

eVoco  
Mixed Ensemble

Dreams  
and  
Revelations

Saturday November 3rd @ 8pm  
Christ Church  
61 East Main St., Oyster Bay, NY

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



## *Dreams and Revelations*

**The Wishing Tree**.....Joby Talbot

**Rejoice in the Lamb**.....Benjamin Britten

- a. Rejoice in God, O ye Tongues
- b. Let Nimrod the Mighty Hunter
- c. Hallelujah from the heart of God
- d. For I will consider my Cat Geoffrey  
*Doreen Fryling (Saturday) / Alexis Minogue (Sunday)*
- e. For the Mouse is a creature of great personal valour  
*Michelle Shmuel (Saturday) / Christina Russo (Sunday)*
- f. For the flowers are great blessings  
*Matthew Georgetti, tenor*
- g. For I am under the same accusation with my Saviour
- h. For H is a spirit and therefore he is God  
*David W. Fryling (Saturday) / Maxwell Denler (Sunday)*
- i. For the instruments are by their rhimes
- j. Hallelujah from the heart of God

**Lady in the Water**.....E.W. Barnum  
*Mixed Ensemble, joined by our invited high school voices*

**Dream Keeper**.....William Averitt

1. The Dream Keeper
2. Dream Variations
3. As I Grew Older
4. Song

**High Flight**.....Bob Chilcott  
*Andrea Galeno, Melody Hall, Matthew Georgetti,  
Max Denler, David W. Fryling, Jared Berry, solo sextet*

**Enjoy the Silence**.....arr. Eric Whitacre  
*Doreen Fryling & Alexis Minogue, descant*

Welcome to our fifth annual Fall Collection Concert, a program of repertoire based on the suggestions of our singers. This year's theme "revealed" itself early on in my planning process, with the two larger works (Britten and Averitt) standing out not only as tailor-made for the Mixed Ensemble's forces, but also as a compelling juxtaposition of thematic ideas.

The revelations of Christopher Smart (poet, *Rejoice in the Lamb*, 1722 - 1771) seem to have been the side affect of an undiagnosed mental illness. The poet was prone to outbursts of vociferously loud public praying, prostrating himself wherever he happened to be when the "spirit" moved him, praising at the top of his lungs until he had, as he sheepishly confessed in his words, "routed all the company" around him. He was shunned, ridiculed, and eventually forced into an asylum, where he wrote his most famous poem, *Jubilate Agno*. Britten chose some of the most wonderfully colorful parts of this extended work and built a spare and diaphanous sound-world around Smart's words, allowing the ideas within the poetry – a longing for acceptance, a proclivity for finding meaning in the myriad things around us, a hunger to find modes of self expression we can claim to be uniquely ours – to shine effortlessly through.

Though Langston Hughes (poet, *Dream Keeper*, 1901-1967) is now one of the most revered and recognized artists of the Harlem Renaissance, like Smart he was also a subject of much ridicule and disdain during his own lifetime. His vernacular descriptions of everyday life for early twentieth century middle- and lower-class African Americans eschewed the more florid poetic styles and glossy narratives of his contemporaries. Newspapers ran reviews calling him "The Sewer Dweller" (Amsterdam News, NY) and "the poet low-rate of Harlem" (Whip, Chicago, ). However, we remember him today for his unblinking poetic eye, his capacity to find worth and nobility in every person and situation he encountered, and an ability to be the sympathetic voice for an otherwise voiceless and downtrodden Black American working class.

The pieces that round out the program are no less captivating than those that inspired their inclusion. Each evokes facets in our states of reverie and revelation – aspirations for the future and apparitions of our past – which reflect the very essence of what it means to be alive.

- Dave Fryling

## THE WISHING TREE

I stand neither in the wilderness  
nor fairyland

but in the fold  
of a green hill

the tilt from one parish  
into another.

To look at me  
through a smirr of rain

is to taste the iron  
in your own blood

(continued...)

because I hoard  
the common currency  
of longing: each wish  
each secret assignation.

My limbs lift, scabbed  
with greenish coins

I draw into my slow wood  
fleur-de-lys, the enthroned Britannia.

Behind me, the land  
reaches toward the Atlantic.

And though I'm poisoned  
choking on the small change

of human hope,  
daily beaten into me

look: I am still alive—  
in fact, in bud.

*- Kathleen Jamie (b.1962)*

## **REJOICE IN THE LAMB**

### **Rejoice in God, O ye Tongues;**

Give the glory to the Lord,  
And the Lamb.  
Nations, and languages,  
And every Creature  
In which is the breath of Life.  
Let man and beast appear before him,  
And magnify his name together.

### **Let Nimrod, the mighty hunter,**

Bind a leopard to the altar  
And consecrate his spear to the Lord.

Let Ishmail dedicate a tyger,  
And give praise for the liberty  
In which the Lord has let him at large.

Let Balaam appear with an ass,  
And bless the Lord his people  
And his creatures for a reward eternal.

Let Daniel come forth with a lion,  
And praise God with all his might  
Through faith in Christ Jesus.

Let Ithamar minister with a chamois,  
And bless the name of Him  
That cloatheth the naked.  
Let Jakim with the satyr  
Bless God in the dance,  
Dance, dance, dance.

Let David bless with the bear  
The beginning of victory to the Lord,  
To the Lord the perfection of excellence.

**Hallelujah, hallelujah,**  
Hallelujah for the heart of God,  
And from the hand of the artist inimitable,  
And from the echo of the heavenly harp  
In sweetness magnificent and mighty.  
Hallelujah, hallelujah, hallelujah.

**For I will consider my cat Jeoffry.**  
For he is the servant of the living God.  
Duly and daily serving him.

For at the first glance  
Of the glory of God in the East  
He worships in his way.  
For this is done by wreathing his body  
Seven times round with elegant quickness.  
For he knows that God is his saviour.  
For God has bless'd him  
In the variety of his movements.  
For there is nothing sweeter  
Than his peace when at rest.

For I am possessed of a cat,  
Surpassing in beauty,  
From whom I take occasion  
To bless Almighty God.

**For the Mouse is a creature**  
Of great personal valour.  
For this is a true case--  
Cat takes female mouse,  
Male mouse will not depart,  
but stands threat'ning and daring.  
If you will let her go,  
I will engage you,  
As prodigious a creature as you are.

For the Mouse is a creature  
Of great personal valour.  
For the Mouse is of  
An hospitable disposition.

**For the flowers are great blessings.**

For the flowers are great blessings.  
For the flowers have their angels,  
Even the words of God's creation.  
For the flower glorifies God  
And the root parries the adversary.  
For there is a language of flowers.  
For the flowers are peculiarly  
The poetry of Christ.

**For I am under the same accusation**

With my Savior,  
For they said,  
He is besides himself.  
For the officers of the peace  
Are at variance with me,  
And the watchman smites me  
With his staff.  
For the silly fellow, silly fellow,  
Is against me,  
And belongeth neither to me  
Nor to my family.  
For I am in twelve hardships,  
But he that was born of a virgin  
Shall deliver me out of all,  
Shall deliver me out of all.

**For H is a spirit**

And therefore he is God.  
For K is king  
And therefore he is God.  
For L is love  
And therefore he is God.  
For M is musick  
And therefore he is God.  
And therefore he is God.

**For the instruments are by their rhimes,**

For the shawm rhimes are lawn fawn and the like.  
For the shawm rhimes are moon boon and the like.  
For the harp rhimes are sing ring and the like.  
For the harp rhimes are ring string and the like.  
For the cymbal rhimes are bell well and the like.  
For the cymbal rhimes are toll soul and the like.  
For the flute rhimes are tooth youth and the like.  
For the flute rhimes are suit mute and the like.  
For the bassoon rhimes are pass class and the like.  
For the dulcimer rhimes are grace place and the like.  
For the clarinet rhimes are clean seen and the like.  
For the trumpet rhimes are sound bound and the like.  
For the trumpet of God is a blessed intelligence  
And so are all the instruments in Heav'n.  
For God the Father Almighty plays upon the harp  
Of stupendous magnitude and melody.



For at that time malignity ceases  
And the devils themselves are at peace.  
For this time is perceptible to man  
By a remarkable stillness and serenity of soul.

**Hallelujah, hallelujah,**  
Hallelujah for the heart of God,  
And from the hand of the artist inimitable,  
And from the echo of the heavenly harp  
In sweetness magnificent and mighty.  
Hallelujah, hallelujah, hallelujah.

- *Christopher Smart (1722 - 1771)*

### LADY IN THE WATER

Alas, the moon should ever beam  
To show what man should never see!  
I saw a maiden on a stream,  
And fair was she!

I stayed awhile, to see her throw  
Her tresses back, that all beset  
The fair horizon of her brow  
With clouds of jet.

I stayed a little while to view  
Her cheek, that wore in place of red  
The bloom of water, tender blue,  
Daintily spread.

I stayed to watch, a little space,  
Her parted lips if she would sing;  
The waters clos'd above her face  
With many a ring.

And still I stayed a little more:  
Alas, she never comes again!  
I throw my flowers from the shore,  
And watch in vain.

I know my life will fade away,  
I know that I must vainly pine,  
For I am made of mortal clay,  
But she's divine!

- *Thomas Hood's "The Water Lady" (1799-1845)*

## DREAM KEEPER

### 1. The Dream Keeper

Bring me all of your dreams,  
You dreamer,  
Bring me all your  
Heart melodies  
That I may wrap them  
In a blue cloud-cloth  
Away from the too-rough fingers  
Of the world.

- Langston Hughes (1901-1967)

### 2. Dream Variations

To fling my arms wide  
In some place of the sun,  
To whirl and to dance  
Till the white day is done.  
Then rest at cool evening  
Beneath a tall tree  
While night comes on gently,  
Dark like me-  
That is my dream!

To fling my arms wide  
In the face of the sun,  
Dance! Whirl! Whirl!  
Till the quick day is done.  
Rest at pale evening...  
A tall, slim tree...  
Night coming tenderly  
Black like me.

- Langston Hughes (1901-1967)

### 3. As I Grew Older

It was a long time ago.  
I have almost forgotten my dream.  
But it was there then,  
In front of me,  
Bright like a sun—  
My dream.  
And then the wall rose,  
Rose slowly,  
Slowly,  
Between me and my dream.  
Rose until it touched the sky—  
The wall.  
Shadow.  
I am black.  
I lie down in the shadow.



No longer the light of my dream before me,  
Above me.  
Only the thick wall.  
Only the shadow.  
My hands!  
My dark hands!  
Break through the wall!  
Find my dream!  
Help me to shatter this darkness,  
To smash this night,  
To break this shadow  
Into a thousand lights of sun,  
Into a thousand whirling dreams  
Of sun!

- Langston Hughes (1901-1967)

#### 4. Song

Lovely, dark, and lonely one,  
Bare your bosom to the sun.  
Do not be afraid of light,  
You who are a child of night.  
Open wide your arms to life,  
Whirl in the wind of pain and strife,  
Face the wall with the dark closed gate,  
Beat with bare, brown fists—  
And wait.

- Langston Hughes (1901-1967)

#### HIGH FLIGHT

I saw Eternity the other night,  
Like a great ring of pure and endless light,  
All calm, as it was bright;  
And round beneath it, Time in hours, days, years,  
Driv'n by the spheres  
Like a vast shadow mov'd; in which the world  
And all her train were hurl'd.

- Henry Vaughan, excerpted from "The World" (1621-1695)

Oh, I have slipped the surly bonds of earth,  
And danced the skies on laughter-silvered wings;  
Sunward I've climbed and joined the tumbling mirth of sun-split clouds -  
and done a hundred things You have not dreamed of -  
wheeled and soared and swung high in the sunlit silence.  
Hovering there I've chased the shouting wind along  
and flung my eager craft through footless halls of air.  
Up, up the long delirious burning blue  
I've topped the wind-swept heights with easy grace,  
where never lark, or even eagle, flew;  
and, while with silent, lifting mind I've trod  
the high untrespassed sanctity of space,  
put out my hand and touched the face of God.

- John Gillespie Magee Jr. (1922-1941)

## ENJOY THE SILENCE

Words like violence  
Break the silence  
Come crashing in  
Into my little world  
Painful to me  
Pierce right through me  
Can't you understand  
Oh my little girl

All I ever wanted  
All I ever needed  
Is here in my arms  
Words are very unnecessary  
They can only do harm

Vows are spoken  
To be broken  
Feelings are intense  
Words are trivial  
Pleasures remain  
So does the pain  
Words are meaningless  
And forgettable

All I ever wanted  
All I ever needed  
Is here in my arms  
Words are very unnecessary  
They can only do harm

All I ever wanted  
All I ever needed  
Is here in my arms  
Words are very unnecessary  
They can only do harm

Enjoy the silence

*- Martin Gore (b.1961)*



## UPCOMING EVENTS

### **Women's Ensemble *Dark Mysteries***

*Saturday, January 12, 2019*

*Christ Church, Oyster Bay @ 8:00 pm*

*Sunday, January 13, 2019*

*St. Peter's by-the-Sea, Bay Shore @ 4:00 pm*

### **Mixed Ensemble *Bernstein at 100***

*Saturday, March 16, 2019*

*St. Peter's by-the-Sea, Bay Shore @ 8:00 pm*

*Sunday, March 17, 2019*

*Cathedral of the Incarnation, Garden City @ 4:00 pm*

### **Women's Ensemble *Summer Collection***

*Saturday, June 1, 2019*

*Christ Church, Oyster Bay @ 8:00 pm*

*Sunday, June 2, 2019*

*St. Peter's by-the-Sea, Bay Shore @ 4:00 pm*

### **Young Artist Awards:**

*2019 Auditions to be announced soon.*

*Join our mailing list at [www.evoco.vc](http://www.evoco.vc) to be the first to hear about this and all upcoming events!*

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

## 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 Women's Ensemble, the Open Door 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 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***

Vanessa D'Aconti  
Mary Beth Finger  
Doreen Fryling  
Emily Garner  
Alexis Minogue  
Christina Regan  
Casey Rice  
Melissa Wozniak

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

Brianna Brickman  
Christina Cinnamo  
Sinead Conlon  
Jen DeStio  
Meg Messina  
Christina Russo  
Michelle Schmuell  
Krista Williams

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

Brodie Centauro  
Anthony DiTaranto  
Brad Drinkwater  
Matt Georgetti  
Eric Rubinstein

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

Thomas Carroll  
Dana Contino  
Max Denler  
Malcolm Gilbert  
Shea Kastriner  
Benjamin Pesenti

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

Jackie Bakewell  
Janet Fryling  
Catherine Goldenbaum  
Kristin Howell  
Emily Ison  
Meaghan Metzger  
Seanna Silver

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

Elisa Castiglione  
Andrea Galeno  
Melody Hall  
Quinn McClure  
Jane Park  
Maria Rueda  
Lisa Richardson

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

Steven Altinel  
Scott Blond  
Brian Messemmer  
Ryan Occeña  
Thomas Riley

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

Kyle Benaburger  
Jared Berry  
Paul Ceglie  
Jacob Fruchtl  
David W. Fryling  
James Ludwig

#### ***Piano***

Miles Massicotte



**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, teaches choral conducting, and supervises choral music education student teachers in the field. In 2014 David was inducted into the Long Island Music Hall of Fame as the “Educator of Note,” and he is the winner of the 2016-17 American Prize in Conducting in two categories: community chorus and college & university.

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, Vermont, Connecticut (New England Music Festival), Rhode Island, Pennsylvania, Virginia, North Carolina, Illinois, Mississippi, Michigan, Tennessee, Louisiana, Texas, Utah, and Alaska.

David has served 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 since the summer of 2014. For the seven summers before that, 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. In the summer of 2018 he joined the Sitka (AK) Arts Camp faculty.



Pianist **Miles Massicotte** has been hailed as a “truly extraordinary” artist showing “a dazzling display of pianistic prowess” (The News-Times). Born in 1990, he began studying piano at the age of 10, and gave his first public performances shortly thereafter. He enjoys a diverse musical career that began in his native Connecticut and has taken him across the United States and abroad, where he has been featured variously as a recitalist, a soloist with orchestras, and a chamber musician, as well as a composer and improviser.

Miles was the winner of the 2011 James Furman Memorial Competition, and is the recipient of over 15 scholarships and awards. He has been a featured student in a number of master classes with renowned pianists such as Peter Frankl, Yves Henry, and Angela Cheng. As a soloist and guest artist, he has been invited to perform in venues such as the Veronica Hagman Concert Hall, Ives Concert Hall, and Infinity Hall, among many others. As a

chamber musician, he has performed in virtually every conceivable capacity, from duos to large contemporary ensembles, both throughout the United States and internationally.

As a young jazz musician, Miles was the recipient of the Louis Armstrong Award. He has gone on to perform on stage alongside jazz greats such as John Scofield, Dave Liebman, and Vic Juris. His original compositions in this genre have been noted for their “suite-like shifts” and their “amazing vibrancy and chordal modalities” (Hartford Courant).

Miles’ initial musical education came at the Greater Hartford Academy of the Arts, and upon graduating he had twice received the academy’s “Most Outstanding Classical Instrumentalist” award (2006, 2008). He continued his studies at Western Connecticut State University, where he studied with Russell Hirshfield and Patricia Lutnes, receiving the institution’s “Music Chair” award in his final year (2012). Miles is now pursuing a Doctor of Musical Arts at Stony Brook University, under the tutelage of Gilbert Kalish, where he also works as a teaching assistant. In 2017, he performed the *Piano Concerto no. 3* of Rachmaninoff there as the winner of Stony Brook’s 2015 Concerto Competition.



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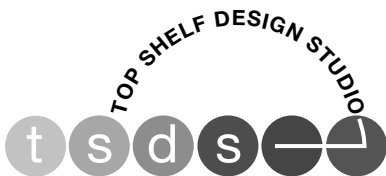
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### **ACKNOWLEDGEMENTS**

Thanks to Top Shelf Design Studio and Bill Stefanowicz for their graphic design, to our friends who assisted at this concert by helping with tickets and ushering, to the staff at Christ Church, and to Mark Engelhardt at St. Peter's by-the-Sea. A special thanks to the Hofstra University Department of Music, Dr. Philip Stoecker, Chair, for your continued support.

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