



eVoco
VOICE COLLECTIVE

Women's Ensemble

*Carols
and
Lullabies*

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



evoco
VOICE COLLECTIVE

www.evoco.vc

Carols & Lullabies

Ceremony of Carols.....Benjamin Britten

1. Procession
2. Wolcum Yole
3. There Is no Rose
- 4a. That yonge child
Melody Hall, mezzo-soprano
- 4b. Balulalow
Doreen Fryling, soprano
5. As dew in Aprille
6. This little Babe
7. Interlude
8. In Freezing Winter Night
Heather Wells, soprano
Jane Park, mezzo-soprano
9. Spring Carol
Taryn Sandkuhl, soprano
Kat Baer, mezzo-soprano
10. Deo Gracias
11. Recession

Susan Jolles, Harp

Carols and Lullabies: Christmas in the Southwest.....Conrad Susa

- I. ¡Oh, mi Belén!
- II. El Deseembre Congelat
- III. Alegría
Elisa Trigg, Vanessa D'Aconti, Michelle Emeric, & Annie Pasqua, mezzo-sopranos
- IV. A la Nanita Nana
- V. Las Posadas
Doreen Fryling, soprano
Michelle Emeric, Jane Park, & Annie Pasqua, mezzo-sopranos
- VI. Campana sobre Campana
- VII. En Belén Tocan A Fuego
Michelle Emeric, Elisa Trigg, & Jane Park, mezzo-sopranos
- VIII. El Noi de la Mare
Taryn Sandkuhl & Andrea Galeno, sopranos
Jennifer DeStio & Melody Hall, mezzo-sopranos
- IX. Chiquirriquitín
- X. El Rorro
Amanda Kaplan & Taryn Sandkuhl, sopranos

Susan Jolles, Harp

Bryan Wysocki, Percussion

Daniel Maguire, Guitar

CEREMONY OF CAROLS

Benjamin Britten (1913-1976) is generally accepted to be the greatest British composer of the twentieth century. He was unusually adept at all genres of composition, from song to opera, chamber music to large-scale choral-orchestral works. His *Ceremony of Carols* was composed en route during his voyage back to Britain from the United States in 1942. He originally had intended to finish a piece for Benny Goodman on the return trip, but his half-finished score was confiscated (under the war-time suspicion that they might contain some sort of secret code). So, instead, he composed the *Ceremony*, after happening upon and purchasing an intriguing book of medieval poems during a layover in Halifax, Nova Scotia.

1. Procession: The plainchant *Hodie Christus natus est* is the antiphon for Christmas Vespers.

Hodie Christus natus est;
Hodie Salvator apparuit;
Hodie in terra canunt angeli;
Laetantur archangeli;
Hodie exsultant justi dicentes;
Gloria in excelsis Deo. Alleluia!

*Today Christ is born;
Today the Saviour has appeared;
Today the angels sing,
The archangels rejoice;
Today the righteous rejoice, saying,
Glory to God in the highest, Alleluia!*

2. Wolcum Yole: This movement is an abridged liturgical calendar of the Christmas season. The heavenly child is welcomed as important feast days are referenced. Steven, John, and Thomas each have a feast day in this season. The New Year and epiphany are mentioned, as is Candelmesse (February 2), the date of Mary's purification at the temple and Jesus' presentation to Simeon. In some countries the crèche is left out until Candelmesse, which signifies the end of the season.

3. There Is no Rose: An ode to Mary. After each verse, the Latin phrase sums up the ideas of the preceding lines.

Res Miranda: "*Miraculous thing*"
Pares Forma: "*In the same form*"
Gaudeamus: "*We rejoice*"
Transeamus: "*Let us go*"

4a. That yonge child: When the baby Jesus began to cry, Mary sang a lullaby; so did the Nightingale, but Mary's song was, apparently, far better.

4b. Balulalow: Britten's version of Mary's first lullaby.

5. As dew in Aprille: The legend that Mary's labor was painless is presented here in various metaphors involving dew.

6. This little Babe: More metaphors, this time depicting the baby Jesus waging battle with Satan; this makes for some wonderfully odd juxtaposition of images of infants with those of weapons and battles.

7. Interlude (Harp Solo): A fantasia on the plainchant of the processional/ recessional.

8. In Freezing Winter Night: The scene in the stable. Again, metaphors, this time equating the humble birthplace with a “princely court.”

9. Spring Carol: In this duet, “Spring” might be interpreted to represent the birth of Christ, which comes after the “Winter” of 4000 years since Adam’s original sin. Or it might just represent spring.

10. Deo Gracias: An exercise in “reverse theology.” The poet praises the day Adam first took a bite out of that famous apple; had he not, Mary would never have been a “hevene queen.”

11. Recession: This movement is identical to the first.

CAROLS AND LULLABIES: CHRISTMAS IN THE SOUTHWEST

Conrad Susa (1935-2013) was an American composer. Born in Springdale, Pennsylvania, Susa studied at the Carnegie Institute of Technology and the Juilliard School, where his teachers included William Bergsma, Vincent Persichetti and—by his own claim—P. D. Q. Bach, the fictitious spoof character created by American composer Peter Schickele. From 1959 to 1994, Susa was composer-in-residence for the Old Globe Theater (San Diego, California), where he wrote incidental music for over 200 productions there. In 1988, he joined the faculty of the San Francisco Conservatory of Music, and remained there as a professor of composition until his death. Of *Carols and Lullabies*, he wrote:

“Four or five years ago, Philip Brunelle [Artistic Director of VocalEssence] suggested I write him a companion to Britten’s A Ceremony of Carols. To a composer, this tempting offer was another way of asking, ‘How’s about writing us a hit?’ After several years of writhing in doubt, a friend, Gary Holt, showed me a collection of traditional Spanish carols he had sung as a boy in Arizona. Excited, I juggled them around to form a narrative. I noted their many connections with Renaissance music along with their homey, artful simplicity. Finally, the overriding image of a Southwestern piñata party for the new baby led me to add guitar and marimba to Britten’s harp and to compose connective music and totally re-conceive the carols.”

I. ¡Oh, mi Belén!

¡Oh, mi Belén!
Llegó tu hora bien amada, ¡oh, mi Belén!

La luz que irradias sin cesar, es como un
faro que nos guía en nuestra ruta, noche y día.

Oh, my Bethlehem!
Your hour has come, beloved, oh, my
Bethlehem!

The light that shines without ceasing,
is like a beacon that guides us
on our way, night and day.

II. El Desembre Congelat

El desembre congelat, confús es retira.
Abril, de flors coronat,
tot el món admira.
Quan en un jardí d'amor,
neix una divina flor
D'una rosa bella
fecunda y poncella.
El primer Pare causà la nit tenebrosa
Que a tot el món ofusca la vista penosa.
Mes en una mitja nit,
brilla el sol que n'és eixit D'una bella aurora
que el cel enamora.
El mes de maig ha florit, sense ser encara,
Un lliri blanc i polit
de fragància rara,
Que per tot el món se sent,
de Llevant fins a Ponent,
Tota sa dulçura i olor amb ventura.

*The frozen December retreats.
The whole world admires April,
crowned by flowers.
When in a garden of love,
a divine flower is born
from a beautiful rose,
fruitful and fragrant.
Our first Father brought on the night
which shrouded the world in darkness.
But at midnight,
the risen sun shines
announcing a beautiful dawn,
delighting the sky.
The month of May has blossomed,
not yet in full flower,
a white and polished lily,
of such rare fragrance,
that from East to West,
all the world can breathe in
its sweetness and scent with blessedness.*

III. Alegría

Hacia Belén se encaminan
María con su amante esposo,
llevando en su compañía
un todo un Dios poderoso.

*Towards Bethlehem they walk,
Mary with her lovely husband,
traveling in the company of
an almighty God.*

Refrain:
¡Alegría y placer!
Que la virgen va de paso
con su esposo hacia Belén.

*Joy and pleasure!
For the virgin passes by,
with her husband, towards Bethlehem.*

En cuanto Belén llegaron,
posada el punto pidieron,
nadie les quiso hospedar,
porque tan pobres les Vieron.

*When they arrived in Bethlehem,
they searched for an inn,
but no one would accommodate them,
because they were so poor.*

Refrain

Los pajarillos del bosque,
al ver pasar los esposos,
les cantaban melodías
con sus trinos armoniosos.

*The birds of the forest,
seeing Mary and Joseph,
sang songs
with their harmonious trills.*

Refrain

IV. A la Nanita Nana

*A la nanita nana, nanita ea...

Mi Jesús tiene sueño
bendito sea nanita sea.
Fuentecilla que corres clara y sonora,
Ruisseñor q'en la selva,
cantando lloras,
Callad mientras la cuna se balancea.

*My Jesus is sleepy,
blessed be He.
Fountain that runs clear and sonorous,
Nightingale in the forest,
singing sadly-
Hush, while the cradle rocks.
*- a cooing sound from mother to
baby, with no translatable meaning*

V. Las Posadas

¿Quieres que te quite, mi bien, de las pajas?

Shall I lift you, my darling, out of the manger?

¿Quieres que te adoren todos los pastores?

Shall I bring the shepherds to adore you?

Refrain:

A la rurre, niño chiquito,
ya está arrulladito el niño.

*A la rurre, little child;
the child is already almost lulled to sleep.*

Mi querido Padre, mi Díos y señor,
Que sufriste alegre del frio su rigor.

*My dear Father, my God and Lord,
you gladly suffered our sorrow.*

Refrain

VI. Campana sobre Campana

¡Campana sobre compana,
y sobre compana una! A
sómate a la ventana,
y verás al Niño en la cuna.

*Bell after bell,
one bell after another!
Come to the window,
and see the child in the cradle.*

Belén, campanas de Belén,
que los ángeles tocan
¿Que nuevas me traéis?
Recogido tu rebaño,
¿Adónde vas pastorcito?
Voy a llevar al portal requesón,
manteca y vino.

*Bethlehem, bells of Bethlehem,
that the angels play,
what news do you bring to me?
You rounded up your flock:
Little shepherd, where are you going?
I'm going to bring to the stable cheese,
butter and wine.*

Si aún las estrellas alumbran,
¿Pastor dónde quieres ir?
Voy al portal por si el Niño
con Él me deja dormir.

*If the stars still shine,
Shepherd, where do you want to go?
I'm going to the stable to see if the child
will let me sleep beside him.*

VII. En Belén Tocan A Fuego

En Belén tocan a fuego,
del portal salen las llamas.
Porque dicen que ha nacido
El Redentor de las almas.

*In Bethlehem a fire begins,
from the manger come the flames;
for they say he was born,
the Redeemer of souls.*

Refrain:

Brincan y bailan los peces en el río,
Brincan y bailan de ver a Dios nacido.
Brincan y bailan los peces en el agua,
Brincan y bailan de ver nacida el alba.

*Fish in the river jump and dance,
they jump and dance to see God's birth.
Fish in the water jump and dance,
they jump and dance to see the dawn's birth.*

En el Portal de Belén
nació un clavel encarnado,
que por redimir el mundo
se ha vuelto lirio morado.

*In Bethlehem's stable,
a carnation was born, the incarnate,
that by redeeming the world,
has turned into a purple lily.*

Refrain

La Virgen lava pañales,
y los tiende en el romero.
Los pajarillos cantaban
y el agua se iba riendo.

*The Virgin washes clothes,
and hangs them on the rosemary bush.
The birds sang,
and the water flowed rejoicing.*

Refrain

VIII. El Noi de la Mare

¿Qué li darem a n'el Noi de la Mare?
¿Qué li darem que li sábiga bo?
Li darem panses en unes balances,
li darem figues en un paneró.

*What shall we give to the Child of the Mother?
What shall we give that the babe will enjoy?
We shall give him a tray full of raisins,
then we shall give him figs in a basket.*

¿Qué li darem a n'el Noi de la Mare?
¿Qué li darem a l'hermos Infantó?
Panses i figues anous i olives,
panses i figues i mel i mató.

*What shall we give to the Child of the Mother?
What shall we give to her beautiful Child?
Raisins and dried figs and olives,
raisins and figs and honey and cheese.*

¿Tam-pa-tan-tam, que les figues son verdes?
¿Tam-pa-tan-tam, que ja madurarán?
Si no maduren el día de Pasqua,
madurarán en el día del Ram.

*What shall we do if the figs are green?
What shall we do if the figs will not ripen?
If they are not ripe for Easter,
they will ripen on Palm Sunday.*

IX. Chiquirritín

Refrain:

Ay, del chiquirritín, chiquirritín,
metidito entre pajas,
Ay, del chiquirritín, chiquirritín,
Queridi, Queridito del alma

*Oh, in the manger,
lying in the straw,
Oh, in the manger,
darling boy, little darling of our soul.*

Por debajo del arco del portaliño
se descubre a María, José y el Niño.

*Below the arch of the stable,
we find Mary, Joseph, and the Child.*

Refrain

Entre el buey y la mula
Dios ha nacido,
y en un pobre pesebre
lo han recogido.

*Between an ox and a donkey,
God was born,
and in a poor manger
they received him.*

Refrain

X. El Rorro

Refrain:

A la rurrru, niño chiquito,
duérmase ya mi Jesucito.

*A la rurru, little child,
go to sleep now, my tiny Jesus.*

Del elefante hasta el mosquito
guarden silencio, no le hagan ruido.

*From the elephant to the mosquito,
keep quiet, do not make noise.*

Refrain

Noche venturosa, noche de alegría,
bendita la dulce divina María.

*Divine night, night of joy,
Blessed be sweet, divine Mary.*

Refrain

Coros celestiales con su dulce acento,
canten la ventura de este nacimiento.

*Celestial choirs with your sweet voices,
sing the blessing of this birth.*

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.
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UPCOMING EVENTS

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, Bayshore, NY

eVoco Voice Recital

April 9th - 7:00 p.m. @ Faust Harrison Pianos 277 Walt Whitman Rd

Huntington Station, NY 11746

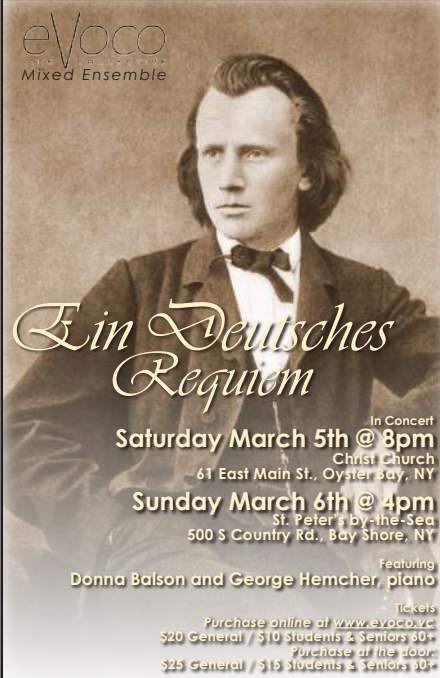
All Tickets \$10 at the door

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, Bayshore, NY

For tickets and concert information visit www.evoco.vc



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 Balsou 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
VOICE COLLECTIVE
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:
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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 Women's Ensemble

Soprano 1

Karen DiMartino
Kasey Fahy
Robyn Ferrari
Doreen Fryling
Amanda Kaplan
Taryn Sandkuhl
Vanessa Valentin
Heather Wells

Soprano 2

Devon Brady
Jessica Chen
Janet Fryling
Andrea Galeno
Catherine Goldenbaum
Johanna Land
Kristen Norwalk

Alto 1

Donna Balson
Amanda Cantwell
Jen DeStio
Ruth Elias
Michelle Emeric
Robin Hall
Nikki Harding
Meg Messina
Lisa Richardson

Alto 2

Katharine Baer
Kimberly Cai
Sinead Conlon
Joan Drewes
Melody Hall
Kelly Miller
Jane Park
Annie Pasqua
Elisa Trigg

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.

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FESTIVAL



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UPCOMING EVENTS

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with Manhattan Concert Productions
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Rehearsal Dates: July 18-29, Weekdays from 10-6
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Gold Concert Series at Gold Hall, Hewlett-Woodmere Library,
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Music of Mendelssohn, Ponchielli and Poulenc.

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Music of Douglas Moore, Amy Beach, Peter Schickele, LI-native Jonathan Russ and more.
Pianist Blanche Abram, clarinetist Naomi Drucker, pianist Marilyn Lehman, with strings and
ACE Hofstra student award performer, baritone Alex Lavoie.

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

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

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Mary Jo Balkind
The Malangone Family
Scott & Andrea Martin

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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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