

eVoco
Treble Ensemble

Look Be
LEAP

Saturday, January 25th @ 7pm

Unitarian Universalist Congregation at Shelter Rock
48 Shelter Rock Rd, Manhasset, NY 11030

Sunday, January 26th @ 5pm

Cathedral of the Incarnation
50 Cathedral Ave, Garden City, NY 11530

David Fryling, *conductor*

Brianna Blake, *piano*

eVoco Voice Collective is supported by Long Island Grants for the Arts through funds provided by the office of the Governor and the New York State Legislature, and administered by The Huntington Arts Council.

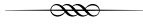




Look! Be: Leap;

Please hold applause until the end of each section

Look! Be: Leap;.....Libby Larsen



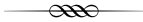
Nigra Sum.....Pablo Casals
Bloom.....Philip E. Silvey



Threads of Joy.....Dale Trumbore
Patterns on the Snow.....Mari Esabel Valverde



Ikan Kekek.....Traditional Malay, arr. Yu Hang Tan
Andrea Galeno, Grace Cazzaniga, Kimberly Corona and Jane Park, descant
Desert Song.....Säje, arr. Erin Bentlage
Solitude.....Stephen Smith



It sounded as if the Streets were running.....Jonathan Dove
The Bike Let Loose.....Edie Hill



Truth.....Andrea Ramsey
Keep Yo Lamps.....Rosephanye Powell
Rachel Goodman, Bonnie La Gatta and Kyla Surajbali, descant
Brianna Blake and Jennifer Corrado, percussion



This Little Light of Mine.....arr. Ysaye M. Barnwell
Treble Ensemble joined by our Invited High School Voices
Rachel Goodman, Dory Agazarian, Bonnie La Gatta and Amanda Branson, solos

PROGRAM NOTES

Named after Muriel Rukeyser's eponymous poem, "Look! Be: Leap;" is a full throated celebration of the privilege of being alive, presented through the lens of primarily female-identifying poets and composers. At times joyful and mournful, uncertain and self-confident, but always full of possibility, the poets and composers urge us to "riot in redness," notice joy, share our voice, bathe in awe, and never forget to let your light shine!

-Dave Fryling

LOOK! BE: LEAP;

Look! Be: leap;
paint trees in flame
bushes burning roar in the broad sky
know your color:
be:
produce that the widenesses be full
and burst their wombs
riot in redness, delirious with light,
swim bluely through the mind
shout green as the day breaks
put your face to the wind
FLY
chant as the tomtom hubbubs crash
elephants in the fleshes jungle
reek with vigor
sweat
pour your life in a libation to itself
drink from the ripe ground
make children over the world
lust in a heat of tropic orange
stamp and writhe;
stamp on a wet floor
know earth
know water
know lovers
know mastery
FLY

-Muriel Rukeyser (as excerpted by the composer)

Muriel Rukeyser (1913-1980) was a highly acclaimed American poet, children's book author, playwright, and political activist. Educated at Vassar College and Columbia University, her writing focused on the truths of outrage and the truths of possibility in the world. She believed that poetry presented a way for people to learn more about themselves and their relations with others, and that through poetry people could be challenged to take action. Exemplary of this is "Look! Be: leap," the title poem in her award-winning first collection, Theory of Flight, published in 1935. This setting of excerpts from the poem implores one to put your face to the wind and fly.

-Libby Larsen

NIGRA SUM

Nigra sum sed formosa filia Jerusalem. Ideo dilexit me Dominus et introduxit in cubiculum suum, et dixit mihi: “Surge amica mea et veni. Jam hiems transiit, imber abiit et recessit. Flores apparuerunt in terra nostra, tempus putationis advenit.”

I am a dark-skinned [and/yet] beautiful, daughter of Jerusalem. Therefore have I pleased the Lord and he has brought me into his chamber and said to me: “Arise my love and come. For now the winter is past, the rain is over and gone. The flowers have appeared in our land, the time of pruning is come.”

-Song of Solomon

The opening sentence of this ancient text from the Song of Solomon is problematic, especially depending on which translation is used for the original Hebrew conjunction. In his Translations and Annotations of Choral Repertoire, Volume I: Sacred Latin Texts, author Ron Jeffers points out “the ‘rustic’ beauty of the shepherdess is not royalty’s fair white, but the deeply tanned swarthy of the vineyard keeper.” So, many readings of this text frame it as a peasant girl’s boast to the pale privileged women that the king has chosen her—darkened by the sun from her labor in the vineyards—over them. This, then, is a song about class rather than race, the boast of an outsider that, despite her lower standing and “negative” (from the point of view of the wan rich women who never had to work in the sun) physical difference, the king still chose her over everyone else.

-Dave Fryling

BLOOM

Once April rouses earth from deep, silent slumber
and awakens the stirrings of the unopened bud.
Beauty, hidden for a time, duly ushers in the season,
reborn beauty, subtle and sublime,
a renaissance of new life in bloom.

Crocus and snowdrop, daffodil and lily
come to life at the surface of the groggy, gray ground.
Beauty, breaking, burgeoning, breath-taking

So brief a time, when the blossom is in its prime,
so brief a time, when the blossom will flourish in its overwhelming
beauty, hidden for a time, duly ushers in the season,
reborn beauty, subtle and sublime,
a renaissance of new life in bloom.

-Philip Silvey

“I love the days in April when flecks of pink, yellow, and white begin to form in small clusters across the muted, dormant landscape. Once again the earth stirs from its state of rest, poignantly illustrating the miracle of regeneration. This surge of color swells rapidly but soon fades, and I am compelled to give it my full attention while it lasts.”

-Philip Silvey

THREADS OF JOY

I have noticed joy
how it threads below
the darkness.
Have you seen it too?
And have you heard it,
how it speaks
the unspeakable,
the bliss?
A kind of silence, a light
beneath pain.
Have you noticed?
It rises like fingers
and then—look!
it presses through.

-Laura Foley

"I've always loved when songs about happiness are set in a minor key (think "Feeling Good" as performed by Nina Simone); the harmonic language acknowledges that we can't have joy without recognizing its opposite. "Threads of Joy" has similar undertones. Not just an exultation of happiness, it recognizes how we emerge from darkness and pain back into light, and the music captures this duality in ever-shifting, prismatic harmonies."

-Dale Trumbore

PATTERNS ON THE SNOW

Lose the pain in the snow
Where all footsteps melt
And the magic trance
Bids you rise and follow
Forgetting all you felt
Except the dance, except the dance.

Lose the pain in the love
Where all being flows
Though the step is intricate
Still as through the dance you move
Silently the pattern grows
To include, not to reject.

Lose the pain in the living
Where the self however haunted
Dances on because it must,
All forgiving, all forgiving.
Lose again all that you wanted
Except trust, except trust.

Lose the pain in the faith
Gladly as the dance grows graver,
Love and living both let go,

...continued

Love and pain be danced to death
Let the dancer never waver
Drawing patterns on the snow.

-May Sarton (1912-1995)

The narrative is set in four distinct realms: first, "in the snow," then, "in the love," "in the living," and finally, "in the faith." The dance begins, and we follow the "self" through the phases, through each in which there is an exhibit of heroic endurance. "Life and living both let go. . . ." It sounds terrifying letting go of life and love, releasing the notions of who we are, what we have, and what we do. But, it is through the process of letting go that we endure and become able to dance on to the unknown extent of our existence.

-Mari Esabel Valverde

IKAN KEKEK

Ikan kekek mak iloi iloi
Ikan gelama mak ilai ilai
Nanti adik mak iloi iloi
Pulang sama mak ilai ilai

Ada satu ikan parang
Badannya panjang berbelang-belang
Isinya sikit banyak tulang
Sedap dimakan kalau masak pindan

*The ponyfish, mak iloi iloi**
*The soldier croaker fish, mak ilai ilai**
Wait a second, my dear younger brother/sister, mak iloi iloi
Let's go home together, mak ilai ilai

There is a herring
Its body is long and striped
There are more bones than flesh
*It tastes good if it is cooked in the style of pindang***

**nonsense syllables*

***Pindang is a common cooking style in Malaysia, Singapore, and Indonesia, usually referring to cooked fish or meat in a sour and spicy broth flavored with tamarind, lime, chili, lemongrass, garlic, shallot, and turmeric.*

Ikan Kekek is a Malay folk song about ponyfish. As with many other Southeast Asian folk songs, Ikan Kekek's melody is short and it is made up of only four notes: do, re, mi, sol. Despite the simplicity and repetitiveness of the melody, this song is brought to life by the indirect expressions and metaphors in this pantun (poem). Pantun is a disjunctive form of poetry that comes in two parts: the first two lines being the pembayang (shadow) that usually connects to the isi (the heart of the message) by rhymes and verbal associations. In this pantun, different types of fish ("ikan") are symbols of the simple joys in everyday life that link to the main message: "let's go home together, my dear younger brother/sister." The two verses selected in this arrangement were intended to remind ourselves to not forget to keep searching for beauty and magic in everyday mundane life.

-Yu Hang Tan

DESERT SONG

I bet when you see the ocean
You're drawn to the strength inside the waves
But if you get caught within the ocean
The undertow will let you lose your way
I bet when you reach the ocean
Can't wait to sink your toes into the sand
Instead you will sink into the ocean
And watch your heart pulled slowly from your hands
She's calling...

Someday you will reach the desert
Held by the warmth within the skies
Breathe in the exhale of the desert
And see yourself reflected in her eyes
The moment you reach the desert (you realize)
She's been singing a song of life and love
And to your surprise you're singing with the desert
You've always known the words to sing along
You have a voice to share

You're coming home where you belong
She's calling...
Calling...

-säje

As our first original collaboration, this song is so very significant to us, the women of säje, both as individuals and as an ensemble. When we sat down as an ensemble to attempt our first co-write (in 2019, at our first retreat in LaQuinta, California), we recall, unilaterally, feeling profound freedom and peace in the experience of finally "coming home" to the all-female collaborative experience—thus inspiring the creative expression found in "Desert Song." It is our hope that the concepts of peace, empowerment, light, and comfort resonate through your bodies and your souls as you exhale into your own heart-forward expressions of finally answering the call to come home—where you've always known the words to sing along.

-säje

SOLITUDE

Sometimes, the dark's so dark
nothing can move through it,
even the wind,
even the geese who just an hour ago
charcoaled their journey from star to star.
You love the lake,
the lake at night,
because water keeps its distance
and yet carries sound,
crackled and clear from the farthest shore.
You said nothing moves through this dark,
but music does,

...continued

and voices,
and you go on.

-Lorna Crozier

"Solitude" was composed for Elektra Women's Choir (Vancouver, Canada) at the suggestion of Shelagh Rogers, a beloved CBC Radio personality with whom the choir collaborated on a multimedia performance in the spring of 2011. The piece takes its text from Canadian writer Lorna Crozier's poem of the same name, and the title relates to the central image of the poem: alone by a lake at night, one hears sounds carried on the water from the opposite shore. On either side of this image, the poem describes a state of depression in which one is overcome by hopelessness and inertia; and, in its closing lines, suggests that the sound of voices and music may have the power to reach someone in the grip of such emotions, awakening the will to "move through the dark" and go on with life.

-Stephen Smith

IT SOUNDED AS IF THE STREETS WERE RUNNING

It sounded as if the Streets were running
And then - the Streets stood still -
Eclipse - was all we could see at the Window
And Awe - was all we could feel.

By and by - the boldest stole out of his Covert
To see if Time was there -
Nature was in an Opal Apron,
Mixing fresher Air.

-Emily Dickinson

Jonathan Dove is an English composer in multiple genres, and one of the most performed composers of opera living today. Both his parents were London-based architects, and I believe you can hear the influence of the family trade in his work. The form-forward nature of his compositions echo the Baroque ideal of structural "unity of mood" (i.e., any discernible section of a piece should express but one single emotion), and his neo-minimalistic musical language depends (at least in part) on the purposeful choice of the juxtaposition of distinct musical ideas for its expressiveness. This makes Emily Dickinson's halting, almost abstract poetry a perfect match for Dove's sensibilities, as the text and music each seem to enhance the other's emotional resonance.

-Dave Fryling

THE BIKE LET LOOSE

July in the heartland
the bike let loose
on empty road
speeding through
tall corn at
the bottom of
immense sky
wrapping around

the world's rim
the sun shimmering
and the air
like a bell
with perfect pitch
bathing us in
the heat that
swells the ears
in their green
jackets spilling
silk. Miles and
miles of corn
the towns—
populations eight
hundred nine hundred
two thousand souls—
marooned islands
in a green sea;
we pause at
the single stoplight
plunge back into
corn.

-Serena Fusek

The narrow lines of New Jersey-based poet Serena Fusek's poem race down the page at breakneck speed, evoking the rush of countryside whizzing past the cyclist's periphery. "For twenty years I traveled on the back seat of a motorcycle," says Fusek. "My poetry seems to center on shadows, the hidden, strange connections, and nature." Hidden in plain sight are the hundreds of people obliquely hinted at but never seen, with the heartland's "green sea" of corn taking center stage.

-Dave Fryling

TRUTH

My roots are earth, muddy river and honeysuckle
Sturdy and rigid, like farmhouse planks.

I shared a sisterhood with the amber grasses,
My dreams climbed endlessly, like the kudzu in July
I shared a sisterhood with the amber grasses,
My dreams climbed endlessly, no end in sight.

In nature, in naïve youth, all the forest was possible,
All the pasture was my own.
My mother told me I was beautiful.
And I believed her then, why shouldn't I?

There is no doubt in a pond,
Insecurity does not grow in a meadow.
It will not sprout beneath the southern pines.
It is planted by the boys on the school bus.
Tended by the words of small minds.
And words may wound you, but are they true?

...continued

You are beautiful, you are enough,
You must believe in that, believe the truth.

My roots are earth, muddy river and honeysuckle.
My roots are beautiful.
My roots are strong.

-Gardenia Bruce

When setting out to build a program, I usually wait to be struck by a specific piece, a particular marriage of text and music, that—in its combination of scope and universality—inspires a theme. This is that piece for this concert. Gardenia Bruce's forceful, mantra-like verse coupled with Andrea Ramsey's ageless, almost ritualistic melody centers the truth: "You are beautiful, you are enough."

-Dave Fryling

KEEP YO LAMPS

Keep yo' lamps
Keep yo' lamps burnin'
The time is drawin' nigh.

Don' you git weary
No, don' you git weary
The time is drawin' nigh.

-Traditional African-American Spiritual,
adapted by the composer

Commissioned by MUSE Cincinnati's Women's Choir, this song is full of the energy and drama associated with American slavery and the underground railroad. The haunting drums and the repeated, emphatic "No" call you to keep your lamps trimmed and burning. The slave is encouraged to stay awake through the night, being watchful for Harriet Tubman, who would be sure to come at any time. The undoubtedly tired slave who has worked all day is cautioned against becoming weary in her waiting for the "time is drawing nigh."

-Rosephanye Powell

THIS LITTLE LIGHT OF MINE

This little light o' mine, I'm gonna let it shine (repeat)
Let it shine, let it shine, let it shine

Ev'ryone I meet...

Ev'rywhere I go...

All around the world...

I got the light of freedom...

Hide it under a bushel not...

-Traditional

While this song is most often and widely recognized as an African American spiritual, it does not appear in any of the major nineteenth-century collections of African American songs; its origin remains unclear. However, with such a joyful melody and endlessly adaptable lyrical structure, "This Little Light of Mine" was a natural song of resistance for the activists in the American Civil Rights Movement. Freedom Singing, a congressional style of singing that often uses church hymns as a form of resistance in social protests, was quite common especially during the 1960's. Rutha Mae Harris, one of the four original freedom singers from Georgia, said the song "helped steady protestors' nerves as abusive police officers threatened to beat them or worse."

-Adapted from Wikipedia

The Afro-centric view of music-making is rooted in the sound. The "sound" is about telling our story. And I can't tell my story very well by myself. And I think this difference is hugely important for musicians to look at. Why do we make music? What good is a song if it doesn't inspire? if it has no message to bring? if the song doesn't take you higher?

-Dr. Ysajé M Barnwell



HIGH SCHOOL INVITATIONAL SINGERS

We would like to extend a warm welcome to our
High School Guest Artists on *This Little Light of Mine*:

Alexandra Alfieri - East Rockaway
Sudan Belnavis - Valley Stream
Caleigh Camarata - Huntington
Liva Camarata - Huntington
Aarini Chakraborty - Herricks
Lauren Dang - Herricks
Samantha DiFranco - Bellmore-Merrick
Holly Dunn - Syosset
Isabelle Eisdorfer - Half Hollow Hills
Mary Elias - Mineola
Ava Farahmandpour - Herricks
Maureen Gallagher - Herricks
Isabella Gerace - Seaford
Rachel Huth - Huntington
Mahaveen Iftikhar - Sewanhaka
Olivia Irwin - Seaford
Alexa Jakubowski - Bellmore-Merrick
Athanasia Kacharaba - Bay Shore
Reyna Kamity - Herricks
Ava Kang - Carle Place
Maya Kaul - Roslyn
Alyson Kingsley - Hicksville
Kate Koczko - Garden City
Chloe Leshnowier - Half Hollow Hills
Dylan Linde - Syosset

Juniper Lindenbaum - Commack
Melanie Luis - Westbury
Shuyao Liang - Herricks
Isabella Marzo - Herricks
Hasmig Mauradian - Manhasset
Eva Meza - East Rockaway
Scarlett Modlin - Locust Valley
Gianna Moreano - Locust Valley
Jordan Morley - Commack
Mia Paul - Herricks
Mariela Pavlica - Bellmore-Merrick
Sofia Pierno - Sewanhaka
Cassandra Reilly - Cold Spring Harbor
Melina Roussis - Carle Place
Sophia Rupert - Hicksville
Christine Saintubert - Sewanhaka
Amelia Saladino - Cold Spring Harbor
Hailey Santos - Manhasset
Maya Shah - Manhasset
Tessa Shelley - Herricks
Summer Torres - Valley Stream
Aashna Venkatesh - Herricks
Claire Yim - Herricks
Anna Zou - Herricks

*Thank you for adding your voices to ours.
We hope to see and hear you again in the near future!*

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, Community Summer Sings, and our 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

Grace Cazzaniga
Kathleen Conklin
Christina Finkenzeller
Doreen Fryling
Andrea Galeno
Jen Gillen-Goldstein
Bonnie La Gatta
Grace Rowan
Kayla Sorensen
Kyla Surajbali

Soprano 2

Haley Califano
Margo Cohen
Julianna Curran
Rachel Goodman
Abigail Hesselton
Anthea Jackson
Louise O’Hanlon
Tess Siegel
Kristin Ventricelli
Angelica Zara

Alto 1

Dory Agazarian
Natalia Antkowiak
Terry Bendel
Kristin Bertrand
Amanda Branson
Kimberly Corona
Marisa Drzewiecki
Christine Fena
Danielle McRoy
Anna Miller
Deborah Peltz
Maria Rueda
Amy Russo
Donna Zarrabi

Alto 2

Jacqueline Barics
Jennifer Corrado
Anna Elias
Sadie Friedman
Hannah Marrero
Leah Master-Huth
Jayne Matzelle
Jessica Mischke
Jane Park
Maria Pignataro Nielsen
Elvia Reynolds
Joanna Rocco
Brianna Serra
Eva Sheldon
Melissa Tschinkel

Piano

Brianna Blake



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, Michigan, Mississippi, 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.

In fall 2013, David founded the eVoco Voice Collective, a nonprofit organization of singers of the highest musical, technical, and expressive abilities. The group comprises two main ensembles: the Mixed Ensemble and the Treble Ensemble; presents a yearly concert series and a recital; and awards young artist scholarships to outstanding high school singers.

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 Blake is a music educator, conductor, and collaborative pianist. Originally from Nyack, NY, Brianna received both a B.S. in Music Education and an M.A. in Music Education with a concentration in choral conducting from Hofstra University. Ms. Blake is the High School Choral Director and Theater Music Director in the Locust Valley Central School District, as well as Adjunct Professor of Music at Hofstra, where she conducts the University Chorus. Brianna originally joined eVoco as a singer, but is grateful to now be part of the dance at the piano bench.

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



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Choral works drawn from a tradition Shabbat service

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UPCOMING EVENTS

Mixed Ensemble: Come to the Woods

Saturday April 5th @ 8 pm

Venue TBA

Sunday April 6th @ 4pm

St. Peter's by-the-Sea

500 S Country Road in Bay Shore, NY

Treble Ensemble: Still I Rise!

Saturday, June 14th @ 8pm

Venue TBA

Sunday, June 15th @ 4pm

St. Peter's by-the-Sea

500 S Country Road in Bay Shore, NY

For tickets and concert information visit www.evoco.vc

Young Artist Awards

2025 auditions to be announced soon. Join our mailing list at www.evoco.vc to be the first to hear about this and all upcoming events!

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, and to the staff at the Unitarian Universalist Congregation at Shelter Rock and Cathedral of the Incarnation. A special thanks to the Hofstra University Department of Music, Dr. Francesca Cassio, Chair, for your continued support.

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