

eVoco
VOICE COLLECTIVE



FALL COLLECTION

Saturday October 24th @ 8pm

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

Sunday October 25th @ 4pm

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

Sunday November 15th @ 3pm

St. John's Church
1670 NY-25A, Cold Spring Harbor, NY



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VOICE COLLECTIVE

www.evoco.vc



Mixed Ensemble

Fall Collection

i thank you God for most this amazing day.....Eric Whitacre

Kasey Fahy, soprano (10/24 & 11/15)

Karen DiMartino, soprano (10/25)

Éjszaka és Reggel.....Gyorgi Ligeti

Mary Beth Finger & Steven Altinel, roosters

Butterfly Dreams.....John Tavener

1. Butterfly Dreams, based on Chuang

2. Haiku, by Kokku

3. Haiku, by Buson

4. Haiku, by Issa

5. Haiku, anonymous

6. The Butterfly, by Pavel Friedmann

7. Butterfly Song, from Acoman India

Jennifer DeStio, mezzo (10/24 & 11/15)

Michelle Emeric, mezzo (10/25)

8. Butterfly Dreams, based on Chuang

Second Choir:

Doreen Fryling & Mary Beth Finger, soprano 1

Nichole Greene & Kristen Howell, soprano 2

Michelle Emeric & Andrea Galeno, alto

Matthew Georgetti & Paul Jordan Talbot, tenor

Andre Kuney & David W. Fryling, bass

Kasar mie la Gaji.....Alberto Grau

Four Quartets, Op. 92.....Johannes Brahms

1. O schöne Nacht

2. Spätherbst

3. Abendlied

4. Warum

Sure on this Shining Night.....Samuel Barber

God's Grandeur.....Samuel Barber

Welcome to our second annual Fall Collection Concert. The idea is simple: Our singers submit their favorite pieces; Dave then digs in and builds a coherent program.

This fall's program has been a wonderful mix of challenging, deeply satisfying, and inspiring. The thematic through-line is man's connection to nature and the environment. Each of the composers—though from different cultures and time periods—feels a strong connection to the poems they have set, and delivers an emotional message through the marriage of their music with these unique and remarkable texts.

We invite you to sit back and let yourself fall in love with these pieces just as deeply as the singers who nominated them!

Program notes by Shoshana Hershkowitz

I THANK YOU GOD FOR MOST THIS AMAZING DAY - *Eric Whitacre*

“i thank You God for most this amazing day” is the third and final piece from *Three Songs of Faith*, commissioned by Northern Arizona University in 1999; all three pieces set e.e. cummings texts. “i thank You God...” contains all the hallmarks of Whitacre's compositional style: melodic individual vocal lines set together to create thick tone clusters; a languid, flexible tempo; a careful marriage of poetry and music. Whitacre has set quite a few of e.e. cummings texts, and seems to truly connect to the poet and his words.

*i thank You God for most this amazing day:
for the leaping greenly spirits of trees
and a blue true dream of sky; and for everything
which is natural which is infinite which is yes*

*(i who have died am alive again today,
and this is the sun's birthday; this is the birth
day of life and of love and wings: and of the gay
great happening illimitably earth.)*

*how should tasting touching hearing seeing
breathing any—lifted from the no
of all nothing—human merely being
doubt unimaginable You?*

*(now the ears of my ears awake and
now the eyes of my eyes are opened.)*

- e.e. cummings

ÉJSZAKA ÉS REGGEL - Gyorgi Ligeti

Éjszaka és Reggel (“Night & Morning”) is a two-movement work by the Hungarian-born György Ligeti. Ligeti is known for his use of chromatic tone clusters, and - later in his life - for his avant-garde style of composition. *Ejszaka* is the slower of the two movements, with very little text, as one might expect of a “night” composition. *Reggel* is sung at a very rapid pace, with the text spoken quickly and repetitively. Both works make use of tone clusters and canonic form, which tie the contrasting pieces together.

Éjszaka

Thorny huge jungles, mystery forests, infinite wilderness: still!
Boundless and endless and still!
Beats of my heart in endless silence.
Darkness, night.

Reggel

Ring well, bell!
And the clock ticks wishing well.
In the dawn, cock-a-doodle-doo,
the cock cries and the duck too,
Ring well, bell!

BUTTERFLY DREAMS - John Tavener

John Tavener ends his eight-movement *Butterfly Dreams* as it begins, with a poem by Chuang Tse. In the words of the composer, “I regard *Butterfly Dreams* as a sacred work...The texts are taken from different sources, including Chuang Tse, an Acoman Indian, and a poem written by a young Czech victim of Auschwitz. All the poems share an almost child-like simplicity, and I have tried to reflect this in the music.”

1. Butterfly Dreams, based on Chuang

I do not know
whether I was then a man dreaming I was a butterfly,
or whether I am now a butterfly
dreaming I am a man.

2. Haiku, by Kokku

Over the Dianthus. See.
A white butterfly,
whose soul I wonder.

3. Haiku, by Buson

Butterfly in my hand,
as if it were a spirit,
unearthly,
insubstantial

4. Haiku, by Issa

The flying butterfly, I feel myself a creature of dust.

5. Haiku, anonymous

*It has no voice,
the butterfly,
whose dream of flowers I fain would hear.*

6. The Butterfly, by Pavel Friedmann

*He was the last. Truly the last.
Such yellowness was bitter and blinding
Like the sun's tear shattered on stone.
That was his true colour.
And how easily he climbed, and how high,
Certainly, climbing, he wanted
To kiss the last of my world.*

*I have been here seven weeks,
'Ghettoized'.
Who loved me have found me,
Daisies call to me,
And the branches also of the white chestnut in the yard.
But I haven't seen a butterfly here.
That last one was the last one.
There are no butterflies, here, in the ghetto.*

7. Butterfly Song, from Acoman India

*Butterfly, Butterfly, Butterfly, Butterfly,
Oh, look, see it hovering among the flowers
It is like a baby trying to walk and not knowing how to go
The clouds sprinkle down the rain.*

8. Butterfly Dreams, based on Chuang

*I do not know
whether I was then a man dreaming I was a butterfly,
or whether I am now a butterfly
dreaming I am a man.*

KASAR MIE LA GAJI - Alberto Grau

Venezuelan composer Alberto Grau wrote “Kasar mie la Gaji” with the intent “for an international mobilization to save THE EARTH and a conscientious effort regarding the problems of the environment.” The title – and the only text sung in the piece – translates to “The earth is tired,” and the fatigue and wearing down of the planet comes alive in the work through his careful use of dissonance, various vocal and sound effects, and shifting tempos and meters.

FOUR QUARTETS, OP. 92 - Johannes Brahms

Vier Quartette by Johannes Brahms bring the work of four poets together in one Opus, each united with the other by their awe and inquisition of nature. "O Schöne Nacht" has a blissful sense that tenderly describes a young man and his lover embracing on a beautiful night. "Spätherbst" portrays the moroseness and desolation that accompanies late autumn, after the last leaves have fallen. "Abendlied" describes the tussle between joy and pain, and night and day. "Warum?" demands to know why songs resound toward the heavens. As in all of Brahms' lieder, each vocal line is to be sung as if by a soloist, resulting in an intimate setting for both the performers and the listeners.

1. O schöne Nacht

O schöne Nacht

am Himmel märchenhaft erglänzt der Mond in seiner ganzen Pracht;

Um ihn der kleinen Sterne liebliche Genossenschaft.

O schöne Nacht

Es schimmert hell der Tau am grünen Halm;

Mit Macht im Fliederbusche schlägt die Nachtigall.

Der Knabe schleicht zu seiner Liebsten sacht.

O schöne Nacht!

Oh beautiful night!

The moon is fabulously shining in its complete splendour in the sky;

Around it, sweet company of little stars.

Oh beautiful night!

The dew is shimmering brightly on the green blades of grass;

The nightingale sings ardently in the lilac bush, and

The boy steals softly to his lover.

Oh beautiful night!

-Georg Friedrich Daumer

2. Spätherbst

Der graue Nebel tropft so still herab

auf Feld und Wald und Heide,

als ob der Himmel weinen will

in übergroßem Leide.

Die Blumen wollen nicht mehr blühn,

die Vöglein schweigen in den Hainen,

es starb sogar das letzte Grün,

da mag er auch wohl weinen.

The grey mist drops down so silently

upon the field, wood and heath

that it is as if Heaven wanted to weep

in overwhelming sorrow.

The flowers will bloom no more,

the birds are mute in the groves,

and the last bit of green has died;

Heaven should indeed be weeping.

-Hermann Allmers

3. Abendlied

*Friedlich bekämpfen Nacht sich und Tag;
wie das zu dämpfen, wie das zu lösen vermag.
Der mich bedrückte, schläfst du schon, Schmerz?
Was mich beglückte, was war's doch, mein Herz?
Freude wie Kummer, fühl ich, zerran,
aber den Schlummer führten sie leise heran.
Und im Entschweben, immer empor,
kommt mir das Leben ganz wie ein Schlummerlied vor.*

*Night and day are engaged in peaceful struggle
as if they are able to dampen or to dissolve.
Are you asleep, Grief, who depressed me?
What was it then, my heart, that made me happy?
Both joy and sorrow, I feel, did melt away
but gently they introduced the slumber.
And, while evermore floating upward,
life itself appears to me like a lullaby.*

- Friedrich Hebbel

4. Warum

*Warum doch erschallen
himmelwärts die Lieder?
Zögen gerne nieder Sterne,
die droben blinken und wallen,
zögen sich Lunas lieblich Umarmen,
zögen die warmen, wonnigen Tage
seliger Götter gern uns herab!*

*Why then do songs resonate
Ever up towards heaven?
They would draw down the stars
That twinkle and sparkle above;
Or Luna's lovely embrace;
Or the warm, blissful days
Of the blessed gods towards us!*

- Johann Wolfgang von Goethe

SURE ON THIS SHINING NIGHT - Samuel Barber

“Sure on this Shining Night” was originally composed as an art song by Samuel Barber, and later set for four part choir as the first of his Nocturnes. Throughout the work there is a canonic duet between the voices, most often between the tenors and the sopranos. Barber, who was a great lover of poetry, was known to keep volumes of poetic anthologies by his bed for compositional inspiration. This poem by James Agee comes from the anthology *Permit Me Voyage*, published in 1934.

*Sure on this shining night
Of star made shadows round,
Kindness must watch for me
This side the ground.
The late year lies down the north.
All is healed, all is health.
High summer holds the earth.
Hearts all whole.
Sure on this shining night I weep for wonder wand'ring far alone
Of shadows on the stars.*

- James Agee

GOD'S GRANDEUR - Samuel Barber

“God’s Grandeur” is a setting of the poem of the same name by Gerard Manley Hopkins. The poem’s imagery alternates between despair at the damage that man has wreaked upon the world—spurred on by relentless trade and humanity’s toil—and a hope and amazement at the beauty and resilience of nature. Barber’s score alternates between minor and major tonalities, fast and slow tempos, and harsh dissonance and delicious consonance in a brilliant musical display of the harsh juxtapositions of imagery in the text.

*The world is charged with the grandeur of God.
It will flame out, like shining from shook foil;
It gathers to a greatness, like the ooze of oil
Crushed. Why do men then now not reck his rod?
Generations have trod, have trod, have trod;
And all is seared with trade; bleared, smeared with toil;
And wears man’s smudge and shares man’s smell: the soil
Is bare now, nor can foot feel, being shod.*

*And for all this, nature is never spent;
There lives the dearest freshness deep down things;
And though the last lights off the black West went
Oh, morning, at the brown brink eastward, springs —
Because the Holy Ghost over the bent
World broods with warm breast and with ah! bright wings.*

- Gerard Manley Hopkins

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

Sunday November 15th @ 3pm

St. John's Church
1670 NY-25A, Cold Spring Harbor, NY

Featuring

Brahms, Barber, Graun, Ligeti,
Taverner, and Whitacre

Tickets

Purchase online at www.evoco.vc

\$20 General / \$10 Students & Seniors 60+

Purchase at the door:

\$25 General / \$15 Students & Seniors 60+

eVoco
VOICE COLLECTIVE
Women's Ensemble



Carols and Lullabies

In Concert

Saturday December 19th @ 8pm

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

Sunday December 20th @ 4pm

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

Featuring

Britten's Ceremony of Carols
Susa's Carols and Lullabies

Susan Jalles, Harp
Bryan Wysocki, Percussion
Daniel Maguire, Guitar

Tickets

Purchase online at www.evoco.vc

\$20 General / \$10 Students & Seniors 60+

Purchase at the door:

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Join us for
our 2015-16
Season

eVoco
VOICE COLLECTIVE
Mixed Ensemble



Ein Deutsches Requiem

In Concert

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

Featuring

Donna Balson and George Hemcher, piano

Tickets

Purchase online at www.evoco.vc

\$20 General / \$10 Students & Seniors 60+

Purchase at the door:

\$25 General / \$15 Students & Seniors 60+

eVoco
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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+



UPCOMING EVENTS

Carols & Lullabies: eVoco Women's Ensemble

*December 19th - 8:00 p.m. @ Christ Church Oyster Bay, NY
December 20th - 4:00 p.m. @ St. Peter's by-the-Sea, Baysshore, NY*

Brahms' Ein Deutsches Requiem: eVoco Mixed Ensemble

*March 5th - 8:00 p.m. @ Christ Church Oyster Bay, NY
March 6th - 4:00 p.m. @ St. Peter's by-the-Sea, Baysshore, NY*

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*

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, Baysshore, NY*

For tickets and concert information visit www.evoco.vc

THE eVOCO YOUNG ARTIST AWARD APPLICATIONS NOW OPEN

eVoco is excited to present their second annual Young Artist Award for high school singers. Four high school singers will be chosen through an online audition process to perform a solo of their choice on the eVoco Voice Recital on April 18th, and in addition will receive a \$150 scholarship to be used to further their musical pursuits. Their names will then be 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



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
Taryn Sandkuhl
Vanessa Valentin

Alto 1

Devon Brady
Jen DeStio
Michelle Emeric
Andrea Martin
Krista Masino

Tenor 1

Anthony DiTaranto
Brian Messemer
Paul Jordan Talbot
David Wilson

Bass 1

David Bernstein
Thomas Carroll
Andrew DiMartino
Malcolm Gilbert
James Ludwig

Soprano 2

Josephine Delledera
Karen DiMartino
Catherine Goldenbaum
Nichole Greene
Kristin Howell
Chelsea Laggan
Johanna Land

Alto 2

Katharine Baer
Andrea Galeno
Deborah Jenks
Quinn McClure
Kelly Miller
Jane Park
Annie Pasqua

Tenor 2

Steven Altinel
Matt Georgetti
Timothy Jenks
Thomas Riley
Kenneth Zagare

Bass 2

Jared Berry
Paul Ceglio
David W. Fryling
Kelby Khan
Andre Kuney

Piano

George Hemcher

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.

LONG ISLAND
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FESTIVAL



The Long Island Musical Theatre Festival bridges the gap between quality education and professional theatre. We provide students with the opportunity to work with Broadway guest artists, perform a fully staged musical with a professional orchestra, and receive training from current industry professionals. It is our mission to provide a program that is educational and fun while creating a safe environment for students to take risks and discover who they are as performers.

UPCOMING EVENTS

Free Master class for High School Students

Monday, November 16 at 7 pm
Walt Whitman High School, South Huntington, NY

Christmas Cabaret

Friday, December 18, at 7pm & 9pm
Old First Church, Huntington, NY

The Secret Garden

with Manhattan Concert Productions
Monday, February 22 at 8pm
David Geffen Hall, Lincoln Center, NYC

Summer Festival

Monday, July 18 - Saturday, July 31

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

The American Chamber Ensemble

50th Anniversary

Marilyn Lehman, Blanche Abram and Naomi Drucker, Directors

Sunday, November 1, 2015 at 3 PM

Gold Concert Series at Gold Hall, Hewlett-Woodmere Library,
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Music of Mendelssohn, Ponchielli and Poulenc.
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Guest artist - clarinetist Stanley Drucker.

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Music of Douglas Moore, Amy Beach, Peter Schickele, LI-native Jonathan Russ and more.
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ACE Hofstra student award performer, baritone Alex Lavoie.

\$20 general admission; \$15 senior citizen or non-Hofstra student with ID.

516-463-6644 or <https://tkt.xosn.com>.

Visit American Chamber Ensemble at <http://www.americanchamberensemble.com/>.



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FAN Up to \$100

Dawn Azrak

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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

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