Pennsylvania, Virginia, North Carolina, Michigan, Louisiana, Texas, Utah and Alaska (All-State). He has also been music director and conductor of Hofstra Opera Theater productions of Purcell’s *Dido and Aeneas*, Chaikovsky’s *Iolanta*, and Poulenc’s *Dialogues des Carmélites*, and has served on the conducting faculty of the New York State Summer School of the Arts (NYSSSA) School of Choral Studies in Fredonia, NY as Director of the Men’s Chorus.

For seven summers, Dr. Fryling served as Coordinator of the Vocal Artists program at the Interlochen Center for the Arts in Michigan, where he was conductor and music director of the World Youth Honors Choir and Festival Choir & Orchestra. These two choirs formed the core of the high school choral experience at this intensive six-week arts camp, and under his direction they performed such large-scale works as Brahms’ *Nänie*, Pärt’s *Credo*, Vaughan Williams’ *Dona Nobis Pacem*, Orff’s *Carmina Burana*, Gershwin’s *An American in Paris*, Brahms’ *Ein Deutsches Requiem*, Duruflé’s *Requiem*, Poulenc’s *Gloria*, and Mozart’s *Mass in C* (“*Coronation*”).

Before his appointment at Hofstra, Dr. Fryling served as music director and conductor of the University of Michigan Arts Chorale and assistant conductor of the Michigan Chamber Singers, University Choir, and the internationally acclaimed Michigan Men’s Glee Club. While in Ann Arbor, he was also the music director and conductor of the Michigan Youth Women’s Chorus, a year-round all-state honors choir composed of select high school sopranos and altos from across Michigan.

In addition to his professional teaching and conducting responsibilities, David has served the American Choral Directors Association for many years, and is currently president of the Eastern Division. When not on the podium, he enjoys freelancing as a professional choral tenor in the greater New York metropolitan area.



~UPCOMING EVENTS~

Master Class with Dr. Rachelle Fleming

Catholic University - Professor of Voice for Musical Theatre

Monday, May 9 from 6 - 9pm
Walt Whitman High School
Participation Fee: \$99
Auditing Fee: \$49

Summer Festival: 2016

Monday, July 18 - Friday July 29
Weekdays from 10 am - 6 pm
Sitz Probe: Saturday, July 23 from 10 am - 2 pm
Walt Whitman High School, South Huntington, N.Y. 11746

Main Stage Production: **CABARET**

Kander and Ebb Musical Revue and Performance: TBD

Main Stage Performances: Friday, July 29 at 8 and Saturday, July 30 at 3
Registration Fee: \$899

Please visit www.limtf.org or email the artistic director at steven@rexarts.org for more information on how to participate or to purchase tickets for any of our performances



UPCOMING EVENTS

eVoco Voice Recital

*April 9th - 7:00 p.m. @ Faust Harrison Pianos 277 Walt Whitman Rd
Huntington Station, NY 11746*

All Tickets \$10 at the door

Featuring members of the eVoco Voice Collective, and featuring the winners of our second annual Young Artist Award for high school singers. Young Artist Winners will be announced online in mid-March, and will receive a \$150 scholarship for their future musical pursuits.

Spring Collection

eVoco Women's Ensemble

*May 7th - 8:00 p.m. Christ Church, Oyster Bay, NY
May 8th - 4:00 p.m. St. Peter's by-the-Sea, Bay Shore, NY*

For tickets and concert information visit www.evoco.vc



Advertising your business or organization in an eVoco program is an effective way to get your message out to a highly responsive audience. And it makes smart business sense.

Our concert audiences are your target audience. And you get the satisfaction of supporting your local arts community in the process!

Add your voice to ours: visit www.evoco.vc for more information!

**{ your ad
HERE }**

E V O C O D O N O R S

PATRON \$1,000+

David and Janet Fryling

PARTNER \$500 to \$999

Lisa Richardson

SUPPORTER \$250 to \$499

The Berry Family
David & Janice Scott
Joan Drewes

FRIEND \$100 - \$249

Mary Boccard
Herb & Nancy Deutsch
Frank & Maria Emeric
Robyn Ferrari Design
Fancy Fixtures
Catherine Swanson Giuffre
Linda Hoffman
Yun Jo & Insook Park
David Lalama
Marilyn & Peter Lehman
Jeanine Qualliotine

FAN Up to \$100

Dawn Azrak
Mary Jo Balkind
Jesse Blumberg
Michael DeStio
Ruth Elias
The Malangone Family
Andrea & Scott Martin
Diana Roberts

To become an eVoco donor please visit www.evoco.vc

ACKNOWLEDGEMENTS

Thanks to Top Shelf Design Studio and Bill Stefanowicz for their graphic design, and to our friends who assisted at this concert by helping with tickets and ushering. Our special thanks to Elisa Dragotto at Christ Church and Mark Engelhardt at St. Peter's by-the-Sea. Thank you to Hofstra University for their support.

THE E V O C O B O A R D

Jesse Tennyson, *President*
Jared Berry, *Choir Manager*
Devon Brady, *Secretary*
Michelle Emeric, *Development Chair*
David Fryling, *Artistic Director*
Kristin Howell, *Special Projects Chair*
Deborah Jenks, *Venues Chair*
Annie Pasqua, *Advertising Chair*