



evoco  
VOICE COLLECTIVE

Mixed Ensemble

# mystical songs

Saturday March 4th @ 8pm  
Immanuel Lutheran Church  
122 E 88th St., New York, NY

Sunday March 5th @ 4pm  
St. Peter's by-the-Sea  
500 S Country Rd., Bay Shore, NY



Mixed Ensemble

## *Mystical Songs*

**Cantata No. 4 “Christ lag in Todesbanden”**.....J.S. Bach  
Sinfonia  
Versus 1 Chorus  
Versus 2 Aria Duetto  
Versus 3 Aria  
Versus 4 Chorus  
Versus 5 Aria  
Versus 6 Aria Duetto  
Versus 7 Choral

**Five Mystical Songs**.....Ralph Vaughan Williams  
1. Easter  
*Max Denler, baritone*  
2. I Got Me Flowers  
*Matt Georgetti, baritone*  
3. Love Bade Me Welcome  
*Max Denler, baritone*  
4. The Call  
*Andrew DiMartino, baritone*  
5. Antiphon

**Triptych**.....Tarik O’Regan  
I. Threnody  
II. As We Remember Them  
*Leanne Contino, soprano*  
III. From Heaven Distilled a Clemency  
*Jen DeStio, soprano*

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.

The three works we present today grapple with deeply mystical qualities of human experience: love, redemption, death, and a striving toward immortality. Together they span almost exactly three hundred years of Western musical composition: *Cantata 4* was most likely written for a performance in Arnstadt, Germany in 1707; *Five Mystical Songs* was written for a performance in Worcester, England in 1911; and *Tryptych* was first concatenated into its current form in 2005. What's most striking to me, however, is not the sharply different musical styles and language to be expected of works separated by centuries, but rather how specifically similar the emotions that each composer elicits feel: creeping fear, child-like joy, cathartic sorrow, frustrated rebuke, righteous triumph, surprised awe, wistful reminiscence, and—most important of all—room-shaking hope. Regardless of the distinct musical languages evoking them, these emotions bubble to the surface of the listener's awareness unbidden, the mysterious - dare we say mystical? - fruit of the marriage of text and music. We hope you enjoy these Mystical Songs.  
-Dave Fryling

## **CANTATA NO. 4 “CHRIST LAG IN TODESBANDEN”**

*Cantata for the First Day of Easter*

### **1. Sinfonia**

#### **2. Versus 1 - Choral**

Christ lag in Todesbanden  
Für unsre Sünd gegeben,  
Er ist wieder erstanden  
Und hat uns bracht das Leben;  
Des wir sollen fröhlich sein,  
Gott loben und ihm dankbar sein  
Und singen halleluja,  
Halleluja!

#### **3. Versus 2 - Duett S A**

Den Tod niemand zwingen kunnt  
Bei allen Menschenkindern,  
Das macht' alles unsre Sünd,  
Kein Unschuld war zu finden.  
Davon kam der Tod so bald  
Und nahm über uns Gewalt,  
Hielt uns in seinem Reich gefangen.  
Halleluja!

#### **4. Versus 3 - Choral T**

Jesus Christus, Gottes Sohn,  
An unser Statt ist kommen  
Und hat die Sünde weggetan,  
Damit dem Tod genommen  
All sein Recht und sein Gewalt,  
Da bleibet nichts denn Tods Gestalt,  
Den Stach'l hat er verloren.  
Halleluja!

### **1. Sinfonia**

#### **2. Verse 1 - Chorale**

*Christ lay in death's bonds  
given over for our sins,  
He has risen again  
and brought us life;  
therefore we should be joyful,  
praise God and be thankful to Him  
and sing Hallelujah,  
Hallelujah!*

#### **3. Verse 2 - Duet S A**

*No one could defeat death  
among all humanity,  
this was all because of our sins,  
no innocence was to be found.  
Therefore death came so soon  
and took power over us,  
held us captive in his kingdom.  
Hallelujah!*

#### **4. Verse 3 - Chorale T**

*Jesus Christ, God's son,  
has come in our place,  
and has done away with sin,  
thereby taking from death  
all his rights and power,  
nothing remains but death's form;  
he has lost his sting.  
Hallelujah!*

## 5. Versus 4 - Choral

Es war ein wunderlicher Krieg,  
Da Tod und Leben rungen,  
Das Leben behielt den Sieg,  
Es hat den Tod verschlungen.  
Die Schrift hat verkündigt das,  
Wie ein Tod den andern fraß,  
Ein Spott aus dem Tod ist worden.  
Halleluja!

## 6. Versus 5 - Arie B

Hier ist das rechte Osterlamm,  
Davon Gott hat geboten,  
Das ist hoch an des Kreuzes Stamm  
In heißer Lieb gebraten,  
Das Blut zeichnet unsre Tür,  
Das hält der Glaub dem Tode für,  
Der Würger kann uns nicht mehr schaden.  
Halleluja!

## 7. Versus 6 - Duett S T

So feiern wir das hohe Fest  
Mit Herzensfreud und Wonne,  
Das uns der Herre scheinen läßt,  
Er ist selber die Sonne,  
Der durch seiner Gnade Glanz  
Erleuchtet unsre Herzen ganz,  
Der Sünden Nacht ist verschwunden.  
Halleluja!

## 8. Versus 7 - Choral

Wir essen und leben wohl  
In rechten Osterfladen,  
Der alte Sauerteig nicht soll  
Sein bei dem Wort der Gnaden,  
Christus will die Koste sein  
Und speisen die Seel allein,  
Der Glaub will keins andern leben.  
Halleluja!

## 5. Verse 4 - Chorale

*It was a strange battle,  
that death and life waged,  
life claimed the victory,  
it devoured death.  
The scripture had prophesied this,  
how one death gobbled up the other,  
a mockery has been made out of death.  
Hallelujah!*

## 6. Verse 5 - Aria B

*Here is the true Easter-lamb,  
offered up by God,  
which was, high on the cross' stalk  
roasted in hot love,  
the blood marks our door,  
faith holds it against death,  
the strangler can no longer harm us.  
Hallelujah!*

## 7. Verse 6 - Duet S T

*So we celebrate the high festival  
with joy of heart and delight,  
which the Lord radiates upon us,  
He himself is the sun,  
that through the splendor of his grace  
illuminates our hearts completely,  
the night of sin has disappeared.  
Hallelujah!*

## 8. Verse 7 - Chorale

*We eat and live well  
on the true Easter bread,  
the old leaven shall not  
exist next to the word of grace,  
Christ will be our food  
and nourish the soul alone,  
faith will live in no other way.  
Hallelujah!*

- "Christ lag in Todes Banden," Martin Luther, 1524

## FIVE MYSTICAL SONGS

### 1. Easter

Rise heart; thy Lord is risen.  
Sing his praise without delays,  
Who takes thee by the hand,  
that thou likewise with him may'st rise;  
That, as his death calcined thee to dust,  
His life may make thee gold, and much more, just.

Awake, my lute, and struggle for thy part with all thy art.  
The crosse taught all wood to resound his name, who bore the same.  
His stretched sinews taught all strings, what key  
Is the best to celebrate this most high day.

Consort both heart and lute, and twist a song pleasant and long;  
Or since all musick is but three parts vied and multiplied.  
O let thy blessed Spirit bear a part,  
And make up our defects with his sweet art.

### 2. I Got Me Flowers

I got me flowers to strew thy way;  
I got me boughs off many a tree:  
But thou wast up by break of day,  
And brought'st thy sweets along with thee.

The Sunne arising in the East.  
Though he give light, and th'East perfume;  
If they should offer to contest  
With thy arising, they presume.

Can there be any day but this,  
Though many sunnes to shine endeavour?  
We count three hundred, but we misse:  
There is but one, and that one ever.

### 3. Love Bade Me Welcome

Love bade me welcome: yet my soul drew back.  
Guiltie of dust and sinne.  
But quick-ey'd Love, observing me grow slack  
From my first entrance in,  
Drew nearer to me, sweetly questioning  
If I lack'd anything.

A guest, I answer'd, worthy to be here:  
Love said, You shall be he.  
I the unkinde, ungrateful? Ah, my deare,  
I cannot look on thee.  
Love took my hand, and smiling did reply,  
Who made the eyes but I?

Truth Lord, but I have marr'd them: let my shame  
Go where it doth deserve.  
And know you not, sayes Love, who bore the blame?  
My deare, then I will serve.  
You must sit down, sayes Love, and taste my meat:  
So I did sit and eat.

#### 4. The Call

Come, my Way, my Truth, my Life:  
Such a Way, as gives us breath:  
Such a Truth, as ends all strife:  
Such a Life, as killeth death.

Come, my Light, my Feast, my Strength:  
Such a Light, as shows a feast:  
Such a Feast, as mends in length:  
Such a Strength, as makes his guest.

Come, my Joy, my Love, my Heart:  
Such a Joy, as none can move:  
Such a Love, as none can part:  
Such a Heart, as joyes in love.

#### 5. Antiphon

Let all the world in ev'ry corner sing:  
My God and King.  
The heavens are not too high,  
His praise may thither flie;  
The earth is not too low,  
His praises there may grow.

Let all the world in ev'ry corner sing:  
My God and King.  
The Church with psalms must shout,  
No doore can keep them out;  
But above all, the heart  
Must bear the longest part.

Let all the world in ev'ry corner sing:  
My God and King.

- *George Herbert, from his 1633 collection The Temple: Sacred Poem*

### TRIPTYCH

#### I. Threnody

When death takes off the mask, [we] will know one another, Though diverse liveries [we]  
wear here make [us] strangers.

- *William Penn (1644–1718), from Some Fruits of Solitude In Reflections and  
Maxims (1682)*



Tremblest thou when my face appears  
To thee? Wherefore thy dreadful fears?  
Be easy, friend; 'tis thy truest gain  
To be far away from the sons of men.

I offer a couch to give thee ease:  
Shall dreamless slumber so much displease?

-*Muhammad Rajab Al-Bayoumi (dates unknown), from Death Speaks, translated by Arthur J. Arberry (1950)*

To see a World in a Grain of Sand,  
And a Heaven in a Wild Flower,  
Hold Infinity in the palm of your hand,  
And Eternity in an hour.

-*William Blake (1757–1827), from Auguries of Innocence (1808)*

Behold, how good and how pleasant it is for [people] to dwell together in unity.

-*Psalms 133, from the Bible (King James Version, 1611)*

## II. As We Remember Them

In the rising of the sun and at its going down, we remember them.  
In the blowing of the wind and in the chill of winter, we remember them.  
In the opening buds and in the rebirth of spring, we remember them.  
In the blueness of the sky and in the warmth of summer, we remember them.  
In the rustling of the leaves and in the beauty of autumn, we remember them.  
When [we're] weary and in need of strength, we remember them.  
When [we're] lost and sick at heart, we remember them.

So long as we live, they too shall live, for they are part of us, As we remember them.

-*Roland B. Gittelson (1910–1995), adapted from The Gates of Repentance*

And the Heav'nly Quire stood mute,  
And silence was in Heav'n.

-*John Milton (1608–1684), from Paradise Lost, Book III (1667)*

## III. From Heaven Distilled A Clemency

Each shall arise in the place where their life [spirit] departs.

-*"Bundahis- Bahman yast"; Indian Bundahishn (ninth century), adapted from Sacred Book of the East, Volume 5, translated by Edward W. West (1860)*

Why then should I be afraid? I shall die once again to rise an angel blest.

-*"Masnavi i ma'navi"; Mathwani of Jalalu'd'Din Rumi (13th century), adapted from Masnavi i Ma'navi, Book III, translated by Edward H. Whinfield (1898)*

Our birth is but a sleep and a forgetting;  
The Soul that rises with us, our life's Star,  
Hath had elsewhere its setting. And cometh from afar.

-*William Wordsworth (1770–1850), from Ode: Intimations of Immortality (1807)*

Calm fell. From heaven distilled a clemency;  
There was peace on earth, and silence in the sky.

-*Thomas Hardy (1840–1928), from And There Was a Great Calm on the signing of the Armistice (1918)*

## 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***

Leanne Contino  
Vanessa D'Aconti  
Mary Beth Finger  
Doreen Fryling  
Deanna Grunenberg  
Alexis Minogue

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

Devon Brady  
Jen DeStio  
Maria Diaz  
Melody Hall  
Krista Masino  
Meg Messina

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

Anthony DiTaranto  
Roch Dubois  
Matt Georgetti  
Brian Messemer  
Robert Murphy

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

Thomas Carroll  
Max Denler  
Andrew DiMartino  
Malcolm Gilbert  
Shea Kastriner  
Brian Vollmer

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

Josephine Delledera  
Janet Fryling  
Nichole Greene  
Emily Ilson  
Amanda Kaplan  
Meaghan Metzger

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

Kimberly Cai  
Andrea Galeno  
Chelsea Laggan  
Quinn McClure  
Jane Park  
Elisa Trigg

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

Steven Altinel  
Scott Blond  
Timothy Jenks  
Thomas Riley  
Paul Jordan Talbot

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

Jared Berry  
Paul Ceglio  
Dana Contino  
David W. Fryling  
Andre Kunej  
James Ludwig

### **Instrumentalists**

#### ***Violin 1***

Jorge Avila-  
*concertmaster*  
James Burnham

#### ***Violin 2***

Anna Milosavljevic  
Steve Rochen

#### ***Viola***

Amadi Azikiwe  
Judith Insell

#### ***Cello***

Dan Barrett  
Peter Sachon

#### ***Bass***

Roger Wagner

#### ***Piano***

George Hemcher





**David Fryling** ([www.DavidFryling.org](http://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 a finalist in both college/university and community chorus divisions of The American Prize in Choral Conducting.

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. When not on the podium, he enjoys freelancing as a professional choral tenor in the greater New York metropolitan area.

## EVOCO UPCOMING EVENTS

### eVoco Voice Recital

*April 22 - 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 20 - 8:00 p.m. @ Christ Church, Oyster Bay, NY  
May 21 - 4:00 p.m. @ Grace Episcopal Church, Massapequa*

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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.

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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 the staff at Immanuel Lutheran and Mark Engelhardt at St. Peter's by-the-Sea, and to the Hofstra University Department of Music, Dr. Philip Stoecker, Chair, for your continued support.

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