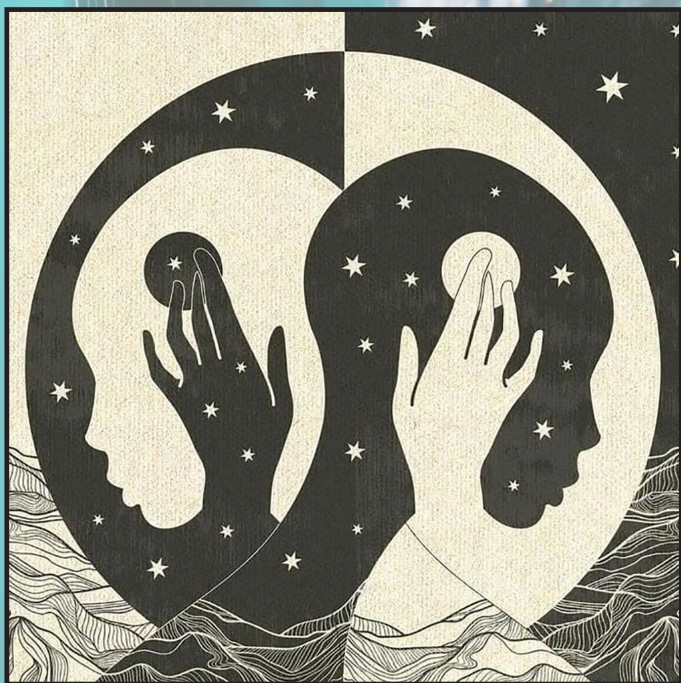


THE PRESENT NOW

WILL LATER BE PAST



WILL LATER BE PAST

THE PRESENT NOW

Saturday, March 28th @ 8pm

St. Frances de Chantal

1309 Wantagh Ave, Wantagh, NY

Sunday, March 29th @ 4pm

St. Peter's by-the-Sea

500 S Country Road, Bay Shore, NY

David Fryling, *conductor*

Brianna Blake, *piano*



The Present Now Will Later Be Past

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

Crowded Table.....The Highwomen, arr. Andrea Ramsey
Leah Master-Huth, fiddle; Melody Mercieca & Terry Bendel, guitar; Anna Elias, bass



Act I: Perspective

Both Sides Now.....Joni Mitchell, arr. Rob Lane
Melody Mercieca, soloist

The Times They are A-Changin'.....Bob Dylan, arr. Adam Podd
Abby Coacci, Jessica Felber, & Mary Beth Finger, small group

That Lonesome Road.....James Taylor & Don Grolnick, arr. Deen Entminter
Judy Leff, soloist



Act II: Identity

True Colors.....Billy Steinberg, arr. Jesse Hampsch
Kaleidoscope Heart.....Sara Bareilles, arr. Allison Girva
Andrea Galeno, first verse; Devon Brady, second verse

What Was I Made For.....Billie Eilish & Finneas O'Connell, arr. Jennifer Lucy Cook



Act III: Hope

Pure Imagination.....Anthony Newley and Leslie Bricusse, arr. Matthew Nielsen
Leandra Wahlen, soloist

Over the Rainbow.....Harold Arlen, arr. Mark Hayes
Beautiful City.....Stephen Schwartz, arr. Mac Huff



For Good.....Stephen Schwartz, arr. Mac Huff
Rachel Goldman, as Glinda & Courtney Martin-Cox, as Elphaba
Treble Ensemble joined by our Invited High School Voices

PROGRAM NOTES

Music is woven into our everyday lives, and a culture's popular music (by definition) is the music most widely shared. All music helps us feel more deeply, understand ourselves, and connect with others. Popular music simply extends those experiences across larger communities, creating a broader common ground on which we can come together.

Our program tonight traces a singularly human journey, with a prologue, an epilogue, and three "acts" in between. We begin by framing the concert with community and care—an open invitation that confirms there's room for everyone at this crowded table. Act I then examines how we grow to see the world—and each other—more deeply. Act II considers our ever-evolving understanding of who we are and why we matter. And Act III reframes hope as action—a collective responsibility to work toward making the world better, together.

Our epilogue, of course, weaves everything back together: we have made room for one another; we have grown together; we have discovered more deeply who we are; we have dreamed of something better; and, in the end, we are changed by the people we welcome into our lives—for good.

—*Dave Fryling*

CROWDED TABLE

You can hold my hand
When you need to let go
I can be your mountain
When you're feeling valley-low
I can be your streetlight
Showing you the way home
If you can hold my hand
When you need to let go

I want a house with a crowded table
And a place by the fire for everyone
Let us take on the world while we're young and able
And bring us back together when the day is done

If we want a garden
We're gonna have to sow the seed
Plant a little happiness
Let the roots run deep
If it's love that we give
Then it's love that we reap
If we want a garden
We're gonna have to sow the seed

I want a house with a crowded table...

...continued

The door is always open
Your picture's on my wall
Everyone's a little broken
But everyone belongs

I want a house with a crowded table...

—Brandi Carlile, Natalie Hemby, and Lori McKenna

The supergroup The Highwomen (Maren Morris, Brandi Carlile, Natalie Hemby and Amanda Shires) included "Crowded Table" on their self-titled 2019 debut album.

Hemby—not yet a member—came into the writing session with McKenna equipped with the song's title, knowing they were writing with The Highwomen in mind. "She said, I want a house with a crowded table," McKenna recalled to CMT of the line Hemby threw out that then became the opening line of the chorus. A couple of days later, Hemby took the song into the studio with The Highwomen where they asked her to join the group.

About the song's meaning, Carlile explained, "I think that the table and the fire [are] a metaphor for bringing people together that don't all think the same thing. We don't all believe the same things—even in The Highwomen. But the fact that we can come to the table, that we can break bread and then we can go out into the world as activists and as women...and we can come home to each other at the end of the day, that's what families do. I think that's a really beautiful sentiment everybody needs to hear right now."

—Adapted from American Songwriter, Cillea Houghton, author

BOTH SIDES NOW

Rows and flows of angel hair
And ice cream castles in the air
And feather canyons everywhere
I've looked at clouds that way

But now they only block the sun
They rain and snow on everyone
So many things I would have done
But clouds got in my way

I've looked at clouds from both sides now
From up and down, and still somehow
It's cloud illusions I recall
I really don't know clouds at all

Moons and Junes and Ferris wheels
The dizzy dancing way you feel
As every fairy tale comes real
I've looked at love that way

But now it's just another show
You leave 'em laughing when you go
And if you care, don't let them know
Don't give yourself away

I've looked at love from both sides now
From give and take, and still somehow
It's love's illusions I recall
I really don't know love at all

Tears and fears and feeling proud
To say "I love you" right out loud
Dreams and schemes and circus crowds
I've looked at life that way

But now old friends are acting strange
They shake their heads, they say I've changed
Well something's lost, but something's gained
In living every day

I've looked at life from both sides now
From win and lose and still somehow
It's life's illusions I recall
I really don't know life at all

—Joni Mitchell

Joni Mitchell was on the cusp when she wrote the song "Both Sides, Now." She has described it as a meditation on reality and fantasy — "an idea that was so big it seemed like I'd just scratched the surface of it..." Though written by a young artist, it has the feel of deep retrospection....

The personal life of the then Joan Anderson was in much flux. She was pregnant by a fellow art student, and, as a single mother, placed her infant daughter in a foster home in early 1965. Shortly afterward she married her new musical partner, the American Chuck Mitchell. The baby was put up for adoption (mother and daughter reunited in 1997) and the couple settled in Detroit.

The marriage was jive though. Soon, armed with a work visa and a new name (Joni), Mitchell was alone and on the rise in New York. Around that time, while on a plane, she was moved by the book she was reading — Saul Bellow's Henderson the Rain King — to look at the clouds below her. She immediately started writing "Both Sides, Now."

In 1968, at the Philadelphia Folk Festival, Mitchell had what she called a "sensation." It was the dawning on her that she had had her head in the clouds long enough, and that her childhood preoccupations needed to be put aside. "There was a plummeting into the Earth, tinged with a little bit of apprehension and fear," she told Rolling Stone magazine years later. "Shortly after that, everything began to change."

—Adapted from The Toronto Globe and Mail, Brad Wheeler, author

THE TIMES THEY ARE A-CHANGIN'

Come gather 'round people
Wherever you roam
And admit that the waters
Around you have grown
And accept it that soon
You'll be drenched to the bone
If your time to you is worth savin'
Then you better start swimmin' or you'll sink like a stone
For the times they are a-changin'

Come mothers and fathers
Throughout the land
And don't criticize
What you can't understand
Your sons and your daughters
Are beyond your command
Your old road is rapidly agin'
Please get out of the new one if you can't lend your hand
For the times they are a-changin'

The line it is drawn
The curse it is cast
The slow one now
Will later be fast
As the present now
Will later be past
The order is rapidly fadin'
And the first one now will later be last
For the times they are a-changin'

—Bob Dylan

The title of this concert comes from the final verse of this legendary song by Bob Dylan. In 1985, Bob told Cameron Crowe: "This was definitely a song with a purpose. It was influenced of course by the Irish and Scottish ballads ... 'Come All Ye Bold Highway Men', 'Come All Ye Tender Hearted Maidens'. I wanted to write a big song, with short concise verses that piled up on each other in a hypnotic way."

A self-conscious protest song, it is often viewed as a reflection of the generation gap and of the political divide marking American culture in the 1960s. Dylan, however, disputed this interpretation in 1964, saying "Those were the only words I could find to separate aliveness from deadness. It had nothing to do with age." Indeed, the central call of the text is that, to be alive to the possibilities of change, we must be ready to adapt and respond to our ever-evolving world. True progress is grass roots and community-based, age-agnostic, and grounded in the knowledge that our Now is continually—and quickly—becoming the next generation's history.

—Adapted from the Wikipedia article on the album,
with commentary by Dave Fryling

THAT LONESOME ROAD

Walk down that lonesome road all by yourself
Don't turn your head back over your shoulder
And only stop to rest yourself
When the silver moon is shining high above the trees

If I had stopped to listen once or twice
If I had closed my mouth and opened my eyes
If I had cooled my head and warmed my heart
I'd not be on this road tonight

Carry on, never mind feeling sorry for yourself
It doesn't save you from your troubled mind

Walk down that lonesome road all by yourself
Don't turn your head back over your shoulder
And only stop to rest yourself
When the silver moon is shining high above the trees

—James Taylor & Don Grolnick

"[O]ne of the things I write about [is] finding a way to relax. Just put your mind aside and be in the moment. Be without judgment, be without examination, analysis and question. And just accept, for an unknown reason – and it must stay unknown, or else you're kidding yourself – for some unknown reason we are here. It's very unlikely, but for some reason we are."

"So it's basically agnostic spiritualism that I engage in repeatedly. That's one of the kinds of songs I write.... 'Country Road' is that song. And the last verse of 'Sweet Baby James' – 'there's a song that they sing when they take to the highway, there's a song that they sing when they take to the sea...' That's also a statement about that kind of surrender, and surrendering control and human consciousness. To go back to the well. It's just a long, hard and lonely slog being constantly human and having the responsibility of having to reinvent the world every second. It is a lonesome road."

—James Taylor, in a interview with Bluerailroad author Paul Zollo

TRUE COLORS

You with the sad eyes
Don't be discouraged
Oh I realize
It's hard to take courage
In a world full of people
You can lose sight of it all
And the darkness inside you
Can make you feel so small

But I see your true colors
Shining through

...continued

I see your true colors
And that's why I love you
So don't be afraid to let them show
Your true colors
True colors are beautiful
Like a rainbow

Show me a smile then
Don't be unhappy, can't remember
When I last saw you laughing
If this world makes you crazy
And you've taken all you can bear
You call me up
Because you know I'll be there

And I'll see your true colors...

—Billy Steinberg and Tom Kelly

Billy Steinberg and Tom Kelly might not have had Gregory Natal in mind when they penned "True Colors." Nevertheless, Natal became the person whom the song was about.... Natal, like far too many individuals in the late 1980s, was suffering from AIDS with little to no medical or social support. Lauper's friend was in his early 20s when he succumbed to the disease... Speaking to People in 2023, Lauper said Natal's diagnosis "totally freaked me out because in those days, [AIDS] was a death sentence." Natal's friends were scared to get physically close to him, and that was through no fault of their own—with so little awareness about the disease, that was the standard reaction to most people's diagnoses of the terminal illness.

When Lauper first heard Steinberg and Kelly's track, she felt like the song was speaking directly to Natal's memory, to her, to their friends, and to anyone else going through a similarly harrowing experience. "I wanted to speak to a human being in the most tender spot," Lauper said of the chart-topping song. "I had to learn the power of a whisper."

Years later, Lauper co-founded the True Colors Fund, a non-profit organization dedicated to eradicating LGBT youth homelessness. On December 13, 2022, Lauper performed the song at the ceremony where US President Joe Biden signed the Respect for Marriage Act into law. In 2025, Billboard magazine ranked it number nine in their list of "The 100 Greatest LGBTQ+ Anthems of All Time".

—Excerpted from American Songwriter, Melanie Davis, author;
additional details from Wikipedia

KALEIDOSCOPE HEART

All the colors
Of the rainbow
Hidden 'neath my skin

Hearts have colors
Don't we all know?
Red runs through our veins

Feel the fire burning up
Inspire me with blood
Of blue and green

I have hope
Inside is not a heart
But a kaleidoscope

—Sara Bareilles

“The idea behind ‘Kaleidoscope Heart’ is that we’re all sort of in pieces and broken bits on the inside, but somehow, when you look through them, you still see something beautiful and magical.”

—Sara Bareilles

WHAT WAS I MADE FOR

I used to float, now I just fall down
I used to know, but I'm not sure now
What I was made for
What was I made for?

Takin' a drive, I was an ideal
Looked so alive, turns out I'm not real
Just something you paid for
What was I made for?

'Cause I,
I don't know how to feel
But I wanna try
I don't know how to feel
But someday, I might

When did it end, all the enjoyment?
I'm sad again, don't tell my boyfriend
It's not what he's made for
What was I made for?

'Cause I...

Think I forgot how to be happy
Something I'm not, but something I can be
Something I wait for
Something I'm made for

—Billie Eilish O'Connell and Finneas O'Connell

*“Writing ‘What Was I Made For?’ I wasn’t thinking about myself, or my life, I was just inspired by the perspective of a character. It was only afterward that I had a realization: It actually was about me. A lot of the time it is a subconscious thing, writing about myself, but doing it in a way that feels safer...
...continued*

“The week after the song came out, I didn’t get enough sleep because I just stayed up watching videos that fans made for it. I can’t tell you how cool it was to feel like I was part of something that was bringing people together, all gender identities and generations from all over the world, and I loved that so much of it was bringing women together with all of those videos of people’s girlhoods and mom-and-daughter relationships. I have a lot of internalized misogyny—I did not ask for it and I don’t want it, but it’s there—and I’m constantly retraining myself not to think that way. ‘What Was I Made For?’ brought women together in this beautiful but devastating way: We were all bonding about the traumas of being a woman in the world.”

—Billie Eilish, as told to Joy Press in Vanity Fair

PURE IMAGINATION

Come with me and you'll be
In a world of pure imagination
Take a look and you'll see
Into your imagination

We'll begin with a spin
Traveling in the world of my creation
What we'll see will defy
Explanation

If you want to view paradise
Simply look around and view it
Anything you want to, do it
Want to change the world?
There's nothing to it

There is no life I know
To compare with pure imagination
Living there, you'll be free
If you truly wish to be

—Newly & Bricusse

Gene Wilder’s personification of Roald Dahl’s Willy Wonka is, for me, pure perfection. Wilder’s Wonka is a puckish mix of wonder and recklessness and buttoned-up emotional inscrutability. He is both deeply alluring and slightly unsettling. Charlie never knows what part of himself Wonka will reveal to (or hide from) him any more than he knows what’s around the next magical candy factory corner. And I think “Pure Imagination” captures the essence of this intoxicating concoction of Wilder’s imagination perfectly. From its unnerving, “ticking clock” introduction, to its unabashedly alluring melody, to its continual shift in register, time, tempo, and mood, it’s as wonderfully whimsical as its singer.

I think Wilder’s Wonka and his song are brilliant embodiments of how most adults must seem through the eyes of children—slightly magical, often inscrutable, and (even with the world seemingly at their fingertips) frequently quite capricious and temperamental. It’s Wilder’s lasting gift to his viewers to allow us, as Robert Burns wrote, to “see ourselves as others see us.”

—Dave Fryling

OVER THE RAINBOW

When all the world is a hopeless jumble
And the raindrops tumble all around
Heaven opens a magic lane
When all the clouds darken up the skyway
There's a rainbow highway to be found
Leading from your window pane
To a place behind the sun
Just a step beyond the rain

Somewhere over the rainbow, way up high
There's a land that I heard of once in a lullaby
Somewhere over the rainbow, skies are blue
And the dreams that you dare to dream really do come true

Someday I'll wish upon a star
And wake up where the clouds are far behind me
Where troubles melt like lemon drops
Away above the chimney tops
That's where you'll find me

Somewhere over the rainbow, bluebirds fly
Birds fly over the rainbow, why, then oh why can't I?

If happy little bluebirds fly beyond the rainbow
Why, oh why can't I?

—*Yip Harburg*

In 2001, 'Over the Rainbow' was voted the greatest song of the 20th century in a joint survey by the NEA and the RIAA. But when Judy Garland went over the rainbow as Dorothy Gale in the 1939 film The Wizard of Oz, she almost left without singing what was to become her signature number. Studio chief Louis B. Mayer had removed 'Over the Rainbow' because he felt it slowed down the film. However, associate producer Arthur Freed stepped in, telling Mayer, 'Rainbow' stays—or I go!' To which Mayer replied: 'Let the boys have the damn song. It can't hurt.'

For over 85 years the song has been a touchstone of aspiration, hope, and reassurance. It was sent as an audio wakeup call to astronauts aboard the STS-88 space shuttle mission, dedicated to astronaut Robert D. Cabana by his daughter. In January 2013, Ingrid Michaelson assembled a group of children from Newtown, Connecticut, to sing "Over the Rainbow," just weeks after the killings at Sandy Hook Elementary School. In 2017, Ariana Grande sang it as the encore at her One Love Manchester concert in England, a benefit for victims of the recent suicide bombing. And, according to his family, Gene Wilder passed away peacefully while listening to Ella Fitzgerald spin her version of this timeless tune.

—*Collated from Columbia News, Gary Shapiro, author; Oxford University Press, Walter Frisch, author; and Wikipedia*

BEAUTIFUL CITY

Out of the ruins and rubble
Out of the smoke
Out of our night of struggle
Can we see a ray of hope?
One pale thin ray
Reaching for the day

We can build a beautiful city
Yes we can
We can build
A beautiful city
Not a city of angels
But we can build a city of man

We may not reach the ending
But we can start
Slowly but truly mending
Brick by brick
Heart by heart
Now maybe now
We start learning how

We can build a beautiful city...

When your trust
Is all but shattered
When your faith
Is all but killed
You can give up
Bitter and battered
Or you can slowly start to build

A beautiful city...

—Stephen Schwartz

"Beautiful City" [written explicitly for the 1973 film adaptation of GODSPELL] is sung by Jesus...and his disciples toward the end of the film as they merrily skip and dance through the empty streets of New York. [In this film version,] joyfully they sing the sprightly music and unabashedly optimistic words:

*Come sing me sweet rejoicing/Come sing me love
We're not afraid of voicing/All the things we're dreaming of
Oh, high and low/and everywhere we go*

*Chorus: We can build/A beautiful city/Yes we can/Yes we can
We can build/A beautiful city/Call it out/And call it the city of man*

In the years since it was written, Stephen described the lyric as 'too sentimental' but admits to liking the music. Hence in early 90's when a new L.A. production of GODSPELL was proposed, Stephen supplied a new lyric but the tune remained essentially intact. The lyric changes were influenced by the aftermath of the riots in L.A. and reflected a more thoughtful,

practical approach to rebuilding community in contemporary society.

—*Excerpted from an edition of 'The Schwartz Scene, written in response to the 9/11 attacks. Copyright 2001 by Shawn McCarthy*

FOR GOOD

Glinda:

I've heard it said
That people come into our lives
For a reason
Bringing something we must learn
And we are led
To those who help us most to grow
If we let them
And we help them in return

Well, I don't know if I believe that's true
But I know I'm who I am today
Because I knew you

Like a comet pulled from orbit
As it passes a sun
Like a stream that meets a boulder
Halfway through the wood
Who can say if I've been changed for the better?
But because I knew you
I have been changed for good

Elphaba:

It well may be
That we will never meet again
In this lifetime
So let me say before we part
So much of me
Is made of what I learned from you
You'll be with me
Like a handprint on my heart

And now whatever way our stories end
I know you have re-written mine
By being my friend

Like a ship blown from its mooring
By a wind off the sea
Like a seed dropped by a skybird
In a distant wood
Who can say if I've been changed for the better?
But because I knew you

Glinda:

Because I knew you

...continued

Glinda & Elphaba:

I have been changed for good

Elphaba:

And just to clear the air

I ask forgiveness for the things I've done you blame me for

Glinda:

But then, I guess we know there's blame to share

Glinda & Elphaba:

And none of it seems to matter anymore

Like a comet pulled from orbit (Like a ship blown from its mooring)

As it passes a sun (By a wind off the sea)

Like a stream that meets a boulder (Like a seed dropped by a bird)

Halfway through the wood (In the wood)

Who can say if I've been changed for the better?

I do believe I have been changed for the better

Glinda:

And because I knew you

Elphaba:

Because I knew you

Glinda & Elphaba:

Because I knew you

I have been changed

For good

—Stephen Schwartz

When Wicked was adapted from Gregory Maguire's 1995 novel for its Broadway debut in 2003, Schwartz avoided writing the finale song for a "long time" because of how integral it is to the show's plot and emotional message. "I knew that it was the key to the show and that if we solved this song, we had the show."

To get the ball rolling, Schwartz had a session with Wicked playwright Winnie Holzman, who inadvertently came up with the song's title and refrain. "At one point she just said in the conversation, 'Well, you know, they have had such an impact on one another. Really they have changed each other for good,'" Schwartz recalled.

Hearing this phrase gave Schwartz the jumpstart he needed, but it was his daughter, Jessica, who helped add more substance to the song. In an episode of the Spark & Fire: Fuel Your Creativity podcast in January 2023, Schwartz revealed that he consulted Jessica about her own complicated friendship with a girl named Sarah, whom she had known since she was a kid. Armed with a notepad and pencil, he asked her what she would say to Sarah if she knew she would never see her again. "People who are important to you come into your life for a reason, and sometimes you don't know what that is right away," Jessica responded. Schwartz says he believes "one of the reasons that song has as much impact as it seems to is that it's true."

—Condensed from Biography.com, Catherine Caruso, author


HIGH SCHOOL INVITATIONAL SINGERS

We would like to extend a warm welcome to our
High School Guest Artists on *For Good*

Colleen Barcelona - *Manhasset*
Kaylene Brown - *Oceanside*
Isis Burgos - *East Rockaway*
Ariana Chan - *Manhasset*
Liana Chetty - *South Huntington*
Leah Chung - *Port Washington*
Mary Elias - *Mineola*
Julia Fasciano - *South Huntington*
Jada Figueroa - *Bay Shore*
Alexandra Frangiskatos - *Manhasset*
Elasandra Garcia - *Hauppauge*
Maya Karagiannakis - *Locust Valley*
Gurkiran Kaur - *Herricks*
Anelia LeGrady - *East Rockaway*
Lorene Luu - *Herricks*
Sarah Martin - *East Rockaway*

Gabbi Martinez - *Farmingdale*
Norah Matthew - *Herricks*
Scarlett Modlin - *Locust Valley*
Sarah Montoya - *Hicksville*
Gianna Moreano - *Locust Valley*
Penelope Novack - *Locust Valley*
Maja Papandrea - *Valley Stream*
Ashley Paris - *Herricks*
Raina Perani - *Herricks*
Alex Rivas - *Locust Valley*
Milan Rizzo - *Manhasset*
Maya Shah - *Manhasset*
Tabitha Shelley - *Herricks*
Irene Terzidis - *Port Washington*
Ava Vaden - *Farmingdale*
Claire Valenzuela - *Valley Stream*

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

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



BOARD OF DIRECTORS & THEIR CHAIRS

Artistic Director: David Fryling
President: Andrea Galeno
Vice President: Tony DiTaranto
• Social Chair: Jessica Felber
Treasurer: Kevin Barry
Secretary: Leandra Wahlen
Development Director: Dory Agazarian
• Donor Chair: Sydney Hankins-Wright
• Grants Chair: Christina Russo
Public Relations Director: Kyla Surajbali
• Advertising Chair: Joshua Blum
Special Projects Director: Brianna Blake
Manager: Alex Plotkin (ex officio)

ABOUT THE ARTISTS



eVoco* Voice Collective is an award winning collection of singers of the highest musical, technical, and expressive abilities. Our 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 Young Artist Vocal Competition and Recital. 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

Jessica Chen
Abigail Coacci
Korey Coppola
Jessica Felber
Mary Beth Finger
Andrea Galeno
Jacqui McCreedy
Kyla Surajbali
Jade Vila
Leandra Wahlen
Rachel Zielinski

Soprano 2

Devon Brady
Haley Califano
Maria Caputo
Lauren Cherson
Rachel Goodman
Judy Leff
Courtney Martin-Cox
Louise O’Hanlon
Grace Shin
Alex Wind
Angelica Zara
Josephine Zerone

Alto 1

Dory Agazarian
Kristin Bertrand
Kimberly Corona
Melody Mercieca
Deborah Peltz
Suzanne Preston
Maria Rueda
Amy Russo
Katrina Marie Sepulveda
Kristina Strang

Alto 2

Terry Bendel
Casey Cormier
Jennifer Corrado
Tony DiTaranto
Anna Elias
Maureen Husing
Leah Master-Huth
Jessica Mischke
Antonia Nargentino
Joanna Rocco
Melissa Tschinkel
Stephanie Visceglie

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.

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 St Frances De Chantal. A special thanks to the Hofstra University Department of Music and Dr. Francesca Cassio, Chair, for your continued sponsorship.

evoco

VOICE COLLECTIVE

UPCOMING EVENTS



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*

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!*

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

Instagram



Etsy



BROADWAY BAGS

Handmade Revivals of Your Favorite Shirts

BABYLON CHORALE

Building community through choral music

An intergenerational Long Island chorus dedicated to artistic excellence, diverse repertoire, and meaningful community connection. For over 75 years, Babylon Chorale has brought people together through music while embracing growth, collaboration, and new experiences.

For more information, visit www.babylonchorale.org





LONG ISLAND STUDIO *of* MUSIC

Exceptional Music Instruction In Your Home

EXCEPTIONAL MUSIC INSTRUCTION IN YOUR HOME

— www.LongIslandStudioOfMusic.com —

The **Long Island Studio of Music** fosters the love, appreciation and enjoyment of music. Through music instruction and performance, students develop skills, build confidence, find passion and creativity, and acquire a deeper enjoyment of music.

Private music instruction in the comfort of your home for **Piano, Voice, Guitar, Ukulele, Violin, Viola, Cello, Flute, Clarinet, Oboe, Trumpet, Saxophone, Drums** and **more**. Recital opportunities throughout the year.

- We accept students of all ages and levels — child through adult
- Serving communities throughout Long Island
- Study with Superior Faculty

We specialize in:

- NYSSMA Preparation
- College Audition Preparation
- Audition Techniques & Preparation



Jennifer Barsamian
Co-founder



Jennifer Grimaldi-Toohey
Co-founder

We also offer individual instruction and group classes in:

- Music Theory • Music Composition • Sight-singing and more

Enhance your child's music education beyond their academic school environment!

Call us today to schedule your first lesson at **646.387.6501, 718.809.7116**
or email us at **LISMLessons@gmail.com**



DONORS

PATRON \$1,000+

Karl Huth and Leah Master-Huth
Jon Nielsen

PARTNER \$500 - \$999

Joan Johnson Drewes
Janice Scott *in memory of David Scott*

SUPPORTER \$250 - \$499

Ruth Elias
Christina Fraser
Terri & Lance Fredericks
Alex & Sam Plotkin
Theodore Schweigert

FRIEND \$100 - \$249

Gloria Arlotta
Kevin Barry
Jennifer Barsamian
Richard & Brianna Blake
Jenn Corrado
Max Denler
Elaina Finger
Andrea Galeno
Assunta Galeno
Steven Koehler
David & Roxanne Lalama
Christina Russo
The Shah Family
The Surajbali Family

FAN Up to \$100

Benjamin Arendesen
Alex Canovas
Vanessa D'Aconti
Apollo DeStio
Mary Beth Finger
Melanie Gladstone
Adam Glaser
Sydney Hankins-Wright
Patti Hayes Russo
Maureen Husing
Anna & John Ievolo
Jenny Killian
James Ludwig
Kathleen Mark

Kerri Mulder
Jacqueline McCreedy
Patrice McDonald
Ryan Nolin
Christopher O'Connor
Jane Park-Lee
Jennifer Perry
Phyllis Recine
Christina Regan
Eva Sheldon
Jennifer Simpson
Melissa Tschinkel
Stephanie Visceglie

*Join our list of donors simply by
opening your phone's camera and
following the link from this code:*

