

FALL COLLECTION

Presenting

evoco
VOICE COLLECTIVE

Featuring

Serenade to Music - Vaughan Williams
Agnus Dei - Barber
Hymn to St. Cecilia - Britten

Saturday, October 25, 2014 @ 8:00 pm Sunday, October 26th, 2014 @ 4:00 pm
Christ Church Oyster Bay St. Peter's by-the-Sea
61 East Main Street 500 S Country Rd
Oyster Bay, NY Bay Shore, NY



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VOICE COLLECTIVE

www.evoco.vc



Fall Collection

I

Afternoon on a Hill
Abendlied

Colin Britt (b. 1985)
Josef Rheinberger (1839-1901)

II

The Bluebird

Charles Villiers Stanford (1852-1924)
Doreen Fryling, soprano

Lark

Aaron Copland (1900-1990)
Matt Georgetti, baritone

III

Serenade to Music

Ralph Vaughan Williams (1872-1958)
Josephine Delledera, Amanda Smith, & Karen DiMartino, sopranos
Michelle Emeric, Andrea Galeno, & Annie Pasqua, mezzo-sopranos
Eric Rubinstein, Thomas Riley, & Chris Remkus, tenors
Andrew DiMartino & Matthew Georgetti, baritones
Jared Berry, bass

~ **Brief Intermission** ~

IV

Agnus Dei

Samuel Barber (1910-1981)

V

Hymn to St. Cecilia

Benjamin Britten (1913-1976)
Jennifer DeStio, soprano
Vanessa Valentin, soprano
Andrea Galeno, mezzo-soprano
Eric Rubinstein, tenor
Jared Berry, bass

EVOCO VOICE COLLECTIVE MIXED ENSEMBLE

Fall Collection

At the end of last season, and at the suggestion of my wife, I decided to ask the singers what their “desert island” (apologies to the BBC...) choral pieces were. That is, if we found ourselves all castaway together in the middle of the Pacific, far from civilization, what pieces would they hope would be in the local island choral library for perusing and performing?

The result was a list of truly great music, some quite familiar to me, some not. My job was to rummage through this inspiring pile of repertoire and attempt to come up with a coherent program that goes beyond a simple “greatest hits” list. That program is what you’ll hear tonight.

This was such a delicious challenge, and such a great idea (thanks, Dori!), that we’ve decided to make it a yearly fall event from now on. And while you will ultimately be the judge of my programming success, I can promise you, at least, that everything you’ll hear tonight is most certainly the best of the best, performed with the passion of singers singing pieces they can’t live without.

Welcome to our Fall Collection.

-Dave Fryling

Program Notes by Shoshana Hershkowitz

AFTERNOON ON A HILL - *Colin Britt*

Afternoon on a Hill, by American composer and conductor Colin Britt, sets the text of American poet Edna St. Vincent Millay. Both the composer and the poet are from Maine, and their love of nature and landscape can be heard in this setting, which describes the beauty and tranquility of nature.

*I will be the gladdest thing
Under the sun!*

*I will touch a hundred flowers
And not pick one.*

*I will look at cliffs and clouds
With quiet eyes,
Watch the wind blow down the grass,
And the grass rise.*

*And when the lights begin to show
Up from the town,
I will mark which must be mine,
And then start down!*

ABENDLIED - Josef Rheinberger

Josef Rheinberger was a nineteenth century composer who lived in Germany for most of his life. He was a prolific composer who wrote choral and organ works, as well as several operas. *Abendlied*, like many of the works of this time period, has a text that is descriptive of love and nature.

(Luke 24, 29)

*Bleib bei uns, denn es will Abend werden, und der Tag hat sich geneiget.
Bide with us, for evening shadows darken, and the day will soon be over.*

THE BLUEBIRD - Charles Villiers Stanford

Charles Villiers Stanford was an Irish composer who is best known for his choral works. *The Bluebird* is a gentle and evocative setting of the poem by Mary E. Coleridge. The soprano soloist's vocal line takes on the character of a soaring bluebird, accompanied by the lush and reflective harmonies of the choir.

*The lake lay blue below the hill.
O'er it, as I looked, there flew
Across the waters, cold and still,
A bird whose wings were palest blue.*

*The sky above was blue at last,
The sky beneath me blue in blue.
A moment, ere the bird had passed,
It caught his image as he flew.*

LARK - Aaron Copland

Aaron Copland is best known for writing music that has a distinctly American character, including the orchestral works *Appalachian Spring* and *Fanfare for the Common Man*. The choral work *Lark* is a standard of advanced choral repertoire. The setting of American poet Genevieve Taggard's verse evokes the waking of the lark, a metaphor for the common man, into the "Great dayrise" of a more compassionate American social structure. Copland employs shifting rhythms and time signatures to create a sense of energy in the work, which contrasts some of the more tranquil moments of the piece.

O Lark, O Lark, from great dark arise!

*O Lark of Light, O Lightness like a spark,
Shock ears and stun our eyes
singing the dayrise, the great dayrise!*

O Lark of Light, Lark, Rise!

*O Believer, Rejoicer, Say,
O Lark, alert, Lark, Rise!
Say, before Evidence of Day, The Sun is risen!*

(continued next page)

*O Lark, alive, Lark, Rise!
Where no Sun is, Come loudly in the air!*

*Let ear and eye prepare to see and hear,
truly to see and hear,
To hear thy threefold welcome in the air,
To see all dazzle after long despair.
To see what none may see now, Singer, fair!*

*O Lark, alert, O lovely, lovely, chanting, arrow Lark,
Sprung like an arrow from the bow of dark,
O Lark, arise!
Sing the dayrise, the great dayrise!*

SERENADE TO MUSIC - Ralph Vaughan Williams

Ralph Vaughan Williams' *Serenade to Music* draws its text from William Shakespeare's play *Merchant of Venice*. The piece is set as a conversation about music between the choir and the soloists. The composer wrote the piece as a tribute to the British conductor Sir Henry Wood, and for a choir of sixteen singers chosen by the conductor. The work was premiered in 1938.

*How sweet the moonlight sleeps upon this bank!
Here will we sit, and let the sounds of music
Creep in our ears: soft stillness and the night
Become the touches of sweet harmony.
Look, how the floor of heaven
Is thick inlaid with patines of bright gold:
There's not the smallest orb that thou behold'st
But in his motion like an angel sings
Still quiring to the young-eyed cherubins;
Such harmony is in immortal souls;
But, whilst this muddy vesture of decay
Doth grossly close it in, we cannot hear it.
Come, ho! and wake Diana with a hymn:
With sweetest touches pierce your mistress' ear,
And draw her home with music.
I am never merry when I hear sweet music.
The reason is, your spirits are attentive:
The man that bath no music in himself,
Nor is not mov'd with concord of sweet sounds,
Is fit for treasons, stratagems and spoils;
The motions of his spirit are dull as night,
And his affections dark as Erebus:
Let no such man be trusted... Music! hark!
It is your music of the house.
Methinks it sounds much sweeter than by day.
Silence bestows that virtue on it.
How many things by season season'd are.
To their right praise and true perfection!
Peace, ho! the moon sleeps with Endymion,
And would not be awak'd.*

(continued next page)

*Soft stillness and the night
Become the touches of sweet harmony.*

AGNUS DEI - Samuel Barber

Samuel Barber's *Agnus Dei* is the composer's arrangement of his work *Adagio for Strings*, itself an arrangement for string orchestra from the second movement of his *String Quartet, Op. 11*. Each voice part in the choir sings the well-known theme, growing in intensity with each repetition, reaching a climax at the text "Dona nobis pacem" (Grant us peace). Barber draws the text of this work from the final portion of the traditional Latin Mass.

*Agnus Dei, qui tollis peccata mundi, miserere nobis.
Agnus Dei, qui tollis peccata mundi, miserere nobis.
Agnus Dei, qui tollis peccata mundi, dona nobis pacem.*

*Lamb of God, who takes away the sins of the world, have mercy upon us.
Lamb of God, who takes away the sins of the world, have mercy upon us.
Lamb of God, who takes away the sins of the world, grant us peace.*

HYMN TO ST. CECILIA - Benjamin Britten

Hymn to St. Cecilia is a collaborative effort between the composer Benjamin Britten, and the poet W.H. Auden, who had a close friendship. It is an ode to the patron saint of music, Cecilia, and was written during World War II. Throughout the work, there are shifts in tonality, tempo, and meter. The refrain "Blessed Cecilia, appear in visions to all musicians..." ties the work together as a tribute to the patron saint, and to the artists who honor her in their craft.

*I.
In a garden shady this holy lady
With reverent cadence and subtle psalm,
Like a black swan as death came on
Poured forth her song in perfect calm:
And by ocean's margin this innocent virgin
Constructed an organ to enlarge her prayer,
And notes tremendous from her great engine
Thundered out on the Roman air.
Blonde Aphrodite rose up excited,
Moved to delight by the melody,
White as an orchid she rode quite naked
In an oyster shell on top of the sea;
At sounds so entrancing the angels dancing
Came out of their trance into time again,
And around the wicked in Hell's abysses
The huge flame flickered and eased their pain.
Blessed Cecilia, appear in visions
To all musicians, appear and inspire:
Translated Daughter, come down and startle
Composing mortals with immortal fire.*

(continued next page)

II.

*I cannot grow;
I have no shadow
To run away from,
I only play.
I cannot err;
There is no creature
Whom I belong to,
Whom I could wrong.
I am defeat
When it knows it
Can now do nothing
By suffering.
All you lived through,
Dancing because you
No longer need it
For any deed.
I shall never be
Different. Love me.*

Blessed Cecilia, ...

III.

*O ear whose creatures cannot wish to fall,
O calm of spaces unafraid of weight,
Where Sorrow is herself, forgetting all
The gaucheness of her adolescent state,
Where Hope within the altogether strange
From every outworn image is released,
And Dread born whole and normal like a beast
Into a world of truths that never change:
Restore our fallen day; O re-arrange.*

*O dear white children casual as birds,
Playing among the ruined languages,
So small beside their large confusing words,
So gay against the greater silences
Of dreadful things you did: O hang the head,
Impetuous child with the tremendous brain,
O weep, child, weep, O weep away the stain,
Lost innocence who wished your lover dead,
Weep for the lives your wishes never led.
O cry created as the bow of sin
Is drawn across our trembling violin.
O weep, child, weep, O weep away the stain.
O law drummed out by hearts against the still
Long winter of our intellectual will.
That what has been may never be again.
O flute that throbs with the thanksgiving breath
Of convalescents on the shores of death.
O bless the freedom that you never chose.
O trumpets that unguarded children blow
About the fortress of their inner foe.
O wear your tribulation like a rose.*

Blessed Cecilia, ...



UPCOMING EVENTS

Rachmaninoff's All-Night Vigil, eVoco Mixed Ensemble

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

eVoco Voice Recital

*April 18th - 7:00 p.m. @ Faust Harrison Pianos
277 Walt Whitman Rd
Huntington Station, NY 11746
All Tickets \$10 at the door*

Inaugural Concert: eVoco Women's Ensemble

*May 9th - 8:00 p.m. @ Christ Church, Oyster Bay, NY
May 10th - 4:00 p.m. @ St. Peter's by-the-Sea, Bayshore, NY*

For tickets and concert information visit www.evoco.vc

CHECK OUT OUR NEWEST PROJECT!

The eVoco Young Artist Awards

eVoco is proud to present a new opportunity for high school singers in conjunction with its April recital: The eVoco Young Artist Awards. Four high school singers will be chosen to perform a solo of their choice on the eVoco Voice Recital on April 18th, will receive a \$150 scholarship to be used to further their musical pursuits, and will have their names featured in our March and May concert programs.

*Applications are open to student singers in grades 9-12; the fee is \$20.
To apply, visit evoco.vc/recitals*

ABOUT THE ARTISTS

Our Conductor



David Fryling is associate professor of music and Director of Choral Activities at Hofstra University, where he oversees the choral department, conducts 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 to his DCA responsibilities, he also serves as an adjunct in the School of Education, where he supervises choral music education student teachers during their field placement.

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 Carmelites*, 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.



eVoco* Voice Collective gathers singers of the highest musical, technical, and expressive abilities together to carry out our shared mission: To invite both 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 firmly believes in the transformative and educational power of music. We aspire to be passionate advocates for excellence in the vocal art by presenting inspirational choral performances and recitals of the highest caliber. In addition, we welcome everyone to observe our work together. All of our Mixed and Women's Ensemble rehearsals are open to the public, and 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*

Soprano 1

Karen DiMartino
Mary Beth Finger
Doreen Fryling
Shoshana Hershkowitz
Taryn Sandkuhl
Amanda Smith
Vanessa Valentin

Alto 1

Donna Balson
Devon Brady
Michelle Emeric
Katharine Jenks
Krista Masino
Meg Messina

Tenor 1

Brad Drinkwater
Garrett Fujarski
Chris Remkus
Eric Rubinstein

Bass 1

Thomas Carroll
Andrew DiMartino
Malcolm Gilbert
Benjamin Pesenti
Alex Schirling

Soprano 2

Josephine Delledera
Jen DeStio
Lauren Drinkwater
Natalie Fabian
Nichole Greene
Kristin Howell
Johanna Land

Alto 2

Andrea Galeno
Melody Hall
Deborah Jenks
Quinn McClure
Jane Park
Annie Pasqua
Elisa Trigg

Tenor 2

Steven Altinel
Matt Georgetti
Timothy Jenks
James Ludwig
Thomas Riley

Bass 2

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Piano

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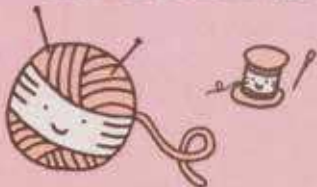
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