

SPRING collection



evoco
VOICE COLLECTIVE
Women's Ensemble



SATURDAY MAY 20TH @ 8PM

CHRIST CHURCH
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SUNDAY MAY 21ST @ 4PM

GRACE EPISCOPAL CHURCH
23 CEDAR SHORE DRIVE, MASSAPEQUA, NY



Women's Ensemble

Spring Collection

In Praise of Music.....David Conte
Joanna Sanges, Michelle Emeric, and Jane Park, soloists

Five Hebrew Love Songs.....Eric Whitacre
1. Temuná
2. Kalá kallá
3. Lárov
4. Éyze shéleg!
5. Rakút
Jennifer DeStio, soprano

Four Folk Songs
1. Ergen Deda.....Petar Liondev
Alexis Minogue and Melody Hall, soloists
2. Kaipaava.....Traditional, arr. Jussi Chydenius
Chelsea Laggan, mezzo soprano
3. Bring Me Little Water Sylvie.....Ledbetter/arr. Moira Smiley
4. Son de Camaguey.....Stephen Hatfield
Katharine Baer, Maria Diaz, Mary Beth Finger,
and Melody Hall, percussion

Three Songs of Sorrow
1. Weep, O Mine Eyes.....John Bennet, arr. Robinson
2. Weep no more.....David Childs
3. Under The Willow.....Susan LaBarr

Two Songs of Hope
1. Flare.....Dale Trumbore
2. No time.....Traditional, arr. Susan Brumfield
Women's Ensemble, joined by our invited high school treble voices

This program is made possible with funds from the Decentralization Program, a regnant program of the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature and is administered by The Huntington Arts Council, Inc.

We're so excited to invite you to our spring collection. These are pieces chosen from a catalogue of nominations by the voices in our Women's ensemble, pieces that they personally want to sing and want you to hear.

This season's collection begins with an opening ode to music itself—our deeply human need for it as well as its power to enhance our lives. And the works that follow, we believe, will serve to prove this bold assertion. We will “travel” across the world in the next hour, reveling simultaneously in both the uniqueness of these various folk traditions as well as the universality of the human spirit revealed in each's poetry and music.

We're particularly excited to welcome our invited high school treble voices as they join us on the Susan Brumfield's truly transcendent “mash-up” of two Civil War-era songs, “No Time.” This is the inaugural event for this collaboration, and we're thrilled to invite another generation into our joy of singing. We also hope this will become a new tradition as we continue to live into our mission to “reveal the extraordinary power of the voice to remind us all of our shared human experiences.”

-Dave Fryling

IN PRAISE OF MUSIC

I. I pant for the music which is divine,
My heart in its thirst is a dying flower;
Pour forth the sound like enchanted wine,
Loosen the notes in a silver shower.
Like a herbless plain for the gentle rain,
I gasp, I faint, till they wake again.

Let me drink of the spirit of that sweet sound,
More, O more!—I am thirsting yet!
It loosens the serpent which care has bound
Upon my heart, to stifle it;
The dissolving strain, through every vein,
Passes into my heart and brain.

-Percy Bysshe Shelley

II. What passion cannot music raise and quell!
When Jubal struck the chorded shell,
His list'ning brethren stood around,
And wond'ring, on their faces fell,
To worship that celestial sound.
Less than a god they thought there could not dwell
Within the hollow of that shell,
That spoke so sweetly and so well.
What passion cannot music raise and quell!

-John Dryden

III. As the scent of a violet withered up,
Which grew by the brink of a silver lake,
When the hot noon has drained its dewy cup,
And mist there was none its thirst to slake—
And the violet lay dead while the odour flew
On the wings of the wind o'er the waters blue—

As one who drinks from a charmed cup
Of foaming, and sparkling, and murmuring wine,

Whom, a mighty Enchantress filling up,
Invites to love with her kiss divine.

-Percy Bysshe Shelley

FIVE HEBREW LOVE SONGS

I. Temuná (A Picture)

Temuná belibí charutá;
Nodédet beyn ór uveyn ófel:
Min dmamá shekazó et guféch kach otá,
Usaréch al paná'ich kach nófel.

*A picture is engraved in my heart;
Moving between light and darkness:
A sort of silence envelopes your body,
And your hair falls upon your face just so.*

II. Kalá kallá (Light Bride)

Kalá kallá
Kulá shelí.
U'vekalút
Tishák hí lí!

*Light bride
She is all mine,
And lightly
She will kiss me!*

III. Lárov (Mostly)

"Lárov," amár gag la'shama'im,
"Hamerchák shebeynéynu hu ad;
Ach lifnéy zman alu lechán shná'im,
Uveynéynu nishár sentiméter echád."

*"Mostly," said the roof to the sky,
"The distance between you and I is endlessness;
But a while ago two came up here,
And only one centimeter was left between us."*

IV. Éyze shéleg! (What snow!)

Éyze shéleg!
Kmo chalamót ktaním
Noflím mehashamá'im;

*What snow!
Like little dreams
Falling from the sky.*

V. Rakút (Tenderness)

Hu hayá malé rakút
Hi haytá kashá
Vechól káma shenistá lehishaér kach,
Pashút, uvlí sibá tová,
Lakach otá el toch atzmó,
Veheníach
Bamakóm hachí, hachí rach.

*He was full of tenderness;
She was very hard.
And as much as she tried to stay thus,
Simply, and with no good reason,
He took her into himself,
And set her down
In the softest, softest place.*

-Hila Plitmann

ERGEN DEDA

Ерген деда, червен деда
ей така, па така
накривил е калпачето
ей така, па така

The old bachelor, red-faced old man,
like this and like that,
wearing his peasant hat sideways,
like this and like that

Накривил е калпачето
ей така, па така
нанагоре-нанадоле
ей така, па така

Tipped up and down,
like this and like that
He went to the village
like this and like that

Па се хвана на 'орото
ей така, па така
на 'орото до момите
ей така, па така

He joined the circle dance,
like this and like that
to dance next to the maidens
like this and like that

Останала най-малата
ей така, па така
най-малата Ангелина
ей така, па така

All the maidens ran away,
like this and like that
only the youngest, Angelina, stayed,
like this and like that

-Bulgarian Folk Song

КАИРААВА

Ja ilman kuuta ja aurinkoa tama maailma pimia on
sula rai-ai-ai, sula rallallei, tama maailma pimia on

Ja yhden pojan tahden minun sydameni kipia on
sula rai-ai-ai, sula rallallei, minun sydameni kipia on

Sina hienoinen kuin heina, mina matala niinkuin maa
sula rai-ai-ai, sula rallallei, mina matala niinkuin maa

Oi jos sina kultani tietaisit, kuinka ikava minulla on!
Niin varmaanhan sina rientaisit, etka matkalla viipyisi
sula rai-ai-ai, sula rallallei, etka matkalla viipyisi

*And without the moon or sun to shine, this world it is so dark,
With a "fa la la" and a "fa la la", this world it is so dark.*

*And for the sake of one fine boy my heart is troubled and sad,
With a "fa la la" and a "fa la la", my heart is troubled and sad.*

*You are fine like the grass on the meadow, I am lowly like the earth.
With a "fa la la" and a "fa la la", I am lowly like the earth.*

*Oh, if you knew, my beloved, how much I miss you now!
For sure you would hasten back to me and not tarry on your way.
With a "fa la la" and a "fa la la", and not tarry on your way.*

BRING ME LITTLE WATER SILVY

Bring me little water, Silvy
Bring me little water now
Bring me little water, Silvy
Ev'ry little once in a while

Bring it in a bucket, Silvy...

Silvy come a runnin'
Bucket in my hand
I will bring a little water
Fast as I can

Can't you see me comin'
Can't you see me now
I will bring a little water
Ev'ry little once in a while

-Huddie Ledbetter

SON DE CAMAGUEY

Esta es cosa linda,
esta costa brava.
Camagüey, ay linda...
Estas tradiciones,
ay que lindas son,
Son de Camaguey!

That's a beautiful thing,
that splendid coast.
Camaguey, how beautiful...
Those traditions,
oh, what marvelous sounds,
the sounds of Camaguey!

WEEP, O MINE EYES

Weep, O mine eyes and cease not,
alas, these your spring tides methinks increase not.
O when begin you
to swell so high that I may drown me in you?
-John Bennet?

WEEP NO MORE

Shed no tear - O shed no tear!
The flow'r will bloom another year.
Weep no more - O weep no more!
Dry your eyes - O dry your eyes,
For I was taught in paradise.
To ease my breast of melodies.
Weep no more.
-John Keats

UNDER THE WILLOW

Under the willow she's laid with care
(Sang a lone mother while weeping.)
Under the willow, with golden hair,
My little one's quietly sleeping,
Fair, fair, and golden hair,
(Sang a lone mother while weeping.)
Fair, fair, and golden hair;
Under the willow she's sleeping.

Under the willow no songs a heard,
Near where my darling lies dreaming;
Nought but the voice of some far of bird
Where life and its pleasures beaming.
(Chorus)

Under the willow I breathe a prayer
Long to linger forever
Near to my angel with golden hair,
In lands where there's sorrowing never.
(Chorus)

-Stephen Foster

FLARE

Wait.

Though the trees
with bursting limbs
I am running

Ablend with bark,

a mute blaze.
My eye's blue stain
on the green

I am running

toward the stream.
Past names scratched,
last summer's lean-

to, the ravine bridged

by a held breath—
I am running
toward the game.

Toward the arm.

The birds cutthroat
in the clearing I am
running toward

the twist. Running

toward the same as
away. Toward the twister
game by the stream.

My eye's blue, running.

Under canopy, I'm nothing.
Feet between deer tracks,
I'm vanishing. A burst,

held breath, and over

anthill, say grace.

Wait.

Bright flash,
big brother, I am
catching up to you.

-Stacy Gnall

NO TIME

Rise, oh fathers, rise, let's go meet 'em in the skies,
we will hear the angels singing in that morning.
Oh I really do believe that just before the end of time,
we will hear the angels singing in that morning.

Rise, oh mothers, rise...

No time to tarry here, no time to wait for you,
no time to tarry here, for I'm on my journey home.

Brothers, oh, fare ye well, brothers, oh, fare ye well,
brothers, oh, fare ye well, for I'm on my journey home.

Sisters, oh, fare ye well...

No time to tarry here...

-Traditional camp meeting song

ABOUT THE ARTISTS



eVoco* Voice Collective gathers singers of the highest musical, technical, and expressive abilities together to carry out our shared mission: *To reveal the extraordinary power of the voice to remind us all 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 programs include the Mixed Ensemble (finalist, The American Prize national non-profit competition, Community Choir Division), the Women's Ensemble, the Open Door Ensemble, our Voice Recital, and the Young Vocal Artist Award.

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 Women's Ensemble

Soprano 1

Mary Beth Finger
Doreen Fryling
Deanna Grunenberg
Alexis Minogue
Christina Regan
Casey Rice
Joanna Sanges
Heather Wells
Melissa Wozniak

Soprano 2

Jessica Chen
Maria Diaz
Robyn Ferrari
Andrea Galeno
Catherine Goldenbaum
Emily Ilson
Lauren Jacobson
Meaghan Metzger
Jessica Mischke
Rachel Nagle

Alto 1

Donna Balson
Kimberly Cai
Jen DeStio
Ruth Elias
Cynthia Feinman
Maureen Husing
Deborah Peltz
Tzvia Pinkhasov

Piano

George Hemcher

Alto 2

Katharine Baer
Sinéad Conlon
Joan Drewes
Heather Dvorak
Michelle Emeric
Melody Hall
Shoshana Hershkowitz
Chelsea Laggan
Maria Nielsen
Jane Park
Lisa Richardson



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 studies 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 fall 2014 David was inducted into the Long Island Music Hall of Fame as the “Educator of Note” in recognition of his years of leadership in the Long Island music education community, and in the spring of 2017 David was named winner of the American Prize in Conducting, community chorus division, in recognition to his work with the eVoco Voice Collective.

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 (All-State), Pennsylvania, Virginia, North Carolina (All-State), Michigan, Louisiana, Mississippi, 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 since 2014 as a guest artist on the conducting faculty of the New York State Summer School of the Arts (NYSSSA) School of Choral Studies in Fredonia, NY.

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 Vice President of the Eastern Division.

MARK YOUR CALENDARS FOR THE EVOCO 2017-18 SEASON

Fall Mixed Ensemble
October 28th & 29th

Spring Mixed Ensemble
March 3rd & 4th

Fall Women's Ensemble
December 16th & 17th

Spring Women's Ensemble
May 5th & 6th

For tickets and concert information visit www.evoco.vc



Since 2005 Cordus Mundi has been performing a repertoire of varied and eclectic music in Bucks County, PA. and surrounding areas. The 17 member all male a cappella group has sung with composer Morten Lauridsen, worked frequently with guest conductor and mentor Dr. David Fryling of Hofstra University, participated in a concert/concert CD project with WWFM radio, and recorded a live performance CD.

Cordus Mundi, our soprano & alto Friends, and guest conductor Dr. David Fryling join together for our annual, season-ending Cordus Mundi & Friends concert.

June 11, 2017 @ 4:00 p.m.

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Photo by Howard Rockovitz

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