

eVOCO
Womens Ensemble

SONGS OF
INNOCENCE
& Experience

A Spring
Collection



Saturday June 1st @ 8pm

Christ Church

61 East Main St., Oyster Bay, NY

Sunday June 2nd @ 4pm

St. Peter's by-the-Sea

500 S Country Rd., Bay Shore, NY

David Fryling, conductor

Miles Massicotte and Jane Park, piano



Songs of Innocence

A Spring Collection

Foweles in the Frith.....Brian Kogler

Mass No. 6.....György Orban

1. Kyrie
2. Gloria
3. Sanctus/Benedictus
4. Agnus Dei

Historietas del Viento (Stories of the wind).....Alejandro Yagüe

1. Venia Rojo
2. Viento Estancado
3. La Brisa
4. ¿Que Doncella se Casa con el Viento?

When I was the forest.....Daniel Brewbaker

Selections from Frostiana.....Randall Thompson

1. Come in
2. A Girl's Garden

A Child's Garden of Verses.....Paul Busselberg

1. The Swing
2. The Wind
3. Where Go the Boats?
4. Looking Forward
5. Singing

with Jane Park, piano secondo

Grow Little Tree.....Andrea Ramsey

Women's Ensemble, joined by our invited student voices

Bookending every season for the past five years, our fall and spring “Collection” concerts started out as a treasury of some of our favorite pieces, nominated by our voices, and curated into a logical program by *yours truly*. Over the past few seasons, however, these programs have evolved into more deliberate thematic expressions, inspired more often now by a single work’s text.

Today’s theme, *Songs of Innocence & Experience*, was inspired by a larger-scale work by Karl Korte, which in turn was based on selected poems from William Blake’s book-length collection of the same name. You might notice that it does not appear on today’s program — unfortunately it is out of print and we were unable to get copies of it. However, the theme inspired so many interesting ideas that I decided to pursue it anyway.

We begin the program with the existential dread of adulthood, and the irony bemoaned in “Foweles” that we, as the smartest animals on earth, seem to chase happiness haplessly while the rest of animal kind seems quite content simply being themselves. György Orban’s inspired setting of the *Missa Brevis* follows, reminding us of our human faults and our responsibilities to each other. But then we begin to move slowly “back in time” — a kind of *Curious Case of Benjamin Button* in choral song — as we explore abstract impressions of youth and childhood. In the end, we are joined on stage by the next few generations of singers, whose presence and voices serve to remind us all what a gift it is to be alive.

- Dave Fryling

FOWELES IN THE FRITH

Foweles in the frith,
The fisses in the flod,
And I mon waxë wod:
Sulch sorw I walkë with
For beste of bon and blod.

*Birds in the woods,
Fish in the stream,
And I must go mad:
Such great sorrow I carry
[in spite of being] the best creature living.*

-Anon. (c.1270)

MASS NO. 6

1. Kyrie eleison

Kyrie Eleison
Christe Eleison
Kyrie Eleison

*Lord, have mercy
Christ, have mercy
Lord, have mercy*

2. Gloria

Gloria in excelsis Deo.
Et in terra pax hominibus bonae voluntatis.
Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.
Gratias agimus tibi propter magnam gloriam tuam.
Domine Deus, Rex caelestis, Deus Pater omnipotens.
Domine Fili unigenite, Jesu Christe.
Domine Deus, Agnus Dei, Filius Patris.
Qui tollis peccata mundi, miserere nobis.
Qui tollis peccata mundi, suscipe deprecationem nostram.
Qui sedes ad dexteram Patris, miserere nobis.
Quoniam tu solus Sanctus. Tu solus Dominus.
Tu solus Altissimus, Jesu Christe.
Cum Sancto Spiritu, in gloria Dei Patris.
Amen.

*Glory to God in the highest,
and, peace to his people on earth.
Lord God, heavenly King,
almighty God and Father,
we worship you, we give you thanks,
we praise you for your glory.
Lord Jesus Christ, only Son of the Father,
Lord God, Lamb of God,
you take away the sin of the world:
have mercy on us;
you are seated at the right hand of the Father:
receive our prayer.
For you alone are the Holy One,
you alone are the Lord,
you alone are the Most High,
Jesus Christ,
with the Holy Spirit,
in the glory of God the Father. Amen.*

3. Sanctus & Benedictus

Sanctus, Sanctus, Sanctus
Dominus Deus Sabaoth.
Pleni sunt caeli et terra gloria tua.
Osanna in excelsis.
Benedictus qui venit
in nomine Domini.
Osanna in excelsis.

*Holy, holy, holy,
Lord God of hosts.
Heaven and earth are full of thy glory
Osanna in the highest.
Blessed is he that comes in the name of the Lord:
Glory to the, o Lord in the highest.
Blessed is he who comes
in the name of the Lord.
Osanna in the highest.*

4. Agnus Dei

Agnus Dei, qui tollis peccata mundi, miserere nobis.
Agnus Dei, qui tollis peccata mundi, miserere nobis.
Agnus Dei, qui tollis peccata mundi, dona nobis pacem.

Lamb of God, who take away the sins of the world, have mercy on us.

Lamb of God, who take away the sins of the world, have mercy on us.

Lamb of God, who take away the sins of the world, grant us peace.

HISTORIETAS DEL VIENTO (STORIES OF THE WIND)

1. Venia Rojo

El viento venía rojo
por el collado encendido
y se ha puesto verde, verde
por el río.
Luego se pondrá violeta,
amarillo y...
será sobre los sembrados
un arco iris tendido.

*The wind came in red
down the hill
and changed into green
down by the river.
And it will change into violet
and yellow and...
Over fields sown with seed,
an elongated rainbow.*

2. Viento Estancado

Viento estancado.
Arriba el sol.
Abajo
las algas temblorosas
de los álamos.
Y mi corazón
temblando.
Viento estancado
a las cinco de la tarde
sin pájaros.

*Stagnant wind.
Sun above you.
Below you
the tremulous algae
of aspens.
And my heart
trembling too.
Stagnant wind
at five in the afternoon
and no birds.*

3. La Brisa

La brisa
es ondulada
como los cabellos
de algunas muchachas.
Como los marecitos
de algunas viejas tablas.
La brisa
brota como el agua,
y se derrama
—tenue bálsamo blanco —
por las cañadas,
y se desmaya
al chocar con lo duro
de la montaña.

*The breeze
so wavy
like the hair
of certain girls.
Like tiny oceans
in some old panel.
The breeze
now gushes like water,
now overflows
— tenuous balsamic white —
through the canebrakes,
now faints,
where it crashes against the rock
of a mountain.*

4. ¿Que Doncella se Casa con el Viento?

Maestro: ¿Qué doncella se casa con el viento?
Niño: La doncella de todos los deseos.
Maestro: ¿Qué le regala el viento?
Niño: Remolinos de oro y mapas superpuestos.
Maestro: ¿Ella le ofrece algo?
Niño: Su corazón abierto.
Maestro: Decid cómo se llama.
Niño: Su nombre es un secreto.

*Teacher: What maiden will marry the wind?
Child: The maiden of all our desires.
Teacher: What does the wind give the maiden?
Child: Whirlwinds of gold. A pileup of maps.
Teacher: And she gives him what in return?
Child: Her heart laid bare.
Teacher: Tell me her name.
Child: Her name is a secret.*

WHEN I WAS THE FOREST

When I was the stream, when I was the
forest, when I was still the field
when I was every hoof, foot,
fin and wing, when I
was the sky itself,

no one ever asked me did I have a purpose, no one ever
wondered was there anything I might need,
for there was nothing
I could not love.

It was when I left all we once were that
the agony began, the fear and questions came,
and I wept, I wept. And tears
I had never known before.

So I returned to the river, I returned to
the mountains. I asked for their hand in marriage again,
I begged—I begged to wed every object and creature,

and when they accepted,
God was ever present in my arms.
And He did not say,
“Where have you
been?”

For then I knew my soul—every soul—
has always held
Him.

- Meister Eckhart (c. 1260 – c. 1328)

SELECTIONS FROM FROSTIANA

1. Come in

As I came to the edge of the woods,
Thrush music -- hark!
Now if it was dusk outside,
Inside it was dark.

Too dark in the woods for a bird
By sleight of wing
To better its perch for the night,
Though it still could sing.

The last of the light of the sun
That had died in the west
Still lived for one song more
In a thrush's breast.

...continued

Far in the pillared dark
Thrush music went --
Almost like a call to come in
To the dark and lament.

But no, I was out for stars;
I would not come in.
I meant not even if asked;
And I hadn't been.

2. A Girl's Garden

A neighbor of mine in the village
Likes to tell how one spring
When she was a girl on the farm, she did
A childlike thing.

One day she asked her father
To give her a garden plot
To plant and tend and reap herself,
And he said, "Why not?"

In casting about for a corner
He thought of an idle bit
Of walled-off ground where a shop had stood,
And he said, "Just it."

And he said, "That ought to make you
An ideal one-girl farm,
And give you a chance to put some strength
On your slim-jim arm."

It was not enough of a garden,
Her father said, to plough;
So she had to work it all by hand,
But she don't mind now.

She wheeled the dung in the wheelbarrow
Along a stretch of road;
But she always ran away and left
Her not-nice load.

And hid from anyone passing.
And then she begged the seed.
She says she thinks she planted one
Of all things but weed.

A hill each of potatoes,
Radishes, lettuce, peas,
Tomatoes, beets, beans, pumpkins, corn,
And even fruit trees

And yes, she has long mistrusted
That a cider apple tree
In bearing there to-day is hers,
Or at least may be.

Her crop was a miscellany
When all was said and done,
A little bit of everything,
A great deal of none.

Now when she sees in the village
How village things go,
Just when it seems to come in right,
She says, "I know!

It's as when I was a farmer——"
Oh, never by way of advice!
And she never sins by telling the tale
To the same person twice.

- Robert Frost (1874 - 1963)

A CHILD'S GARDEN OF VERSES

1. The Swing

How do you like to go up in a swing,
Up in the air so blue?
Oh, I do think it the pleasantest thing
Ever a child can do!

Up in the air and over the wall,
Till I can see so wide,
Rivers and trees and cattle and all
Over the countryside—

Till I look down on the garden green,
Down on the roof so brown—
Up in the air I go flying again,
Up in the air and down!

2. The Wind

I saw you toss the kites on high
And blow the birds about the sky;
And all around I heard you pass,
Like ladies' skirts across the grass—
O wind, a-blowing all day long,
O wind, that sings so loud a song!

...continued

I saw the different things you did,
But always you yourself you hid.
I felt you push, I heard you call,
I could not see yourself at all—
 O wind, a-blowing all day long,
 O wind, that sings so loud a song!

O you that are so strong and cold,
O blower, are you young or old?
Are you a beast of field and tree,
Or just a stronger child than me?
 O wind, a-blowing all day long,
 O wind, that sings so loud a song!

3. Where Go the Boats?

Dark brown is the river,
Golden is the sand.
It flows along for ever,
With trees on either hand.

Green leaves a-floating,
Castles of the foam,
Boats of mine a-boating—
Where will all come home?

On goes the river
And out past the mill,
Away down the valley,
Away down the hill.

Away down the river,
A hundred miles or more,
Other little children
Shall bring my boats ashore.

4. Looking Forward

When I am grown to man's estate
I shall be very proud and great,
And tell the other girls and boys
Not to meddle with my toys.

5. Singing

Of speckled eggs the birdie sings
 And nests among the trees;
The sailor sings of ropes and things
 In ships upon the seas.

The children sing in far Japan,
 The children sing in Spain;
The organ with the organ man
 Is singing in the rain.

GROW LITTLE TREE

Grow, little tree.
Stretch your arms and spread your leaves.
What will you be?

Grow, little tree.
Wave your branches wild
and free for all to see
I'll grow too, just like you.
Nurture me, I look to you for what to do

Teach me how to dance,
dance in the wind.
Stand, and soak up the sun,
and when the storm brings a shower,
let the earth catch my tears
and sprout a new flow'r.

- *Anonymous*



SECOND ANNUAL eVOCO VOICE SUMMER SINGS!

You're invited to sing with eVoco at our second annual eVoco Summer Sings! This summer we will be welcoming singers like you to two evenings of choral singing at Hofstra University. Dates to be announced; join our mailing list at www.evoco.vc or like us on Facebook to be sure to the first to hear!

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

Jen DeStio
Mary Beth Finger
Doreen Fryling
Alexis Minogte

Soprano 2

Deanna Albro
Kayleigh Alonzo
Maria Diaz
Andrea Galeno
Catherine Goldenbaum
Emily Ilson
Lauren Jacobson
Kim Sarro
Lily Uribe

Alto 1

Dory Agazarian
Kimberly Corona
Ruth Elias
Christine Fena
Sydney Hankins
Maureen Husing
Anna Miller
Deborah Peltz
Maria Rueda
Priya Shah

Alto 2

Terry Bendel
Amanda Branson
Elisa Castiglione
Kristine Costello
Heather Dvorak
Andrea Gonnella
Maria Nielsen
Jane Park
Lisa Richardson
Pat Schwarz

Piano

Miles Massicotte

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We'll be sure to update you with our upcoming audition schedule!



David Fryling (www.DavidFryling.org) is Director of Choral Activities at Hofstra University, where he conducts 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 Alaska, Connecticut, Illinois, Louisiana, Mississippi, Michigan, New Jersey, North Carolina, Pennsylvania, Rhode Island, Tennessee, Texas, Utah, Vermont,

and Virginia. 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 Carmelites*.

From 2007 to 2013 he 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 served as a guest artist on the conducting faculty of the New York State Summer School of the Arts (NYSSSA) School of Choral Studies, as well as the Sitka Fine Arts Camp in Sitka, AK.



Pianist **Miles Massicotte** has been hailed as a “truly extraordinary” artist showing “a dazzling display of pianistic prowess” (*The News-Times*). 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, a chamber musician, as well as a composer and improviser.

Miles was the winner of the 2011 James Furman Memorial Competition, and has played in masterclasses 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. He has extensive experience as a chamber musician, collaborating with duos to large contemporary ensembles and everything in between.

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). In 2018, Miles received his Doctorate of Musical Arts at Stony Brook University, under the tutelage of Gilbert Kalish.

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