



eVoco  
Mixed Ensemble

# REFUGE

Saturday March 11th @ 8pm

Christ Episcopal Church  
1351 Northern Blvd., Manhasset, NY

Sunday March 12th @ 4pm

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

David Fryling, *conductor*  
Brianna Brickman, *piano*  
Brad Bosenbeck & Tim Cho, *violin*  
Olivia Martinez, *viola*  
Grace Wu, *cello*  
Jakob Messinetti, *bass*



## *Refuge*

**Where Shall I Go?**.....Trad. Spiritual, adapted Brian Kogler



**To the Hands**.....Caroline Shaw

- I. Prelude
- II. *in medio* / in the midst
- III. Her beacon-hand beckons
- IV. ever ever ever
- V. Litany of the Displaced
- VI. i will hold you

*Leanne Contino, Mary Beth Finger, Naomi Pierro,  
Anthony DiTaranto, & Nevin Shah, solo quintet*



**The Tower and the Garden**.....Gregory Spears

- I. 80
- II. In The Land Of Shinar
- III. Dungeness Documentary
- IV. 80

*Doreen Fryling, Leanne Contino, Elena Blyskal, Christina Russo, Jane Park,  
Dan Santangelo, Anthony DiTaranto, Alex Plotkin, & Paul Ceglie, soloists*



**Abide with Me**.....William H. Monk, arr. Moses Hogan

*Mixed Ensemble joined by our Invited High School Voices*

## NOTES, TEXTS, & TRANSLATIONS

The word “Refuge” evokes vivid images. A mossy-banked stream far from email deadlines; a bunker in the middle of a war-torn battlefield; friends around the fire pit after a hectic week; a makeshift boat crossing treacherous waters. The juxtaposition of these images is telling; I am acutely aware that my concept of refuge is quite different than many (probably most) of the rest of our world’s population. The human need to find retreat—a port in whatever storm we’re weathering—is elemental. But so is the tendency inflate our own personal experience over the experience of others, no matter the evidence before us.

As singers and artists, we mostly ask questions. What is refuge? Where is it found? Who is in a position to give it? Who deserves it? Who decides?

- Dave Fryling

### WHERE SHALL I GO?

Where shall I go, O Lord,  
For to ease my troublin’ mind?

Went to that rock for to hide my face;  
The rock cried out: “No hidin’ place!”

O, where shall I go  
To ease-a my troublin’ mind?

-Traditional Spiritual

### TO THE HANDS

*To the Hands* was commissioned by The Crossing as a response to *Ad manus* from Dieterich Buxtehude’s 17th century masterpiece, *Membra Jesu Nostri*. It begins inside the 17th century sound of Buxtehude. It expands and colors and breaks this language, as the piece’s core considerations, of the suffering of those around the world seeking refuge, and of our role and responsibility in these global and local crises, gradually come into focus.

The prelude turns the tune of *Ad manus* into a wordless plainchant melody, punctured later by the strings’ introduction of an unsettling pattern. The second movement fragments Buxtehude’s choral setting of the central question, “*quid sunt plagae istae in medio manuum tuarum*,” or “what are these wounds in the midst of your hands.” It settles finally on an inversion of the question, so that we reflect, “What are these wounds in the midst of our hands?” We notice what may have been done to us, but we also question what we have done and what our role has been in these wounds we see before us.

The text that follows in the third movement is a riff on Emma Lazarus’ sonnet *The New Colossus*, famous for its engraving at the base of the Statue of Liberty. The poem’s lines “Give me your tired, your poor,/ Your huddled masses yearning to breathe free” and its reference to the statue’s “beacon-hand” present a very different image of a hand — one that is open, beckoning, and strong. No wounds are to be found there — only comfort for those caught in a dangerous and complex environment. While third movement operates in broad strokes from a distance, the fourth zooms in on the map so far that we see the intimate scene of an old woman in her home, maybe setting the table for dinner alone. Who is she, where has she been, whose lives has she left? This simple image melts into

a meditation on the words in caverna from the Song of Solomon, found in Buxtehude's fourth section, *Ad latus*.

In the fifth movement the harmony is passed around from one string instrument to another, overlapping only briefly, while numerical figures are spoken by the choir. These are global figures of internally displaced persons, by country, sourced from the Internal Displacement Monitoring Centre (IDMC) data reported in May 2015 (accessed on 3/20/2016 at [www.internal-displacement.org](http://www.internal-displacement.org)). Sometimes data is the cruelest and most honest poetry.

The sixth and final movement unfolds the words in caverna into the tumbling and comforting promise of “ever ever” — “ever ever will I hold you, ever ever will I enfold you”. They could be the words of Christ, or of a parent or friend or lover, or even of a nation.

- Notes by the composer

## I. Prelude

*[no text — choir on vowels only]*

## II. in medio / in the midst

*[text from Buxtehude's Ad manus — Zechariah 13:6 — adapted by Caroline Shaw, with the addition of in medio manuum nostrarum (“in the midst of our hands”)]*

quid sunt plagae istae  
quid sunt plagae istae in medio manuum tuarum in medio  
quid sunt plagae istae  
quid sunt plagae istae in medio manuum nostrarum

*what are those wounds  
what are those wounds in the midst of your hands in the midst  
what are those wounds  
what are those wounds in the midst of our hands*

## III. Her beacon-hand beckons

*[text by CS, responding to the 1883 sonnet “The New Colossus” by Emma Lazarus, which was mounted on the pedestal of the Statue of Liberty in 1903]*

Her beacon-hand beckons:  
give  
give to me  
those yearning to breathe free  
tempest-tossed they cannot see  
what lies beyond the olive tree  
whose branch was lost amid the pleas  
for mercy, mercy  
give  
give to me  
your tired fighters fleeing flying  
from the  
from the  
from  
let them  
i will be your refuge



i will be your refuge  
i will be  
i will be  
we will be  
we will

#### IV. ever ever ever

*[text by Caroline Shaw — the final line, in caverna, is from Buxtehude's Ad latus — the line from the Song of Songs, in foraminibus petrae, in caverna maceriae, or "in the clefts of the rock, in the hollow of the cliff"]*

ever ever ever  
in the window sills or  
the beveled edges  
of the aging wooden frames that hold  
old photographs  
hands folded  
folded  
gently in her lap

ever ever  
in the crevices  
the never-ending efforts of  
the grandmother's tendons tending  
to her bread and empty chairs

left for Elijah  
where are they now

*in caverna*  
*in caverna*

#### V. Litany of the Displaced

*The choir speaks global figures of internal displacement, sourced from the Internal Displacement Monitoring Centre (<http://www.internal-displacement.org/global-figures> — accessed 01/03/2016). The numbers spoken are the numbers of internally displaced persons by country, in ascending order. These are people, some of whom may have legal refugee status, who have been displaced within their own country due to armed conflict, situations of generalized violence or violations of human rights.*

#### VI. i will hold you

*[text by Caroline Shaw — The final line is a reprise from the Zechariah text.]*

i would hold you  
i would hold you  
ever ever will i hold you  
ever ever will i enfold you

in medio  
in medio  
in medio  
in medio  
in medio manuum tuarum

## THE TOWER AND THE GARDEN

The texts of *The Tower and the Garden* juxtapose the dangers of technological hubris (the tower) with the need for a place of refuge (the garden) in a world threatened by war and ecological disaster. Each text suggests ways in which Catholic thought and imagery might challenge the technological status quo.

The first text (the poem “80” from the collection “Cables to the Ace”) was written by Trappist monk and social activist Thomas Merton. It is an eschatological meditation on the garden of Gethsemane, where Christ’s disciples slept on the eve of his crucifixion. Merton compares their slumber to society’s indifference to the destruction of our natural world by dangerous new technologies and war.

The second text was written by poet and Catholic activist Denise Levertov. It is a meditation on the Tower of Babel and the tendency for technology in the nuclear and information age to serve only its own growth and to potentially destroy society in the bargain.

The third poem, written by Keith Garebian, is an homage to queer filmmaker Derek Jarman and his cottage garden at Dungeness on the English coast. Situated precariously between a towering nuclear power plant and the sea, the garden was Jarman’s austere refuge during the final months of his struggle with AIDS. While an atheist and highly critical of the church, Jarman was intrigued by the role religious hagiography and poetry could play in his filmic indictments of Thatcher-era Britain. This is most notable in his film *The Garden*, which was shot on location in Dungeness.

The fourth movement is a more expansive setting of Merton’s poem “80” and a meditation on his larger views on technology and language. Merton saw language both as a potential garden that could bring us together in dialogue or as a vehicle for political propaganda that could tear us apart. Today, both forms of communication are increasingly being manipulated and distorted for profit by information technologies. Perhaps singing — and communal singing in particular — might allow us to step outside this technological system and reclaim communication at a moment when the digital world seems itself to be a looming Tower.

*- Notes by the composer*

### **I.**

Slowly slowly  
Comes Christ through the garden  
Speaking to the sacred trees  
Their branches bear his light  
Without harm

Slowly slowly  
Comes Christ through the ruins  
Seeking the lost disciple  
A timid one  
Too literate  
To believe words  
So he hides

Slowly slowly  
Christ rises on the cornfields  
It is only the harvest moon  
The disciple  
Turns over in his sleep  
And murmurs:  
“My regret!”

The disciple will awaken  
When he knows history  
But slowly slowly  
The Lord of History  
Weeps into the fire.

- “80” from *Cables to the Ace or Familiar Liturgies*  
of *Misunderstanding* by Thomas Merton (1968)

## II.

Each day the shadow swings  
round from west to east till night overtakes it,  
    hiding  
half the slow circle. Each year  
the tower grows taller, spiralling  
out of its monstrous root-circumference, ramps and  
    colonnades  
mounting tier by lessening tier the way a searching  
bird of prey wheels and mounts the sky, driven  
by hungers unsated by blood and bones.  
And the shadow lengthens, our homes nearby are  
    dark  
half the day, and the bricklayers, stonecutters,  
    carpenters bivouac  
high in the scaffolded arcades, further and further  
    above the ground,  
weary from longer and longer comings and goings.  
    At times  
a worksong twirls down the autumn leaf of a phrase, but mostly  
    we catch  
only the harsher sounds of their labor itself, and  
    that seems only  
an echo now of the bustle and clamor there was  
    long ago  
when the fields were cleared, the hole was dug, the  
    foundations laid  
with boasting and fanfares, the work begun.  
The tower, great circular honeycomb, rises and rises and still  
    the heavens  
arch above and evade it, while the great shadow  
    engulfs  
more and more of the land, our lives  
dark with the fear a day will blaze, or a full-moon  
    night defining  
with icy brilliance the dense shade, when all the  
    immense

...continued

weight of this wood and brick and stone and metal  
and massive  
weight of dream and weight of will  
will collapse, crumble, thunder and fall,  
fall upon us, the dwellers in shadow.

- *"In the Land of Shinar"* from *Evening Train* by  
Denise Levertov (1992)

### III.

Timbers black with pitch  
shiver on the shingle.  
Gulls wheel,  
squabble over the fishermen's catch,  
quicksilver of the sea.  
The tide invades  
the arid strand,  
home to larks and tough grasses,  
cormorants skim the waves.  
A cottage with two prospects  
(the old lighthouse  
and nuclear plant)  
both lit by sights and sighs.  
Barbed wire around your garden  
cannot keep melancholy at bay.

- *"Dungeness Documentary,"* from *Blue: The Derek  
Jarman Poems* by Keith Garebian (2008).

### ABIDE WITH ME

Abide with me: fast falls the eventide;  
the darkness deepens; Lord, with me abide.  
When other helpers fail and comforts flee,  
Help of the helpless, O abide with me.

I need thy presence every passing hour.  
What but thy grace can foil the tempter's power?  
Who like thyself my guide and strength can be?  
Through cloud and sunshine, O abide with me.  
O Thou who changes not, abide with me.  
In life, in death, O lord abide with me.

-Henry Francis Lyte



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## ABOUT THE ARTISTS



**eVoco\* Voice Collective** is an award winning collection of singers of the highest musical, technical, and expressive abilities whose shared mission is to invite listeners into the extraordinary experience of singing, together. We are passionate advocates for excellence in the choral & vocal art, presenting evocative concerts and recitals of the highest caliber, summoning the power of the human voice to remind us all of our shared human experiences. Our current projects include the Mixed Ensemble, the Treble Ensemble, and our Voice Recitals featuring the Young Vocal Artist Award winners. In 2017, the eVoco Mixed Ensemble received the second place award in the national American Prize for Choral Performance–Community Chorus division.

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 Treble 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***

Elena Blyskal  
Leanne Contino  
Korey Coppola  
Victoria Devine  
Mary Beth Finger  
Doreen Fryling  
Alanna Mahon

#### ***Alto 1***

Catherine Goldenbaum  
Sydney Hankins-Wright  
Beth Hsu  
Melody Mercieca  
Naomi Pierro  
Christina Russo

#### ***Tenor 1***

Benjamin Arendsen  
David Catalano  
Anthony DiTaranto  
Thomas Kroszner  
Luigi Mondì  
Daniel Santangelo

#### ***Bass 1***

Joshua Blum  
Thomas Buzzi  
Brian Messemer  
Evan Montemayor  
Alex Plotkin  
Brian Vollmer

#### ***Soprano 2***

Taina Brandley  
Courtney Cox  
Whitney Hackman  
Emma Harrington  
Danielle Post  
Lisa Richardson  
Joslyn Thomas

#### ***Alto 2***

Dory Agazarian  
Natalia Antkowiak  
Danielle McRoy  
Jessica Mischke  
Jane Park

#### ***Tenor 2***

Brodie Centauro  
Michael Fernandez  
Jimmy Gratta  
Kevin Hamablet  
Thomas Riley  
Douglas Schwartz

#### ***Bass 2***

Jim Brosnan  
Paul Ceglie  
Dana Contino  
Justin Shah  
Nevin Shah

#### ***Piano***

Brianna Brickman



**David Fryling** ([www.DavidFryling.org](http://www.DavidFryling.org)) is director of choral activities at Hofstra University, where he conducts the Hofstra Chorale and Hofstra Chamber Choir, teaches beginning and advanced studies in choral conducting, and 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,” and in spring 2017, he was awarded The American Prize in Conducting in both the community division and the college and university division.

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 Alaska, Arizona, Connecticut,

Illinois, Louisiana, Maine, Mississippi, Michigan, New Jersey, North Carolina, Pennsylvania, Rhode Island, Tennessee, Texas, Utah, Vermont, and Virginia.

From 2007 to 2013, David spent his summers 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. He has since been a frequent guest artist on the conducting faculty of the New York State Summer School of the Arts (NYSSSA) School of Choral Studies and has served on the faculty at the Sitka Fine Arts Camp in Sitka, AK.

Before coming to Long Island, David 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 is a past president of the American Choral Directors Association (ACDA) Eastern Region, and currently serves as ACDA national vice president.



Pianist **Brianna Brickman** is an active collaborative pianist on Long Island and across the Hudson Valley. She is the High School Choral Director in the Locust Valley Central School District and also serves as both the Middle School and High School Musical director. In addition, she maintains a private piano and voice studio. Whether she is standing among the voices or sitting at the piano, she is deeply honored to be part of the dance.



## UPCOMING EVENTS

*Add these to your calendar!*

### **Treble Ensemble: All Shall Be Well**

*Concert 1 – May 20, 2023 8:00pm*

*Christ Episcopal Church, 1351 Northern Blvd, Manhasset*

*Concert 2 – May 21, 2023 4:00pm*

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

### **eVoco Recital**

*Saturday, June 3, 2023 7:30pm*

*Joseph Shapiro Family Hall 010, Hofstra University, Hempstead, NY*

**For tickets and concert information visit [www.evoco.vc](http://www.evoco.vc)**

## ACKNOWLEDGEMENTS

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