

eVoco  
Mixed Ensemble



Saturday May 21st @ 8pm

Christ Episcopal Church  
1351 Northern Blvd., Manhasset, NY

Sunday May 22nd @ 4pm

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

David Fryling, conductor  
Evan Montemayor, piano



## Messages to Myself

### Young Artist Winner Performances

Fra Degno ed Amore.....Gaetano Latilla  
*Fiorela Miria*

What Baking Can Do.....Sara Bareilles  
*Lauren Marchand*



So Breaks the Sun.....Shavon Lloyd

Messages to Myself.....Christopher Theofanidis

I. Whitman (Have you reckon'd a thousand acres much?)  
*Response: O Oriens.....Cecilia McDowall*

IV. Yeats (When you are old and grey)  
*Response: The Sounding Sea.....Eric William Barnum*

III. Kirsten (Let love come in any way it will)  
*Response: Volta.....Kristin Kuster*  
*Evan Montemayor, piano (Saturday)*  
*Brianna Brickman, piano (Sunday)*

II. Rumi (Be your note/be yourself)  
*Response: I will wade out.....Eric Whitacre*

Every Night (When the Sun Goes Down).....Gwyneth Walker  
*Kevin Hamablet, baritone (Saturday)*  
*Luigi Mondì, baritone (Sunday)*

Tonight's program takes as its point of departure the four movement work by Christopher Theofanidis, *Messages to Myself*. Of this composition, the composer writes:

"I wrote these four unaccompanied choral works at the request of my friend, Robert Simpson, and his excellent group, The Houston Chamber Choir. I had been thinking of all of the poetry that had been meaningful to me personally over the years, and I decided to choose four of those poems which seemed to have particular staying power in my life and have become a resonating chamber for my way of thinking. The first is an excerpt from a poem of Walt Whitman's *Leaves of Grass*. The second was written by Jellaludin Rumi, the Medieval Persian mystic whose work I have set before.... The third poem is from Amy Kirsten, a kindred spirit whose words and generosity have meant an enormous amount to me personally in recent years. The final poem is an excerpt of one of my favorites by William Butler Yeats. I dedicate this work to my daughter, Isabella."

I have reordered the movements of the Theofanidis, and programmed a "choral response" for each—a piece that resonates, for me, in some way with the poetry of the preceding movement. I've then bookended the entire program with two pieces that center the sun as a source of life and as a timekeeper, a reminder of the continual timeliness of collecting and reflecting on our own messages to ourselves.

- Dave Fryling

### SO BREAKS THE SUN

The night is dark and cold,  
the earth is fettered with snow  
and the chill of the air confines me to sorrow.

- Shavon Lloyd

So breaks the sun earth's rugged chains,  
Wherein rude winter bound her veins;  
So grows both stream and source of price,  
That lately fettered were with ice.  
So naked trees get crisped heads,  
And colored coats the roughest meads,  
And all get vigor, youth, and spright,  
That are but looked on by his light.

- Ben Johnson (1572-1637)

### MESSAGES TO MYSELF

#### I. Whitman (Have you reckon'd a thousand acres much?)

Have you reckon'd a thousand acres much? have you reckon'd the earth much?  
Have you practis'd so long to learn to read?  
Have you felt so proud to get at the meaning of poems?

Stop this day and night with me and you shall possess the origin of all poems,  
You shall possess the good of the earth and sun, (there are millions of suns left,)  
You shall no longer take things at second or third hand, nor look through the eyes of the  
dead, nor feed on the spectres in books,  
You shall not look through my eyes either, nor take things from me, ...continued

You shall listen to all sides and filter them from your self.

- *Walt Whitman (1819-1892)*

### **Response: O Oriens**

O Oriens,  
splendor lucis aeternae, et sol justitiae:  
veni, et illumina sedentes in tenebris, et umbra mortis.

- *Sixth-century Antiphon*

*O Rising Sun,  
splendor of light eternal and sun of righteousness:  
Come and enlighten those who dwell in darkness and the shadow of death.*

### **IV. Yeats (When you are old and grey)**

When you are old and grey and full of sleep,  
And nodding by the fire, take down this book,  
And slowly read, and dream of the soft look  
Your eyes had once, and of their shadows deep;

How many loved your moments of glad grace,  
And loved your beauty with love false or true,  
But one man loved the pilgrim soul in you,  
And loved the sorrows of your changing face;

And bending down beside the glowing bars,  
Murmur, a little sadly, how Love fled  
And paced upon the mountains overhead  
And hid his face amid a crowd of stars.

- *William Butler Yeats (1865-1939)*

### **Response: The Sounding Sea**

O listen to the sounding sea  
That beats on the remorseless shore,  
O listen! for that sound will be  
When our wild hearts shall beat no more.

O listen well and listen long!  
For sitting folded close to me,  
You could not hear a sweeter song  
Than that hoarse murmur of the sea.

- *George William Curtis. 1824–1892*

### **III. Kirsten (Let love come in any way it will)**

Let love come in whatever way it will.  
In music, in friendship, in love for myself,  
For others, for my family.

To all who are my family.  
Strangers.  
Friends.  
Friends on the street.  
To the homeless, the broken,  
Let love come in whatever way it will.

Let love come.

To the thankful who know how to love,  
To the calm, to the awake,  
To the joyful,  
Let love come.

And when it does  
(that gi-gantic, magnificent mirror)  
it will tell us at all times and as one,  
how beautiful we are.  
How Beautiful We are.

Let love come in whatever way it will.

- *Amy Beth Kirsten (b. 1972)*

### **Response: Volta**

As darling bud to berry,  
this turn from the mirror,  
toward you:

my window forever rippled by your pebble,  
I trace the soft dove of your shadow,  
make two:

when love stirs it asks for nothing—  
but a world made safe for truth,  
for beauty,  
for this tense blooming

- *Megan Levad*

### **II. Rumi (Be your note/be yourself)**

All day and night music.  
A quiet, bright reed-song.  
If it fades, we fade.

God picks up the reed-flute world and blows.  
Each note is a need coming through one of us,  
A passion, a longing pain.

Remember the lips where the wind-breath originated  
And let your note be clear.  
Don't try to end it.  
Be your note.

...continued

Be your note.  
 I'll show you how it's enough.  
 Go up on the roof tonight  
 In this city of the soul.  
 Let everyone climb on their roofs  
 And sing their notes!

Sing loud.

- *Jalāl al-Dīn Muḥammad Rūmī (1207-1273)*

**Response: I will wade out**

i will wade out  
                   till my thighs are steeped in burning flowers  
 I will take the sun in my mouth  
 and leap into the ripe air  
                   Alive  
                           with closed eyes  
 to dash against darkness  
                   in the sleeping curves of my body  
 Shall enter fingers of smooth mastery  
 with chasteness of sea-girls  
                   Will i complete the mystery  
                           of my flesh  
 I will rise  
                   After a thousand years  
 lipping  
 flowers  
                   And set my teeth in the silver of the moon

- *E. E. Cummings (1894-1962)*

**EVERY NIGHT (WHEN THE SUN GOES DOWN)**

Every Night when the sun goes down  
 Every Night when the sun goes down  
 Every Night when the sun goes down  
 I hang my head and mournful cry.

True love, don't weep, true love, don't mourn  
 True love, don't weep, true love, don't mourn  
 True love, don't weep, true love, don't mourn for me  
 The Lord has come to set me free.

I pray the Lord my train would come  
 I pray the Lord my train would come  
 I pray the Lord my train would come  
 To take me back where I come from.

And when I rise up in the sky,  
 If you look up quickly,  
 You will see me passing by.  
 On wings of silver, I will fly.

- *Traditional Appalachian/Gwyneth Walker*

**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, 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 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***

Mary Beth Finger  
 Doreen Fryling  
 Emma Harrington  
 Alexis Minogue  
 Christina Regan  
 Joslyn Thomas

***Alto 1***

Jen DeStio  
 Maria Diaz  
 Andrea Galeno  
 Sydney Hankins-Wright  
 Meg Messina  
 Christina Russo  
 Krista Williams

***Tenor 1***

Benjamin Arendsen  
 David Catalano  
 Brodie Centauro  
 Thomas Kroszner  
 Luigi Mondì

***Bass 1***

Max Denler  
 Malcolm Gilbert  
 James Ludwig  
 Connor Martin  
 Brian Vollmer

***Soprano 2***

Devon Brady  
 Courtney Cox  
 Janet Fryling  
 Catherine Goldenbaum  
 Whitney Hackman  
 Emily Ilson  
 Johanna Land

***Alto 2***

Amanda Branson  
 Brianna Brickman  
 Elisa Castiglione  
 Melody Mercieca  
 Jane Park  
 Lisa Richardson

***Tenor 2***

Steven Altinel  
 Michael Fernandez  
 Jimmy Gratta  
 Kevin Hamablet  
 Brian Messemmer  
 Alex Plotkin

***Bass 2***

Kyle Benaburger  
 Jared Berry  
 Jim Brosnan  
 Zachary Carillo  
 Paul Ceglie  
 David W. Fryling  
 Nevin Shah

***Piano***

Evan Montemayor



**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.



**Evan Montemayor** is a graduate student pursuing degrees in both music education at Hofstra University and in choral conducting at California State University, Los Angeles. He has worn many musical hats thus far, including collaborative pianist, organist, vocalist, and percussionist. At Hofstra, he is assistant to the chair of graduate studies in music education, as well as collaborative pianist for the university chorale and chamber singers. He studies conducting under Dr. David Fryling and percussion under Sean Ritenauer.



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**ACKNOWLEDGEMENTS**

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Don't forget to  
the plants.

Yours truly, L.

Hi Sophie,  
I'm not the best person to ask for

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was best to  
without forget