



A DOME OF MANY-

COLOURED GLASS



COLOURED GLASS

-A DOME OF MANY-

Saturday, January 24th @ 8pm

St. Peter's by-the-Sea

500 S Country Road, Bay Shore, NY

Sunday, January 25th @ 5pm

Cathedral of the Incarnation

50 Cathedral Avenue, Garden City, NY

David Fryling, conductor

Brianna Blake, piano

Benjy Krauss, marimba

This work 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.





A Dome of Many Coloured Glass

We ask that the audience hold their applause until the end of each section.

Celestial Light..........Benjamin M. Cramer



A Dome of Many-Coloured Glass..........Dominick DiOrio

I. Listening

In conversation with: **The Waking**.....David Conte



II. At Night

Kyla Surajbali, soprano

In conversation with: **In the Middle**.....Dale Trumbore



III. Hora Stellatrix

In conversation with: **Song** (I gaze upon you).....Gabriel Jackson

Leandra Wahlen, soprano & Erin Bevan, alto



In conversation with: **Mother's Song**.....Jocelyn Hagen
IV. A Winter Ride

Doreen Fryling, soprano



This Little Light of Mine..........Brandon Waddles

Jennifer DeStio, soprano & Daniel Santangelo, tenor
Mixed Ensemble joined by our Invited High School Voices

PROGRAM NOTES

Percy Bysshe Shelley's best-known work, the elegiac poem "Adonaïs," was written in the spring of 1821. Upon hearing of the death of the poet John Keats, Shelley immediately began work setting down what would become 495 lines of verse in 55 Spenserian stanzas. The title of tonight's program comes from the fourth stanza from the end, which reads (in part) as follows:

LII.

*The One remains, the many change and pass;
Heaven's light forever shines, Earth's shadows fly;
Life, like a **dome of many-colour'd glass**,
Stains the white radiance of Eternity,
Until Death tramples it to fragments....*

Ninety years later, the poet Amy Lowell appropriated Shelley's "dome of many-coloured glass" as the title of a collection of her poems. Tonight, we present Lowell's poetic images in conversation with poets and composers from around the world and across the ages—each piece a moment frozen in the complex architectures of rhythm, text, and pitch; each poetic vision casting its technicolor glow on the listener's ear. Our hope is that they remind us all of our own irrepressible flashes of Eternity-staining light; may we each continue to have the courage to let 'em shine.

—Dave Fryling

CELESTIAL LIGHT

In his score notes to "Celestial Light," the composer Benjamin Cramer explains his attempt to combine "two different sacred cultural traditions. One, being Tibetan overtone singing, and the other, a Taiwanese prayer-song." Cramer is referring to a specific prayer-song called the "Pasibutbut," a sacred, polyphonic ritual chant by the Bunun, an Indigenous people of Taiwan traditionally known for their exceptional hunting skills.

"But internationally, [the Bunun] became renowned not for their bows and arrows, but for their eight-part vocal music, meticulously documented in 1943 by Japanese ethnomusicologist Takatomo Kurosawa in remarkable field recordings," explains voice researcher and author Wolfgang Saus. "The song 'Pasibutbut,' also known as the Prayer for the Millet Harvest, was originally a sacred ritual chant. The term roughly translates to 'pulling and dragging'—a nod to the sonic structure, where the voices interlace like threads under tension."

A DOME OF MANY-COLOURED GLASS: 1. LISTENING

'Tis you that are the music, not your song.
The song is but a door which, opening wide,
Lets forth the pent-up melody inside,
Your spirit's harmony, which clear and strong
Sing but of you. Throughout your whole life long
Your songs, your thoughts, your doings, each divide
This perfect beauty; waves within a tide,
Or single notes amid a glorious throng.

...continued

The song of earth has many different chords;
Ocean has many moods and many tones
Yet always ocean. In the damp Spring woods
The painted trillium smiles, while crisp pine cones
Autumn alone can ripen. So is this
One music with a thousand cadences.

—Amy Lowell

Composer Dominick DiOrio writes that he ‘first encountered the work of poet Amy Lowell in a song cycle by the composer Zachary Wadsworth.... I was ecstatic to find that Lowell held Milton in high regard and wrote with a transcendentalist bent reminiscent of Whitman—two artists for whom I have a great affinity. This cantata-concerto is the culmination of a love affair with her word, at once both youthfully vivacious and elegantly burnished.’

Lowell’s texts in all four movements of the work probably refer specifically to Ada Dwyer Russell, an actress she first saw perform in 1909. “Three years later, when Russell returned to star in a different play, they became intimate, and—after two years of Lowell imploring Russell to live with her and Russell repeatedly saying she wasn’t ready—the women moved in together,” explains author Gabrielle Bellot. “Russell remained by the poet’s side until Lowell’s death in a social arrangement known as a ‘Boston marriage,’ whereby women lived together, often under the heterosexist assumption that such women could only be close friends or intellectual companions rather than a loving couple.”

THE WAKING

I wake to sleep, and take my waking slow.
I feel my fate in what I cannot fear.
I learn by going where I have to go.

We think by feeling. What is there to know?
I hear my being dance from ear to ear.
I wake to sleep, and take my waking slow.

Of those so close beside me, which are you?
God bless the Ground! I shall walk softly there,
And learn by going where I have to go.

Light takes the Tree; but who can tell us how?
The lowly worm climbs up a winding stair;
I wake to sleep, and take my waking slow.

Great Nature has another thing to do
To you and me; so take the lively air,
And, lovely, learn by going where to go.

This shaking keeps me steady. I should know.
What falls away is always. And is near.
I wake to sleep, and take my waking slow.
I learn by going where I have to go.

—Theodore Roethke

This enigmatic villanelle by Roethke seems to me to champion intuition and physicality as authentic ways of being in and moving through the world. The poet's borderline tautological statements have a sturdiness and confidence that belie their internal inconsistencies. This also feels very human to me.

Conte's trademark attention to sing-ability is on full display here. While the shapes and structures he creates are quite sophisticated, they arrive in the listener's ears with a delightful melodic inevitability. This makes sense: "My own pedagogical approach is to emphasize that the most durable rhetorical conventions of instrumental composition derive from vocal music," the composer writes. "[A] mastery of writing for the voice is what sustains and nurtures compositional activity for all other mediums."

—Dave Fryling

A DOME OF MANY-COLOURED GLASS: 2. AT NIGHT

The wind is singing through the trees to-night,
A deep-voiced song of rushing cadences
And crashing intervals. No summer breeze
Is this, though hot July is at its height,
Gone is her gentler music; with delight
She listens to this booming like the seas,
These elemental, loud necessities
Which call to her to answer their swift might.
Above the tossing trees shines down a star,
Quietly bright; this wild, tumultuous joy
Quickeners nor dims its splendour. And my mind,
O Star! is filled with your white light, from far,
So suffer me this one night to enjoy
The freedom of the onward sweeping wind.

—Amy Lowell

IN THE MIDDLE

of a life that's as complicated as everyone else's,
struggling for balance, juggling time.
The mantle clock that was my grandfather's
has stopped at 9:20; we haven't had time
to get it repaired. The brass pendulum is still,
the chimes don't ring. One day I look out the window,
green summer, the next, the leaves have already fallen,
and a grey sky lowers the horizon. Our children almost grown,
our parents gone, it happened so fast. Each day, we must learn
again how to love, between morning's quick coffee
and evening's slow return. Steam from a pot of soup rises,
mixing with the yeasty smell of baking bread. Our bodies
twine, and the big black dog pushes his great head between;
his tail, a metronome, 3/4 time. We'll never get there,

...continued

Time is always ahead of us, running down the beach, urging us on faster, faster, but sometimes we take off our watches, sometimes we lie in the hammock, caught between the mesh of rope and the net of stars, suspended, tangled up in love, running out of time.

—Barbara Crooker, from “Radiance”

“Barbara Crooker’s poem ‘In the Middle’ describes the struggle to connect in the rush of ordinary life. In this setting, the piano serves as an unreliable time-keeper, ebbing and flowing as our perception of time does. Sometimes, it pushes us on, frantic; sometimes, the pace relaxes in a moment of peace. The word “time” itself occurs over and over within the piece, serving as a sort of refrain, a reminder to slow down.”

“I first read this poem of Barbara’s...at the beach house where my family has gone since I was very young—an annual trip I’d missed, for one reason or another, for the previous three years. There, the poem’s metaphors were made real—a literal hammock in the backyard, a beach just across the street—and it seemed especially important to set this text.”

—Dale Trumbore

A DOME OF MANY-COLOURED GLASS: 3. HORA STELLATRIX

The stars hang thick in the apple tree,
The south wind smells of the pungent sea,
Gold tulip cups are heavy with dew.
The night’s for you, Sweetheart, for you!
Starfire rains from the vaulted blue.

Listen! The dancing of unseen leaves.
A drowsy swallow stirs in the eaves.
Only a maiden is sorrowing.
’Tis night and spring, Sweetheart, and spring!
Starfire lights your heart’s blossoming.

In the intimate dark there’s never an ear,
Though the tulips stand on tiptoe to hear,
So give; ripe fruit must shrivel or fall.
As you are mine, Sweetheart, give all!
Starfire sparkles, your coronal.

—Amy Lowell

SONG

I gaze upon you and the sun grows large
Soon it will overwhelm our day
Awake with heart and colour in your head
To chase away the night's bad dreams....

Awake that I may follow where you go
I have a body that waits to follow you
From the gates of day to the gates of dusk
A body to spend with you a life of love

A heart to dream beyond your sleep.

—Paul Éluard (tr. Gilbert Bowen), from *Marine*

Though his World War II era anti-fascist poetry might be his most famous and lasting work, Éluard (born Eugène Émile Paul Grindel) was a founding member of both the Surrealist movement and Dadaism. This text—written in 1951 when he was 55—is excerpted from his poem “Marine,” and it showcases those surrealist bona fides: a dream-like (and post-nightmare) setting, strong symbolic imagery, and an expression of unambiguous desire. He died an untimely death only one year later, with his third wife sitting by his side.

—Dave Fryling

MOTHER'S SONG

If snow falls on the far field
where travelers
spend the night,
I ask you, cranes,
to warm my child in your wings.

—Anonymous, Japanese; tr. Willis Barnstone

Writing on commission for VOCES8 for their LIVE From London festival in 2020, Jocelyn Hagen found herself in the unenviable position of composing for voices at the height of the Covid-19 shutdown. She wrote of her experience: “During this time of quarantine and crisis it is impossible to forget that, of the many roles I play in life, my role as a mother is of most importance. I nurture my children and protect them. I take their health and well-being into account with every decision I make. They remind me that we were all children once, and that we are all worthy of the utmost care from our friends and neighbors.”

—Dave Fryling

A DOME OF MANY-COLOURED GLASS: 4. A WINTER RIDE

Who shall declare the joy of the running!
Who shall tell of the pleasures of flight?
Springing and spurning the tufts of wild heather,
Sweeping, wide-winged, through the blue dome of light.
Everything mortal has moments immortal,
Swift and God-gifted, immeasurably bright.

So with the stretch of the white road before me,
Shining snowcrystals rainbowed by the sun,
Fields that are white, stained with long, cool, blue shadows,
Strong with the strength of my horse as we run.
Joy in the touch of the wind and the sunlight!
Joy! With the vigorous earth I am one.

—Amy Lowell

THIS LITTLE LIGHT OF MINE

This little light of mine,
I'm gon' let it shine.
Let it shine, let it shine, let it shine.

Not gon' make it shine...

Ev'rywhere I go...

—Traditional Spiritual

The true provenance of “This Little Light of Mine” is lost in the mists of history. Most likely it emerged as a work song from an enslaved person on a Southern plantation field; or maybe, similarly, it began its life in a make-shift house of worship on that same ground. But what is clear is its enduring message of speaking one’s truth to the unjust powers of the world.

Though both its lyrics and its melody have morphed and evolved since the earliest known recorded version from 1934, it remains one of the most recognized and recognizable songs in our American Songbook. The simple yet vivid message of “This Little Light of Mine”—a message of the power of one’s own light amidst the darkness—has been continually invoked in moments of resistance and protest, from the civil rights movement of the '60s through to the protests and marches of today. If you have the chance, I encourage you to follow the QR code to read Ballad of America’s in-depth exploration of this mighty little song.

—Dave Fryling



HIGH SCHOOL INVITATIONAL SINGERS

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

Brian Arias Espinoza - *Bay Shore*
Maxwell Bamba - *Locust Valley*
Harper Benvenuti - *Cold Spring Harbor*
Thomas Buckman - *East Rockaway*
Lucien Fernandez De Cesare - *Port Washington*
Jada Figueroa - *Bay Shore*
Harlow Gaffner - *Locust Valley*
Maya Karagiannakis - *Locust Valley*
Paul Lynch - *East Rockaway*
Sarah Martin - *East Rockaway*
Shavonne Mason - *Valley Stream*
Erin McAndrew - *Seaford*
Daniella McElroy - *Port Washington*
Scarlett Modlin - *Locust Valley*
Agape Mojica - *Hicksville*
Sarah Montoya - *Hicksville*
Annie Paulino - *Middle Country*
Olivia Pienkowski - *Cold Spring Harbor*
Sol Reyes Arana - *Hicksville*
Alexandra Rivas - *Locust Valley*
Aisha Shahid - *Bay Shore*
Charlotte Thiele - *Middle Country*
Claire Valenzuela - *Valley Stream*
Emmanuel Villatoro - *South Huntington*
Zara Ventura - *Cold Spring Harbor*
Abigail Vinoj - *Hicksville*
Gavin Wahlen - *Middle Country*

*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 and vocal arts, presenting evocative concerts and recitals of the highest caliber, summoning the power of the human voice to remind us all of our shared human experience. 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—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
Andrea Galeno
Jacqui McCready
Grace Rowan
Kyla Surajbali
Leandra Wahlen

Alto 1

Dory Agazarian
Kristin Bertrand
Sydney Hankins-Wright
Melody Mercieca
Maria Rueda
Kristina Strang
Jane Park-Lee

Tenor 1

Brodie Centauro
Tony DiTaranto
Thomas Kroszner
Luigi Mondi
Nicholas Pattilio
Patrick Regan

Bass 1

Joshua Blum
Thomas Buzzi
AJ France
Malcolm Gilbert
Alex Plotkin
Brian Vollmer
Alex Wind

Soprano 2

Devon Brady
Maria Caputo
Jen DeStio
Jessica Felber
Christina Finkenzeller
Rachel Goodman
Seanna Silver

Alto 2

Natalia Antkowiak
Erin Bevan
Amanda Branson
Casey Cormier
Quinn McClure
Jessica Mischke

Tenor 2

Joseph Albano
Kevin Barry
Ryan Demino
Michael Fernandez
Jimmy Gratta
Daniel Santangelo

Bass 2

Paul Ceglio
Karl Huth
Steven Koehler
Connor Martin-Cox
Alexander Roff
Carlos Villatoro
John Paul West

Piano

Brianna Blake



For more than twenty-five years, **Dr. David Fryling** has engaged audiences, singers, and educators as a professional conductor, teacher, adjudicator, and clinician. He was honored for his many years of work with students and choral educators on Long Island with an induction into the Long Island Music Hall of Fame as the 2014 “Educator of Note,” and his artistic leadership on the podium has been recognized with two 1st Place American Prizes in Conducting, one each in the community chorus and college and university categories.

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.

Since 2001, David has been Director of Choral Activities at Hofstra University, where he conducts the select Hofstra Chorale and the Hofstra Chamber Choir, teaches choral conducting, and supervises choral music education student teachers in the field. 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 and 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. David is a proud past president of the American Choral Directors Association (ACDA) Eastern Region, and currently serves as National Past President of the ACDA.



Pianist **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 University, 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.



Percussionist **Benjy Krauss** is an internationally-recognized performer and educator, a distinguished soloist, and winner of the 1st prize at the Great Plains International Marimba Competition. An in-demand freelance artist, Benjy is a sub on “Ragtime” at Lincoln Center, and he has performed with groups including the New York City Ballet Orchestra, Milwaukee Symphony Orchestra, Naples Philharmonic, Vermont Symphony Orchestra, Contemporaneous Ensemble, Rocket City New Music, and Fulcrum Point Ensemble.

Benjy's university teaching experience includes having served as head of percussion at Utah State University and part time faculty at Northwestern University, where he was awarded a

place on the Faculty Honor Roll by the NU Associated Student Government. When based in Chicago, he was the director of percussion at Evanston Township High School and The People's Music School of Chicago, and was the front ensemble director at Maine West High School. Benjy is currently the percussion instructor at The Allen-Stevenson School and is a teaching artist at Midori & Friends. His students have been admitted to some of the top college programs in the country, including the Cleveland Institute of Music, Northwestern University, San Francisco Conservatory, the University of Michigan, and DePaul University.

Benjy is a proud alumnus of Northwestern University (D.M.A. [ABD], M.M.) and the University of Michigan (B.M., B.A.)

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Saturday, March 28, 2026 @ 8pm

St. Frances de Chantal R.C. Church, Wantagh, NY

Sunday, March 29, 2026 @ 4pm

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



Mixed Ensemble with the Babylon Chorale: We Hold These Truths to be Self Evident— Sing Democracy 250

Saturday, June 6, 2026 & Sunday, June 7, 2026

Venue & times to be announced

For up-to-date tickets and concert information > visit www.evoco.vc

Young Artist Awards

2026 auditions will be announced soon. Join our mailing list at www.evoco.vc to be the first to hear about this and all upcoming events!

We'd love to hear your thoughts on today's concert.
Scan the QR code to share your feedback with us!



ACKNOWLEDGMENTS

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 St. Peter's by-the-Sea and the 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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