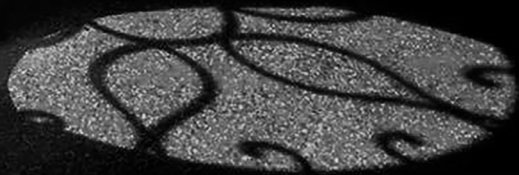


eVOCO @10
Treble Ensemble



LIMINAL



Saturday, March 16th @ 8pm

Christ Episcopal Church
1351 Northern Blvd., Manhasset, NY

Sunday, March 17th @ 4pm

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

David Fryling, *conductor*
Brianna Brickman, *piano*
Aaron Chu, *violin*



evoco @10
voice collective

www.evoco.vc

eVOCO
Treble Ensemble @10

Liminal

Please hold applause until the end of each section

Music of Life.....B.E. Boykin



Frozen In.....Dale Trumbore

Aaron Chu, violin

Dirait-on.....Morten Lauridsen



The Bird's Lullaby.....Katerina Gimon

A Dream Within a Dream.....Christopher Harris



Three.....Joan Drewes

I Am Not Yours.....David Childs



I Lift My Eyes.....Joan Szymko

Kayla Sorensen, solo

Honeycombs.....Matt Van Brink



Dravidian Dithyramb.....Victor Paranjoti

Itken Pois.....Kähärä Anna-Mari

Christina Russo, solo

Christina Russo, Jane Park, and Sydney Hankins-Wright, small group



Shine on Me.....Aaron Fisher

with our invited high school singers

PROGRAM NOTES

lim-i-nal (adjective)

/limənəl/

from Latin limen – “threshold”

1. of, relating to, or situated at a sensory threshold
2. of, relating to, or being an intermediate state or phase

If you search for the word “liminal” in the Google Books Ngram Viewer, which displays a graph of how often a word or phrase has occurred in a corpus of books over a given set of years, you’ll see it languishing in relative obscurity until the late-1980s. Used up until this point mostly in scientific papers to describe sensory inputs lying at threshold of human detection, “liminal” was about to have a moment. As you approach the new century on the graph, the use of “liminal” skyrockets, reaching a usage level at the turn of the century more than 600% greater than the past two-hundred years, and continues its rise from there.

It seems reasonable to assume that writers (who were, along with everyone else, approaching the threshold of a new century) were searching for a word to articulate the peculiar Zeitgeist triggered by the arguably arbitrary number 2000. Similarly, “liminal” seems for me to capture the feeling I have as eVoco breaches its first decade of existence.

But “liminal” also describes much within poetry, music, and the marriage thereof. There’s the in-between space of experiencing decades- or centuries- old stories being sung anew; the liminality of poetic dream states and memory recall; the threshold of audible sound and perceivable pitch; and the embedded emotional states and the epiphany of resonance. And, of course, there’s the palpable liminality for us, as an ensemble, of crossing the liminal bridge from our rehearsal process into the privilege of sharing these stories with you tonight. Thank you for being here to welcome us over this always momentous threshold. Welcome to Liminal.

-Dave Fryling

MUSIC OF LIFE

Music is in all growing things;
And underneath the silky wings
Of smallest insects there is stirred
A pulse of air that must be heard.
Earth’s silence lives, and throbs, and sings.
If poet from the vibrant strings
Of his poor heart a measure flings,
Laugh not, that he no trumpet blows,
It may be that Heaven hears and knows,
His language of low listenings.
Music is in all living things.

-George Parsons Lathrop

FROZEN IN

Ours are the only mouths
to taste with this smothering slow
touch, and the only steps
to sink like bellsounds and cave
deep into the marble snow.

Women who go to the window
to push their arms out to the snow
and then bring the shutters back in
follow us as we fall
past their eyes where the black night lives.

We are snowflakes at last, as the thick
never locked, never closed doors
follow us through squares of light
their windows have left on the snow.
Once again, warmth that falls,
again, though our tracks fill and slow.

-Annie Finch

DIRAIT-ON

Abandon entouré d'abandon,
tendresse touchant aux tendresses...
C'est ton intérieur qui sans cesse
se caresse, dirait-on;

se caresse en soi-même,
par son propre reflet éclairé.
Ainsi tu inventes le thème
du Narcisse exaucé.

*Abandon surrounding abandon
tenderness touching tenderness...
Your oneness endlessly
caresses itself, so they say;*

*self-caressing
through its own clear reflection.
Thus you invent the theme
of Narcissus fulfilled.*

-Rainer Maria Rilke, English translation by Barbara and Erica Muhl

THE BIRD'S LULLABY

Sing to us, cedars; the twilight is creeping
With shadowy garments, the wilderness through;
All day we have carolled, and now would be sleeping,
So echo the anthems we warbled to you;
While we swing, swing,
And your branches sing,
And we drowse to your dreamy whispering.

Sing to us, cedars; the night-wind is sighing,
Is wooing, is pleading, to hear you reply;
And here in your arms we are restfully lying,
And longing to dream to your soft lullaby;
While we swing, swing,
And your branches sing,
And we drowse to your dreamy whispering.

Sing to us, cedars; your voice is so lowly,
Your breathing so fragrant, your branches so strong;
Our little nest-cradles are swaying so slowly,
While zephyrs are breathing their slumberous song.
And we swing, swing,
While your branches sing,
And we drowse to your dreamy whispering.

-E. Pauline Johnson

A DREAM WITHIN A DREAM

Take this kiss upon the brow!
And, in parting from you now,
Thus much let me avow —
You are not wrong, who deem
That my days have been a dream;
Yet if hope has flown away
In a night, or in a day,
In a vision, or in none,
Is it therefore the less gone?
All that we see or seem
Is but a dream within a dream.

I stand amid the roar
Of a surf-tormented shore,
And I hold within my hand
Grains of the golden sand —
How few! yet how they creep
Through my fingers to the deep,
While I weep — while I weep!
O God! Can I not grasp
Them with a tighter clasp?
O God! Can I not save

One from the pitiless wave?
Is all that we see or seem
But a dream within a dream?

-Edgar Allen Poe

THREE

This piece is dedicated to the three sons I had that were still-born. Born prematurely and unable to breathe on their own, they each died before they could take a breath. For many years it has been difficult to speak about my sons. With this piece, I embrace this extraordinary loss and how it has shaped my life.

Grief comes to everyone, it is universal, but everyone reacts to it in their own way. Writing this piece has been an exercise in courage, vulnerability and acceptance. Like Three, life is unpredictable, yet logical and somehow we make sense of it.

-Joan Drewes

One
Two
Three

I AM NOT YOURS

I am not yours, not lost in you,
Not lost, although I long to be
Lost as a candle lit at noon,
Lost as a snowflake in the sea.

You love me, and I find you still
A spirit beautiful and bright,
Yet I am I, who long to be
Lost as a light is lost in light.

Oh plunge me deep in love—put out
My senses, leave me deaf and blind,
Swept by the tempest of your love,
A taper in a rushing wind.

-Sara Teasdale

I LIFT MY EYES

I lift my eyes to the mountains from whence I get my help; from whence I get my strength.

-Psalm 121

I am solid as a mountain, I am firm as the earth.
I am free.

-Thich Nhat Hanh

HONEYCOMBS

When the night begins to fall
And the sky begins to glow
You look up and see the tall
City of lights begin to grow –
In rows and little golden squares
The lights come out. First here, then there
Behind the windowpanes as though
A million billion bees had built
Their golden hives and honeycombs
Above you in the air.

-Mary Britton Miller

DRAVIDIAN DITHYRAMB

[nonsense syllables]

ITKEN POIS

Itku silmähän tulevi,
itku vieraalla vuotehella.
Olen joutunu jonnekki,
Kurja kunnekki kulkenunna.

Itken pois ihanat silmät,
vieritän pois verevät kasvot,
Kasvot kaunihit kaotan.
Itken itseni ikäni kaiken.

Itken saavit, itken saunat,
itken metsät, itken vuoret,
Itken järvet, itken joet
Itken itseni ikäni kaiken.

Jo tuosta joki tulevi
itkemistäni vesistä.
Jo tuosta meri tulevi.

*Tears are coming to my eyes,
I'm crying in a strange bed.
I've got somewhere to go—
What misery.*

*I cry for these lovely eyes,
I roll away the bleeding face.
I'm losing your beautiful face.
I cry all my life.*

*I'm crying—crying saunas,
I cry forests, I cry mountains,
I cry lakes, I cry rivers
I cry all my life.*

*That's where the river came from,
from the waters of my weeping.
Even from that came the sea.*

SHINE ON ME

Shine on me, let the light shine bright upon me,
Shine on me like the sun.
Shine on me, let the light shine warm upon me—
Shine on until the day is done.

I'll be the light shining upon all lives,
Even far into the night.
So let the sun shine fall on me

Shine on me, let the light shine bright upon me,
Shine on me like the moon.
Shine on me, let the light shine high upon me—
Shine, just like the morning dew.

I'll be so bright, all sadness will go hide.
Down souls will begin to smile,
So let the moonshine fall on me.

As I walk through this journey called life
Please be my guide,
Help me to strive.
Through the darkness,
Help me be the light to heal the broken,
That they may survive.

Shine on me, let the light shine bright upon me—
Shine on me like the stars.
Shine on me, let the light shine from the stars—
Shine no matter how far.

I will spread light brightness up upon all lives,
This is my purpose in life.
So let the stars shine,
and let the moon shine,
and the sun shine so bright on me.
Let your light shine on me!

-Aaron J. Fisher

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, 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 Treble Ensemble

Soprano 1

Monique Campbell Retzlaff
Kathleen Conklin
Victoria Devine
Doreen Fryling
Jen Gillen-Goldstein
Katherine Rigano
Kayla Sorensen
Leandra Wahlen

Soprano 2

Haley Califano
Margo Cohen
Julianna Curran
Kayleigh Duca
Louise O’Hanlon
Alex Plotkin

Alto 1

Dory Agazarian
Terry Bendel
Sydney Hankins-Wright
Anna Miller
Diana Minerva
Annie Rodriguez
Amy Russo
Priya Shah

Alto 2

Kristine Costello
Anna Elias
Leah Master-Huth
Jane Park
Maria Pignataro Nielsen
Christina Russo

Piano

Brianna Brickman



David Fryling (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 President.



Brianna Brickman is a music educator, conductor, and collaborative pianist on Long Island. She is the High School Choral Director and Theatre Music Director in the Locust Valley Central School District. Brianna is also an Adjunct Professor at Hofstra University, serving as the director of the undergraduate Hofstra University Chorus.

Whether she is standing among the voices or sitting at the piano, Brianna is deeply honored to be part of the dance.



UPCOMING EVENTS

Mixed Ensemble: Considering Matthew Shepard

A contemporary cantata based on the life and 1998 murder of Matthew Shepard, a young gay man in Wyoming. This fusion oratorio, in three parts, blends various musical styles and diverse poetic texts, including excerpts from Matt's journal, interviews with his parents, newspaper reports, and additional writings by Johnson and Michael Dennis Browne. Harnessing the power of music, our special project invites youth from Long Island to come together to amplify the voices of the LGBTQ+ community.

*Saturday, June 8th @ 8pm
Malverne High School Auditorium
80 Ocean Avenue in Malverne, NY*

*Sunday, June 9th @ 4pm
Malverne High School Auditorium
80 Ocean Avenue in Malverne, NY*

This program is made possible with funds from the Statewide Community Regrant Program, a regrant program of the New York State Council on the Arts with the support of the Governor and the New York State Legislature, and administered by The Huntington Arts Council.



For tickets and concert information visit www.evoco.vc

Young Artist Awards

2024 auditions to be announced soon.

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Anonymous
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Adam Glazer	Dee Reese
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HOPE

Saturday, March 23, 2024 at 7:30pm
St. Peter's by-the-Sea, Bay Shore
Featuring Handel's Messiah parts II & III

BABYLON
CHORALE

For more information, visit
www.babylonchorale.org

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Saturday, June 15, 2024 at 7:30pm
Our Lady of Grace Church, West Babylon
Music from the 70's



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*We'd love to hear your thoughts on today's concert.
Please share your feedback with us!*



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 Manhasset, 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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