

A CENTURY OF CAROLS

DECEMBER 11-14, 2019



SKYLARK
VOCAL ENSEMBLE



A CENTURY OF CAROLS

We kindly ask you to silence your cellular phones and offer your applause only where notated by a horizontal line

PROCESSION AND INVITATORY CAROL

**Up! Good Christen Folk, and Listen
Once in Royal David's City**

Arr. G. R. Woodward (1848-1934)
H. J. Gauntlett (1805-1876) & A. H. Mann (1850-1929)
Edited by Matthew Guard

In The Bleak Midwinter

Harold Darke (1888-1976) Edited by Matthew Guard

NINE LESSONS AND CAROLS

One Adam Lay y Bounden

Boris Ord (1897-1961)

Two Tomorrow Shall be My Dancing Day

Arr. David Willcocks (1919-2015)

Three In Dulci Jubilo

Michael Praetorius (1571-1621)

**Four Es ist ein Ros entsprungen
A Spotless Rose***

Sven-David Sandström (1942-2019)
Herbert Howells (1892-1983)

**Five Hymne à la Vierge*
Bogoróditse Dyévo**

Pierre Villette (1926-1998)
Arvo Pärt (b. 1935)

**Six O Magnum Mysterium
Corpus Christi Carol**

Tomás Luis de Victoria (1548-1611)
Benjamin Britten (1913-1976)

**Seven Quelle est cette odeur agréable?
Benedicamus Domino
Shepherd's Carol**

Arr. David Willcocks, Edited by Matthew Guard
Peter Warlock (1894-1930)
Bob Chilcott (b. 1955)

Eight The Three Kings

Peter Cornelius (1824-1874) Arr. Ivor Atkins (1869-1953)

Nine The First Nowell

Arr. David Willcocks, Edited by Matthew Guard

*Included on Skylark's recording *Winter's Night*

SKYLARK ARTISTS

Soprano: Clare Brussel, Carolyn Guard, Sarah Moyer, Janet Stone
Alto: Carrie Cheron, Doug Dodson, Clare McNamara, Megan Roth
Tenor: John K. Cox, Nathan Hodgson, Robbie Jacobs
Bass: Christopher Jackson, Peter Walker, Dana Whiteside
Matthew Guard, Artistic Director

A NOTE ON SKYLARK'S APPROACH TO MUSIC-MAKING

Many members of the ensemble lend their expertise in Skylark's collaborative artistic environment (creating editions/transcriptions, coaching pronunciation, suggesting repertoire, discussing project concepts, and lending historical/cultural/musical expertise). The creative energy of the entire group shapes our work, and our performances benefit greatly from this spirit of collaboration. Our Skylark artists are not only great voices, but also great minds and hearts.

PROGRAM INTRODUCTION

Written in December 2018

Those of you who have attended Skylark Christmas concerts in the past may notice that tonight we are breaking with a repeated formula. After several years of basing our Christmas concerts around the music of Hugo Distler, culminating in last year's release of our album *Winter's Night*, we felt that it was time for a new Christmas programming theme. And what an incredible opportunity 2018 has provided, by presenting us with the 100th Anniversary of the *Festival of Nine Lessons and Carols* at King's College Cambridge.

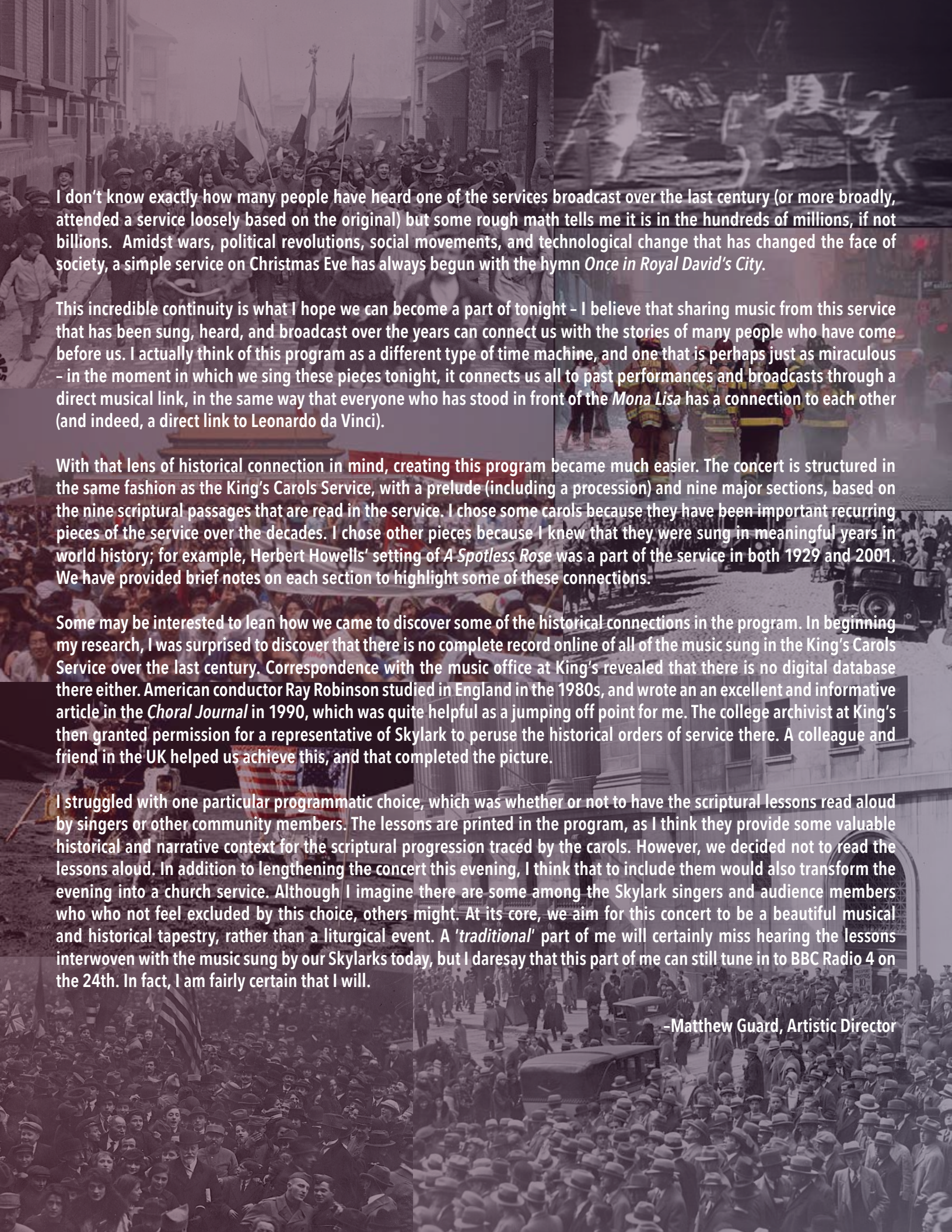
The King's College Carols service is a true beacon for choral music worldwide. First held in 1918, it has been a fixture of every Christmas Eve in Cambridge over the last century. The service was first heard live on the radio via the BBC in 1928. With the exception of 1930, it has been broadcast annually, even during the Second World War, when (according to the official history of the service) "the ancient glass (and also all heat) had been removed from the Chapel and the name of King's could not be broadcast for security reasons."

As this anniversary approached, I knew I wanted to create a Christmas concert to commemorate this milestone. A challenge was determining exactly how to do so. Being an American choir without chorister boy sopranos, I knew it would be impractical for us to try to evoke a similar sound to the Choir of King's College. We also do not have the benefit of a centuries-old reverberant acoustic (or an enormous organ to play along with accompanied pieces or hymns); there is certainly something special about a room completed during the reign of Henry VIII that we cannot capture! Further, we are a secular organization. Given that the defining feature of the Carols service is that it is a *liturgical* service with a progression of nine *scriptural* passages, translating this into a concert experience creates a significant shift in context.

Given those challenges, I had to consider what *could* we as Skylark bring to a program like this? Perhaps it would just be better for us all to tune in to BBC Radio 4 on Christmas Eve and leave all of this to Stephen Cleobury and his current class of young choristers and undergraduate choral scholars.

As I tried to step away from these insecurities, what struck me is that this service has been very nearly a *constant* throughout a century of world history. When Eric Milner-White first assembled the service in 1918, he had just completed a tour of duty as an Army Chaplain in the First World War. He mapped out what was then quite an unorthodox service of nine lessons drawn from scripture, because he felt that the Church of England needed "more imaginative worship." He revised the service only slightly in 1919, and every year since the structure has remained largely unchanged.

Comparing many aspects of our world in 2018 to that of 1918 would be a comical exercise in contrast. I daresay that if through a miracle of time travel, thirty-four-year-old Eric Milner-White were able to walk into this room today, he would be flabbergasted by the simple things that we take for granted, starting with the magical device in your pocket that allows you to type in his name and instantly read his biography. However, I also think he might be flabbergasted that another search on that magical device would show that the '*unorthodox*' little Christmas service he cobbled together at the end of World War I has endured for one hundred years with nearly no change at all, and has inspired countless other similar services worldwide.



I don't know exactly how many people have heard one of the services broadcast over the last century (or more broadly, attended a service loosely based on the original) but some rough math tells me it is in the hundreds of millions, if not billions. Amidst wars, political revolutions, social movements, and technological change that has changed the face of society, a simple service on Christmas Eve has always begun with the hymn *Once in Royal David's City*.

This incredible continuity is what I hope we can become a part of tonight - I believe that sharing music from this service that has been sung, heard, and broadcast over the years can connect us with the stories of many people who have come before us. I actually think of this program as a different type of time machine, and one that is perhaps just as miraculous - in the moment in which we sing these pieces tonight, it connects us all to past performances and broadcasts through a direct musical link, in the same way that everyone who has stood in front of the *Mona Lisa* has a connection to each other (and indeed, a direct link to Leonardo da Vinci).

With that lens of historical connection in mind, creating this program became much easier. The concert is structured in the same fashion as the King's Carols Service, with a prelude (including a procession) and nine major sections, based on the nine scriptural passages that are read in the service. I chose some carols because they have been important recurring pieces of the service over the decades. I chose other pieces because I knew that they were sung in meaningful years in world history; for example, Herbert Howells' setting of *A Spotless Rose* was a part of the service in both 1929 and 2001. We have provided brief notes on each section to highlight some of these connections.

Some may be interested to learn how we came to discover some of the historical connections in the program. In beginning my research, I was surprised to discover that there is no complete record online of all of the music sung in the King's Carols Service over the last century. Correspondence with the music office at King's revealed that there is no digital database there either. American conductor Ray Robinson studied in England in the 1980s, and wrote an excellent and informative article in the *Choral Journal* in 1990, which was quite helpful as a jumping off point for me. The college archivist at King's then granted permission for a representative of Skylark to peruse the historical orders of service there. A colleague and friend in the UK helped us achieve this, and that completed the picture.

I struggled with one particular programmatic choice, which was whether or not to have the scriptural lessons read aloud by singers or other community members. The lessons are printed in the program, as I think they provide some valuable historical and narrative context for the scriptural progression traced by the carols. However, we decided not to read the lessons aloud. In addition to lengthening the concert this evening, I think that to include them would also transform the evening into a church service. Although I imagine there are some among the Skylark singers and audience members who who not feel excluded by this choice, others might. At its core, we aim for this concert to be a beautiful musical and historical tapestry, rather than a liturgical event. A 'traditional' part of me will certainly miss hearing the lessons interwoven with the music sung by our Skylarks today, but I daresay that this part of me can still tune in to BBC Radio 4 on the 24th. In fact, I am fairly certain that I will.

-Matthew Guard, Artistic Director

TEXTS & TRANSLATIONS

Every King's College *Festival of Nine Lessons and Carols* service since 1919 has begun with the voice of a single chorister, beginning the processional hymn *Once in Royal David's City*. However, in the first service in 1918, the choir preceded the hymn with Charles Woodward's brief invitational carol *Up! Good Christen Folk, and Listen*. We restore this original order tonight, offering Woodward's cheerful carol as a prelude.

Our rendering of *Once in Royal David's City* also begins with a single voice, and incorporates the harmonization by A. H. Mann, the choirmaster at King's at the time of the first service. The final verse is inspired by the organ arrangement and descant by Sir David Willcocks, choirmaster of King's from 1957 to 1974.

We conclude this section with an a cappella arrangement of Harold Darke's setting of *In The Bleak Midwinter*. Darke served as interim choirmaster at King's during the Second World War, and his simple and beautiful setting of this Christmas text was sung in the first carols service after the end of the war in 1945. In the decades since, it has become a near constant fixture in the service, and was even voted as the best Christmas carol of all time by a panel of choral conductors in 2008.

Up! Good Christen Folk, and Listen | Arr. G. R. Woodward (1848-1934)

Ding-dong, ding:
Ding-a-dong-a-ding:
Ding-dong, ding-dong:
Ding-a-dong-ding

Tell the story how from glory
God came down at Christmastide
Bringing gladness
Chasing sadness
Show'ring blessings far and wide

Up! good Christen folk, and listen
How the merry church bells ring
And from steeple
Bid good people
Come adore the new-born King:

Born of mother, blest o'er other
Ex Maria Virgine
In a stable ('tis no fable)
Christus natus hodie

Once in Royal David's City | H. J. Gauntlett (1805-1876) & A. H. Mann (1850-1929)

Once in royal David's city,
Stood a lowly cattle shed,
Where a mother laid her Baby,
In a manger for His bed:
Mary was that mother mild,
Jesus Christ, her little Child.

Tears and smiles like us He knew;
And He feeleth for our sadness,
And He shareth in our gladness.

He came down to earth from heaven,
Who is God and Lord of all,
And His shelter was a stable,
And His cradle was a stall:
With the poor, and mean, and lowly,
Lived on earth our Saviour holy.

And our eyes at last shall see Him,
Through His own redeeming love;
For that Child so dear and gentle
Is our Lord in heav'n above,
And He leads His children on
To the place where He is gone.

For He is our childhood's pattern;
Day by day, like us He grew;
He was little, weak and helpless,

Not in that poor lowly stable,
With the oxen standing by,
We shall see Him; but in heaven,
Set at God's right hand on high;
Where like stars His children crowned
All in white shall wait around.

In The Bleak Midwinter | Harold Darke (1888-1976)

In the bleak midwinter
Frosty wind made moan,
Earth stood hard as iron,
Water like a stone.
Snow had fallen
Snow on snow,
In the bleak midwinter
Long ago.

Enough for Him, whom Cherubim
Worship night and day
A breast full of milk
And a manger full of hay.
Enough for Him, whom Angels
Fall down before,
The ox and ass and camel
Which adore.

Our God, heaven cannot hold Him,
Nor earth sustain
Heaven and earth shall flee away
When He comes to reign
In the bleak midwinter,
A stable place suffic'd
The Lord God Almighty,
Jesus Christ.

What can I give Him,
Poor as I am?
If I were a shepherd
I would bring a lamb,
If I were a wise man
I would do my part,
Yet what I can I give Him –
Give my heart.

FIRST LESSON

God tells sinful Adam that he has lost the life of Paradise and that his seed will bruise the serpent's head. (Genesis 3)

And they heard the voice of the Lord God walking in the garden in the cool of the day: and Adam and his wife hid themselves from the presence of the Lord God amongst the trees of the garden. And the Lord God called unto Adam, and said unto him, Where art thou? And he said, I heard thy voice in the garden, and I was afraid, because I was naked; and I hid myself. And he said, Who told thee that thou wast naked? Hast thou eaten of the tree, whereof I commanded thee that thou shouldest not eat? And the man said, The woman whom thou gavest to be with me, she gave me of the tree, and I did eat. And the Lord God said unto the woman, What is this that thou hast done? And the woman said, The serpent beguiled me, and I did eat. And the Lord God said unto the serpent, Because thou hast done this, thou art cursed above all cattle, and above every beast of the field; upon thy belly shalt thou go, and dust shalt thou eat all the days of thy life: and I will put enmity between thee and the woman, and between thy seed and her seed; it shall bruise thy head, and thou shalt bruise his heel. And unto Adam he said, Because thou hast hearkened unto the voice of thy wife, and hast eaten of the tree, of which I commanded thee, saying, Thou shalt not eat of it: cursed is the ground for thy sake; in sorrow shalt thou eat of it all the days of thy life; thorns also and thistles shall it bring forth to thee; and thou shalt eat the herb of the field; in the sweat of thy face shalt thou eat bread, till thou return unto the ground; for out of it wast thou taken; for dust thou art, and unto dust shalt thou return.

Adam Lay y Bounden | Boris Ord (1897-1961)

Adam lay y bounden, Bounden in a bond;
Four thousand winter, Thought he not too long.

Ne had the apple taken been, The apple taken been,
Ne had never our ladie, Abeen heav'ne queen.

And all was for an apple, An apple that he took.
As clerkes finden, Written in their book.

Blessed be the time That apple taken was,
Therefore we moun singen. *Deo gratias!*
[Thanks be to God]

One

Boris Ord served as the organist and choirmaster at King's College from 1929 to 1957, with a brief absence to serve in the Royal Air Force during World War II. Although he served at King's for nearly three decades, his setting of *Adam Lay y Bounden* was his only published piece of music. However, it has been performed after the first lesson of the service more than any other carol, appearing more than forty times, including in 1963, just five weeks after the Kennedy assassination.

Two

The second lesson has traditionally been followed by a short and lively carol in a quick tempo, such as our offering today of the David Willcocks setting of *Tomorrow Shall Be My Dancing Day*. Although the words of this Carol are from a traditional Cornish poem, they have their origins in medieval 'mystery plays', which portrayed biblical stories as tableaux with an accompanying antiphonal song. The unique text of the Carol narrates portions of the life of Christ in the first person, characterizing his life as a dance, a device that would later be used in the modern hymn "Lord of the Dance."

SECOND LESSON

God promises to faithful Abraham that in his seed shall all the nations of the earth be blessed. (Genesis 22)

And the angel of the Lord called unto Abraham out of heaven the second time, and said, By myself have I sworn, saith the Lord, for because thou hast done this thing, and hast not withheld thy son, thine only son: that in blessing I will bless thee, and in multiplying I will multiply thy seed as the stars of the heaven, and as the sand which is upon the sea shore; and thy seed shall possess the gate of his enemies; and in thy seed shall all the nations of the earth be blessed; because thou hast obeyed my voice.

Tomorrow Shall Be My Dancing Day | Arr. David Willcocks (1919-2015)

Tomorrow shall be my dancing day,
I would my true love did so chance
To see the legend of my play,
To call my true love to my dance.
Sing O my love, O my love, my love, my love,
This have I done for my true love.
Then was I born of a Virgin pure,
Of her I took fleshly substance;
Thus was I knit to man's nature,

To call my true love to my dance.
Sing O my love, O my love, my love, my love,
This have I done for my true love.
In a manger laid and wrapp'd I was,
So very poor this was my chance,
Betwixt an ox and a silly poor ass,
To call my true love to my dance.
Sing O my love, O my love, my love, my love,
This have I done for my true love.

THIRD LESSON

The prophet foretells the coming of the Saviour. (Isaiah 9)

The people that walked in darkness have seen a great light: they that dwell in the land of the shadow of death, upon them hath the light shined. For unto us a child is born, unto us a son is given: and the government shall be upon his shoulder: and his name shall be called Wonderful, Counsellor, The mighty God, The everlasting Father, The Prince of Peace. Of the increase of his government and peace there shall be no end, upon the throne of David, and upon his kingdom, to order it, and to establish it with judgment and with justice from henceforth even for ever. The zeal of the Lord of hosts will perform this.

In dulci jubilo | Michael Praetorius (1571-1621)

In dulci jubilo,
Nun singet und seid froh!
Unsers Herzens Wonne liegt
in praesepio,
Und leuchtet als die Sonne
Matris in gremio,
Alpha es et O!

In dulci jubilo [*In quiet joy*]
Now sing with hearts aglow!
Our delight and pleasure lies
in praesepio; [*in a manger*]
Like sunshine is our treasure
matris in gremio. [*in the mother's lap*]
Alpha es et O [*Thou art Alpha and Omega*]

Three

Other than congregational hymns like *Once in Royal David's City*, *In Dulci Jubilo* may be the most frequently sung piece of music in the King's College service. It was sung in the first service in 1918 and has appeared in most years since then, including 1969 (months after the first moon landing) and 1989 (shortly after the fall of the Berlin Wall).

While the King's College service often incorporates the arrangement by British composer Robert Pearsall, today we offer the 8-part double choir arrangement by German Composer Michael Praetorius, composed in 1607. While the year 1607 seems quite ancient to me, I find it staggering that this was over 200 years after the melody *In Dulci Jubilo* first appeared in written manuscripts, and nearly 100 years after the King's College Chapel was constructed.

Four

The carol *Lo, How a Rose E'er Blooming* has often been paired with the fourth lesson in the King's College service, as the text of the Carol has its origins in the same biblical passage from the book of Isaiah. Today we share two versions of this beloved carol.

Eminent Swedish composer Sven-David Sandström passed away earlier this year, and we commemorate his life by performing what has been celebrated as a "mini-masterpiece" of 20th century choral music. Sandström's ethereal setting of *Es ist ein Ros entsprungen* incorporates the original harmonization by Michael Praetorius. However, by dividing the choir into two groups that explore the harmony of the hymn at different speeds, Sandstrom creates a dream-like texture that seems to stretch time and space.

Herbert Howells' poignant setting of *A Spotless Rose* (a poetic English translation of *Es ist ein Ros*) has been heard dozens of times from King's on Christmas Eve. Some of us recall hearing it in December 2001, just a few months after the terrorist attacks of 9/11.

FOURTH LESSON

The peace that Christ will bring is foreshown. (Isaiah 11)

And there shall come forth a rod out of the stem of Jesse, and a branch shall grow out of his roots: and the spirit of the Lord shall rest upon him, the spirit of wisdom and understanding, the spirit of counsel and might, the spirit of knowledge and of the fear of the Lord; and shall make him of quick understanding in the fear of the Lord. With righteousness shall he judge the poor, and reprove with equity for the meek of the earth. The wolf also shall dwell with the lamb, and the leopard shall lie down with the kid; and the calf and the young lion and the fatling together; and a little child shall lead them. And the cow and the bear shall feed; their young ones shall lie down together: and the lion shall eat straw like the ox. And the sucking child shall play on the hole of the asp, and the weaned child shall put his hand on the cockatrice' den. They shall not hurt nor destroy in all my holy mountain: for the earth shall be full of the knowledge of the Lord, as the waters cover the sea.

Es ist ein Ros entsprungen | Sven-David Sandström (1942-2019)

Es ist ein Ros entsprungen,
aus einer Wurzel zart,
wie uns die Alten sungen,
von Jesse kam die Art
Und hat ein Blümlein bracht
mitten im kalten Winter,
wohl zu der halben Nacht.

*Lo, how a rose e'er blooming,
From tender stem hath sprung.
Of Jesse's lineage coming,
As men of old have sung;
It came, a flow'ret bright,
Amid the cold of winter,
When half spent was the night.*

A Spotless Rose | Herbert Howells (1892-1983)

A spotless Rose is blowing,
sprung from a tender root,
of ancient seers' foreshowing,
of Jesse promis'd fruit.
Its fairest bud unfolds to
light amid the cold, cold winter,
And in the dark midnight.

The Rose which I am singing,
whereof Isaiah said,
Is from its sweet root springing in Mary,
purest Maid.
For through our God's great love and might,
The Blessed Babe she bare us in a cold,
cold winter's night.

FIFTH LESSON

The angel Gabriel salutes the Blessed Virgin Mary. (St. Luke 1)

And in the sixth month the angel Gabriel was sent from God unto a city of Galilee, named Nazareth, to a virgin espoused to a man whose name was Joseph, of the house of David; and the virgin's name was Mary. And the angel came in unto her, and said, Hail, thou that art highly favoured, the Lord is with thee: blessed art thou among women. And when she saw him, she was troubled at his saying, and cast in her mind what manner of salutation this should be. And the angel said unto her, Fear not, Mary: for thou hast found favour with God. And, behold, thou shalt conceive in thy womb, and bring forth a son, and shalt call his name JESUS. He shall be great, and shall be called the Son of the Highest: and the Lord God shall give unto him the throne of his father David: and he shall reign over the house of Jacob for ever; and of his kingdom there shall be no end. Then said Mary unto the angel, How shall this be, seeing I know not a man? And the angel answered and said unto her, The Holy Ghost shall come upon thee, and the power of the Highest shall overshadow thee: therefore also that holy thing which shall be born of thee shall be called the Son of God. And Mary said, Behold the handmaid of the Lord; be it unto me according to thy word. And the angel departed from her.

Hymne à la Vierge | Pierre Villette (1926-1998)

O toute belle, Vierge Marie,
Votre âme trouve en Dieu le parfait amour;
Il vous revêt du manteau de la Grâce
Comme une fiancée parée de ses bijoux.
Alleluia.

Je vais chanter ta louange, Seigneur,
Car tu as pris soin de moi,
Car to m'as enveloppée du voile de l'innocence.

Vous êtes née avant les collines,
O sagesse de Dieu,
Porte du Salut,
Heureux celui qui marche dans vos traces
Qui apprête son cœur
A la voix de vos conseils.
Alleluia.

Je vais chanter ta louange, Seigneur,
Car tu m'as faite, avant le jour,
Car tu m'as fait précéder
Le jaillissement des sources.

Avant les astres vous étiez présente,
Mère du Créateur,
Au profond du ciel;
Quand Dieu fixait les limites du monde
Vous partagiez son cœur
Etant à l'oeuvre avec lui.
Alleluia.

O toute belle Vierge Marie.

*O fairest Virgin Mary,
Your soul finds in the Lord perfect love;
He clothes you in robes of grace
Like a bride attired with jewels.
Alleluia.*

*I will sing thy praise, O Lord,
For thou has looked after me,
And covered me with the veil of innocence.*

*You were born before the hills,
O wisdom of the Lord,
Gate of Redemption,
Blessed is he who walks in your steps,
Who tunes his heart
To the counsels of your voice.
Alleluia.*

*I will sing thy praise, O Lord,
For thou has made me, before dawn,
For thou has made me precede
The gushing forth of springs.*

*Before the stars you were there,
Mother of the Creator,
In the highest heaven;
When God was setting the limits of the world
You shared his love
As you labored with him.
Alleluia.*

O fairest Virgin Mary.

Bogoróditse Dyévo | Arvo Pärt (b. 1935)

Bogoróditse Djévo, rádujssja, *Rejoice, full of grace,*
Blagodátnaja Maríje, Gosspód ss Tobóju: *O virgin Mary, the Lord is with thee:*
blagosslovjéna Ty v zhenákh, *blessed art thou among women,*
i blagosslovjén plod chrjéva Tvojegó, *and blessed is the fruit of thy womb,*
jáko Sspássa rodilá jeessí dush náshikh. *for thou hast borne the Saviour of our souls.*

Five

Skylark tenor Robbie Jacobs was a choral scholar at King's College Cambridge, and had the joy of taking part in the annual Christmas Eve broadcasts during his time at University. When planning for this year's service, I asked Robbie for a few of the favorite pieces he sang at Christmas at King's – he suggested the first piece in this set, the beautiful *Hymne à la Vierge* by French composer Pierre Villette.

In 1983, King's College organist and choirmaster Stephen Cleobury began a tradition of commissioning a new carol for the service each year. Seven years later, he commissioned Estonian composer Arvo Pärt to create a new carol for the 1990 King's College service. The result is Pärt's joyful and jubilant setting of *Bogoróditse Dyévo*, the 'Ave Maria' of the Orthodox Christian tradition.

Six

Tomás Luis de Victoria composed his monumental *O Magnum Mysterium* in 1572, when he was only 24 years old. In the more than four centuries since, this short motet has been recognized as one of the most masterful compositions in the choral repertoire. It has been frequently heard at King's College Chapel at Christmas over the last century, most recently in the 2016 broadcast. One of the striking features of Victoria's setting is its palpable sense of mystery. The other-worldly *Corpus Christi Carol* by British composer Benjamin Britten evokes similar aural images.

SIXTH LESSON

St. Luke tells of the birth of Jesus. (St. Luke 2)

And it came to pass in those days, that there went out a decree from Cæsar Augustus, that all the world should be taxed. And all went to be taxed, every one into his own city. And Joseph also went up from Galilee, out of the city of Nazareth, into Judæa, unto the city of David, which is called Bethlehem; (because he was of the house and lineage of David:) to be taxed with Mary his espoused wife, being great with child. And so it was, that, while they were there, the days were accomplished that she should be delivered. And she brought forth her firstborn son, and wrapped him in swaddling clothes, and laid him in a manger; because there was no room for them in the inn.

O Magnum Mysterium | Tomás Luis de Victoria (1548-1611)

O magnum mysterium, et admirabile sacramentum, ut animalia viderent Dominum natum, iacentem in praesepeio!	<i>O great mystery, and wonderful sacrament, that animals should see the newborn Lord, lying in a manger!</i>
Beata Virgo, cujus viscera meruerunt portare Dominum Iesum Christum. Alleluia!	<i>Blessed is the virgin whose womb was worthy to bear the Lord, Jesus Christ. Alleluia!</i>

Corpus Christi Carol | Benjamin Britten (1913-1976)

He bare him up, he bare him down,
He bare him into an orchard brown.
Lully, lullay, lully, lullay!
The falcon has borne my mate away.

In that orchard there was an hall
That was hanged with purple and pall;
And in that hall there was a bed:
It was hanged with gold so red;
Lully, lullay, lully, lullay!
The falcon hath borne my mate away.

In that bed there lieth a knight,
His woundës bleeding day and night;
By that bedside kneeleth a may,
And she weepeth both night and day;
Lully, lullay, lully, lullay!
The falcon has borne my mate away.

And by that bed's side there stands a stone,
"*Corpus Christi* [the body of Christ]" written thereon.

SEVENTH LESSON

The shepherds go to the manger. (St. Luke 2)

And there were in the same country shepherds abiding in the field, keeping watch over their flock by night. And, lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them: and they were sore afraid. And the angel said unto them, Fear not: for, behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day in the city of David a Saviour, which is Christ the Lord. And this shall be a sign unto you; Ye shall find the babe wrapped in swaddling clothes, lying in a manger. And suddenly there was with the angel a multitude of the heavenly host praising God, and saying, Glory to God in the highest, and on earth peace, good will toward men. And it came to pass, as the angels were gone away from them into heaven, the shepherds said one to another, Let us now go even unto Bethlehem, and see this thing which is come to pass, which the Lord hath made known unto us. And they came with haste, and found Mary, and Joseph, and the babe lying in a manger.

Quelle est cette odeur agréable? | Arr. David Willcocks, Edited by Matthew Guard

Quelle est cette odeur agréable,
Bergers, qui ravit tous nos sens ?
S'exhale-t-il rien de semblable
Au milieu des fleurs du printemps ?
Quelle est cette odeur agréable
Bergers, qui ravit tous nos sens ?

*Where is that goodly fragrance flowing
to steal the senses all away?
adorns the air, and nothing like it
the shepherds sensed in fields in May?
Where is that goodly fragrance flowing
to steal the senses all away?*

A Bethléem, dans une crèche
Il vient de vous naître un Sauveur
Allons, que rien ne vous empêche
D'adorer votre rédempteur
A Bethléem, dans une crèche,
Il vient de vous naître un Sauveur.

*Shepherds to Bethlehem, go hasten!
And in a manger see him lay.
Adore your God and your redeemer;
Saviour of all to win the day
Shepherds to Bethlehem, go hasten!
And in a manger see him lay.*

Dieu tout puissant, gloire éternelle
Vous soit rendue jusqu'aux cieux.
Que la paix soit universelle
Que la grâce a bonde en tous lieux.
Dieu tout puissant, gloire éternelle
Vous soit rendue jusqu'aux cieux.

*All pow'rful God, and King eternal,
The heavens praise with one accord.
Grace, peace an' truth give to all nations
Spring forth from Jesus Christ our Lord.
All pow'rful God, and King eternal,
The heavens praise with one accord.*

Benedicamus Domino | Peter Warlock (1894-1930)

Procedenti puero, Eya, nobis annus est!
Virginis ex utero. Gloria! Laudes!
Deus homo factus est et immortalis.
Sine viri semine Eya, nobis annus est!
Natus est de virgine
Gloria! Laudes! Deus homo factus est et immortalis.
Sine viri copia, Eya, nobis annus est!
Natus est ex Maria. Gloria! Laudes!
Deus homo factus est et immortalis.
In hoc festo determino, Eya, nobis annus est!
Benedicamus Domino! Gloria! Laudes!
Deus homo factus est et immortalis.

*A boy comes forth, Eya, this is our time!
From the womb of a virgin. Glory! Praise!
God is made man and immortal.
Without the seed of a man Eya, this is our time,
He is born of a virgin. Glory! Praise!
God is made man and immortal.
Without the means of a man, Eya, this is our time,
He is born of Mary. Glory! Praise!
God is made man and immortal.
On this appointed feast, Eya, this is our time,
Let us bless the Lord. Glory! Praise!
God is made man and immortal.*

Shepherd's Carol | Bob Chilcott (b. 1955)

We stood on the hills, Lady, our day's work done,
Watching the frosted meadows that winter had won.
The evening was calm, Lady, the air so still,
Silence more lovely than music folded the hill.
There was a star, Lady, shone in the night,

Larger than Venus it was and bright, so bright.
Oh, a voice from the sky, Lady, it seemed to us then
Telling of God being born in the world of men.
And so we have come, Lady, our day's work done,
Our love, our hopes, ourselves, we give to your son.

Seven

For the seventh lesson, perhaps the most familiar of the King James Bible passages read at King's, we offer three contrasting Carols. The first, *Quelle est cette odeur agréable?* is a lyrical French folksong with lush harmony from former King's College Choirmaster David Willcocks. The rousing *Benedicamus Domino* by Peter Warlock is a brief but festive hymn celebrating the birth of Christ. Finally, Bob Chilcott's *Shepherd's Carol* is a modern and yet unapologetically beautiful carol commissioned for the King's College service for the turning of the millennium in the year 2000.

Eight

One carol has been sung more than any other at King's College to tell the story of the wise men: Peter Cornelius's setting of *The Three Kings*, arranged by Ivor Atkins. The compositional device is simple and yet astoundingly effective – the choir performs a popular Bach chorale to represent the star in the east ("How brightly shines the morning star"), while a baritone solo sings a winding melody representing the path of the magi to the manger.

This beautiful setting was sung at King's against the backdrop of a developing World War in December 1939.

EIGHTH LESSON

The wise men are led by the star to Jesus. (St. Matthew 2)

Now when Jesus was born in Bethlehem of Judæa in the days of Herod the king, behold, there came wise men from the east to Jerusalem, saying, Where is he that is born King of the Jews? for we have seen his star in the east, and are come to worship him. When Herod the king had heard these things, he was troubled, and all Jerusalem with him. And when he had gathered all the chief priests and scribes of the people together, he demanded of them where Christ should be born. And they said unto him, In Bethlehem of Judæa: for thus it is written by the prophet, And thou Bethlehem, in the land of Juda, art not the least among the princes of Juda: for out of thee shall come a Governor, that shall rule my people Israel. Then Herod, when he had privily called the wise men, inquired of them diligently what time the star appeared. And he sent them to Bethlehem, and said, Go and search diligently for the young child; and when ye have found him, bring me word again, that I may come and worship him also. When they had heard the king, they departed; and lo, the star, which they saw in the east, went before them, till it came and stood over where the young child was. When they saw the star, they rejoiced with exceeding great joy. And when they were come into the house, they saw the young child with Mary his mother, and fell down, and worshipped him: and when they had opened their treasures, they presented unto him gifts, gold, and frankincense, and myrrh. And being warned of God in a dream that they should not return to Herod, they departed into their own country another way.

The Three Kings | Peter Cornelius (1824-1874) Arr. Ivor Atkins (1869-1953)

(Soloist)

Three kings from Persian lands afar

To Jordan follow the pointing star:

And this the quest of the travellers three,

Where the new-born King of the Jews may be.

Full royal gifts they bear for the King;

Gold, incense, myrrh are their offering.

The star shines out with a steadfast ray;

The kings to Bethlehem make their way,

And there in worship they bend the knee,

As Mary's child in her lap they see;

Their royal gifts they show to the King;

Gold, incense, myrrh are their offering.

Thou child of man, lo, to Bethlehem

The kings are travelling, travel with them!

The star of mercy, the star of grace,

Shall lead thy heart to its resting-place.

Gold, incense, myrrh thou canst not bring;

Offer thy heart to the infant King.

(Choir)

How brightly shines the morning star!

With grace and truth from heaven afar

Our Jesse tree now bloweth.

Of Jacob's stem and David's line,

For thee, my Bridegroom, King divine,

My soul with love o'erfloweth.

Thy word, Jesu,

Inly feeds us,

Rightly leads us,

Life bestowing.

Praise, O praise, such love o'erflowing.

NINTH LESSON

St. John unfolds the great mystery of the Incarnation. (St. John 1)

In the beginning was the Word, and the Word was with God, and the Word was God. The same was in the beginning with God. All things were made by him; and without him was not any thing made that was made. In him was life; and the life was the light of men. And the light shineth in darkness; and the darkness comprehended it not. There was a man sent from God, whose name was John. The same came for a witness, to bear witness of the light, that all men through him might believe. He was not that light, but was sent to bear witness of that light. That was the true light, which lighteth every man that cometh into the world. He was in the world, and the world was made by him, and the world knew him not. He came unto his own, and his own received him not. But as many as received him, to them gave he power to become the sons of God, even to them that believe on his name: who were born, not of blood, nor of the will of the flesh, nor of the will of man, but of God. And the Word was made flesh, and dwelt among us, and we beheld his glory, the glory as of the only-begotten of the Father, full of grace and truth.

The First Nowell | Arr. David Willcocks (1919-2015)

The First Nowell, the Angel did say
Was to certain poor shepherds in fields as they lay
In fields where they lay keeping their sheep
On a cold winter's night that was so deep

Nowell, Born is the King of Israel.

They looked up and saw a star
Shining in the East beyond them far
And to the earth it gave great light
And so it continued both day and night

Nowell, Born is the King of Israel.

And by the light of that same star
Three wise men came from country far;
To seek for a king was their intent,

And to follow the star wherever it went.

Nowell, Born is the King of Israel.

This star drew nigh to the northwest,
O'er Bethlehem it took its rest,
And there it did both stop and stay
Right over the place where Jesus lay.

Nowell, Born is the King of Israel.

Then let us all with one accord
Sing praises to our heavenly Lord;
That hath made heaven and earth of naught,
And with his blood mankind hath bought

Nowell, Born is the King of Israel.

Nine

In every King's College service since 1919, *O Come All Ye Faithful* has followed the ninth lesson. However, in the original service of 1918, *The First Nowell* was sung in this slot. I chose to end our concert as in the original service, partly because I do not think we can possibly do *Adeste Fidelis* justice without an organ to play the stunning David Willcocks arrangement. As a different homage to Sir David, we base our a cappella arrangement of *The First Nowell* on his harmonization of this carol.



Skylark Artistic Director **MATTHEW GUARD** is quickly earning a reputation as one of the most innovative and thoughtful programmers in American choral music. Praised for his “catalyzing leadership” (Q2/WQXR) and “musically creative and intellectually rich” programming (Opera Obsession), Matthew is passionate about communicating something unique in each concert and recording. He scours the world of available repertoire for each program, exhaustively researches each piece, and crafts concerts and printed programs that captivate audiences with their hidden connections and seamless artistry. In addition to his day- to-day leadership of Skylark and role as a conductor in concerts, Matthew is also an active arranger and editor of scores, as he rarely finds programming ideas that will truly sing without at least one piece specifically arranged or composed for the program.

CLARE BRUSSEL is a Utah based soprano who performs actively throughout the United States as a soloist and ensemble singer. She was recently awarded 2nd place in the NATS National Competition. She sings with the Utah Symphony and Utah Opera, as well as ensembles such as the Santa Fe Desert Chorale, Kinnara, Utah Chamber Artists, and Brevitas. Solo appearances include Mozart’s *Coronation Mass* and *C Minor Mass*, Vaughn Williams’ *Serenade to Music*, and Brahms’ *Ein Deutsches Requiem*. Operatic roles include Königin der Nacht (*Die Zauberflöte*), Blonde (*Die Entführung aus dem Serail*), and Morgana (*Alcina*), among others. Clare has toured Europe several times with various ensembles, and studied at the Centro Studi Italiano in Urbana, Italy. She holds a Bachelor’s degree from the University of Tennessee, and Master’s degree from Westminster Choir College in Princeton, New Jersey.

Praised for having “the voice of an angel,” mezzo-soprano and contemporary vocalist **CARRIE CHERON** defies the definition of genre. She has performed as a soloist with and as an ensemble member of such groups as the Boston Baroque, the Handel + Haydn Society, the American Classical Orchestra, Arcadia Players, Yale Choral Artists, and Atlanta’s New Trinity Baroque. Carrie is also a nationally recognized, award-winning, performing singer/songwriter and has shared the stage with such acclaimed artists as Sweet Honey In The Rock, The Barra MacNeils, David Jacobs-Strain, Anais Mitchell, and Edie Carey. She is on the voice faculty at Berklee College of Music. www.carriecheron.com

JOHN K. COX is currently Visiting Assistant Professor of Music at Reed College in Portland, Oregon where he leads the Chorus and Collegium Musicum, as well as teaching courses in theory, performance practice, and pre-modern music history. Dr. Cox holds degrees from Oberlin Conservatory, University of Oregon, and a doctorate from the University of Illinois at Champaign-Urbana. A specialist in 16th and 17th century music, Dr. Cox’s recent work focuses on forgotten repertoires of Italian sacred music dating from the late seventeenth century. Outside of rehearsal or the library, he can be found hiking, biking, or in a canoe.

With a voice hailed as “vivid” (Wall Street Journal) and “unusually sparkling” (Kansas City Star), **DOUG DODSON** is making his mark on opera and concert stages throughout the United States. Notable recent engagements include The United Way in the American premiere of Tod Machover’s *Death and the Powers* with American Repertory Theater, Nireno in Handel’s *Giulio Cesare* with Boston Baroque, Cupid in Blow’s *Venus and Adonis* with the Oregon Bach Festival, and Ottone in Monteverdi’s *L’incoronazione di Poppea* with the Aldeburgh Music Festival’s prestigious Britten-Pears Young Artist Programme. Originally from Spearfish, SD, he holds degrees in both voice and anthropology.

Mezzo-soprano **CAROLYN GUARD** is a founding member of Skylark. A life-long Episcopal church musician, she began her musical studies with the Royal School of Church Music at age 6. After attending the Eton Choral courses in the UK, Carolyn was a founding member of the Choral Fellow program in the Memorial Church at Harvard University, and was a staff singer at The Cathedral of St. Philip in Atlanta. Carolyn’s decidedly non-musical degrees are from Harvard College and Emory University. When not singing or working on Babiatators, you’ll find her at home with her four boys (Matthew, Harry, Arthur and Baxter the dog).

NATHAN HODGSON is a New York-based tenor specializing in early and chamber music. He sings with the Bach Vespers at Holy Trinity Lutheran Church and performs regularly with ensembles across the nation. Recent performances include appearances with Ensemble VIII in Austin, TX and with Bricolage Ensemble in a series of workshops and performances in San Juan, Puerto Rico. Before moving to New York, Nathan sang in the Dallas area with the Orpheus Chamber Singers, Dallas Bach Society, and Denton Bach Society. Nathan is an avid traveler but also loves spending time at home with his dog, Pippa.





CHRISTOPHER JACKSON, bass, is Skylark's Director of Educational Outreach and in his sixth year as a core member of the ensemble. He is a professional singer, conductor, and music educator, now beginning his third year as the Head of Choral and Vocal Studies at Muhlenberg College in Allentown, Pennsylvania. Christopher is regularly sought as guest conductor for high school festivals, and he has sung with a variety of professional ensembles across the country, including Roomful of Teeth, South Dakota Chorale, Santa Fe Desert Chorale, Kinnara, and Bach Vespers at Holy Trinity Lutheran of NYC. Cat-person, cook, reader, traveler, and whiskey enthusiast.



ROBBIE JACOBS studied Music at King's College Cambridge, where he was the Senior Choral Scholar under Stephen Cleobury, and holds a Master's in Choral Conducting from the Royal Academy of Music. He has sung with Tenebrae, The Sixteen, and The Chapel Royal of St. Peter ad Vincula at the Tower of London. As a conductor, he is the Co-Artistic Director of Reverie Choir, was the Acting Artistic Director of the London Youth Choir, has worked extensively with the National Youth Choir of Great Britain, and was the inaugural Conducting Scholar for Genesis Sixteen, under Harry Christophers and Eamonn Dougan. He is currently Director of Artistic Programming for the Boston Children's Chorus.



Praised for her "otherworldly" singing, **CLARE MCNAMARA** engages audiences in wide variety of repertoire throughout the United States and abroad. Ensemble affiliations include Lorelei, Cut Circle, Handel + Haydn Society, and The Boston Camerata. As a soloist, Clare debuted at Boston's Symphony Hall in Handel+Haydn Society's 2018 performance of Bach's *Mass in B minor* (Harry Christophers); she made her New York soloist debut alongside the St. Thomas Fifth Avenue Choir of Men and Boys in their 2018 performance of Handel's *Messiah* (Daniel Hyde). Clare will happily accept your reading recommendations, especially when it comes to science fiction. www.claremcnamara.com



Soprano **SARAH MOYER**'s recent and upcoming solo work includes performances with Aspen Chamber Symphony, Bourbon Baroque, Lost Dog New Music Ensemble, Emmanuel Music, Boston Modern Orchestra Project, Mistral, and Les Bostonades. She has performed American premieres by Melani and Nørgård, and world premieres by Harbison, Kallembach, Theofanidis, and Runestad, among others. As a choral artist, she appears with other GRAMMY® nominated groups Seraphic Fire, Conspirare, Clarion Music Society, True Concord, as well as Santa Fe Desert Chorale, Lorelei Ensemble, The Thirteen, Spire, and Ensemble Origo. She enjoys running triathlons with her husband, Skylark's #1 groupie, Josh. www.sopranosarahmoyer.com.



MEGAN ROTH, mezzo-soprano enjoys a varied career performing opera, oratorio, and art song. Recently she performed the role of Rosina in *Il barbiere di Siviglia* with Summer Garden Opera, Meg in Adamo's *Little Women* with MASSOpera, and Handel's *Messiah* with Rhode Island Civic Chorale. As a choral artist, she performs regularly with renowned national ensembles including Skylark Vocal Ensemble, Conspirare, True Concord, Yale Choral Artists, and The Thirteen. Megan is also the artistic director of Calliope's Call, a non-profit art song performance group. She enjoys reading, practicing yoga, and hiking with her husband Adam.



Boston-based soprano **JANET STONE** was recently soloist in Bach's Mass in B Minor, Handel's Messiah, and Britten's The Company of Heaven. She is a singer on staff and frequent soloist at Trinity Church, Copley Square and also sings with Handel + Haydn Society and Cappella Clausura, with whom she recently recorded *Exultet Terra: Choral Music of Hilary Tann*. Upcoming solo engagements include Fauré's *Requiem* and Bach's *Cantata 140: Wachet auf, ruft uns die Stimme*. In her spare time, Janet continues her quest to be a professional cat-lady. You can follow her feline friend on Instagram @obiewancatnobi.



Described as a "commanding" singer by a recent Boston Globe review, **PETER WALKER** performs with the Handel + Haydn Society, Three Notch'd Road, Chapter House, GRAMMY-nominated Clarion Society Choir, Kuhmo Kamarimusiiki, Staunton Music Festival, Early Music New York, Blue Heron, Pomerium, Apollo's Fire, and Texas Early Music Project. Peter has lectured on early music at Vassar College and the University of Virginia, and is a member of the schola cantorum at the Oratory of Saints Cyril and Methodius. He holds degrees from Vassar College and McGill University, where he studied with Drew Minter and Sanford Sylvan.



DANA WHITESIDE's solo appearances include concert, opera and recital. A product of Longy School of Music, New England Conservatory and Tanglewood Music Center, he has received critical acclaim for his voice of "noble clarity throughout powerful and resonant" (*The Washington Post*). Recent highlights include *The Magic Flute* with Boston Baroque; the role of Count Carl Magnus in Sondheim's *A Little Night Music*; *Carmina Burana* at Mechanics Hall; Verdi's *Requiem*; and *Sea Symphony* at the Kennedy. Dana holds a degree in economics and parlays his skills and interest organizational development as President of the Board of Directors of Emmanuel Music.

ABOUT SKYLARK

Skylark, "the cream of the American crop" (*BBC Radio 3*), is a premier vocal ensemble of leading American vocal soloists, chamber musicians, and music educators. Skylark's dramatic performances have been described as "gripping" (*The Times of London*), "exquisite...thrilling" (*Gramophone Magazine*), and "awe-inspiring" (*Boston Music Intelligencer*). Skylark strives to set the standard for innovative and engaging programs that re-define the choral experience for audiences and singers alike. Artistic Director Matthew Guard's well-researched and creative programs have been described as "engrossing" (*WQXR New York*) and "original, stimulating, and beautiful" (*BBC Radio 3*). Since its founding in 2011 in Atlanta and Boston, Skylark has branched out to perform its dynamic programs in museums, concert halls, and churches across the United States. Skylark made its international debut in March 2018 at St. John's Smith Square, London, as part of the UK choir Tenebrae's Holy Week Festival. The Times of London declared that Skylark was "the highlight" of the festival that included some of the UK's leading choirs, including The Tallis Scholars, Polyphony, Tenebrae, and the Gabrieli Consort. Skylark's most recent three recordings all reached the top 10 of Billboard's Traditional Classical Chart, earning praise for "imaginative" programming (*Limelight Australia*) and "singing of the highest standard for any area or any repertoire" (*Classics Today*). A not-for-profit entity with a passion for music education, Skylark performs educational outreach programs with high school and college students across the United States during its concert tours.

SOARING TO NEW HEIGHTS



SKYLARK HAS ACHIEVED SO MUCH SINCE DECEMBER OF LAST YEAR:

- 2 GRAMMY NOMINATIONS
- 22 PUBLIC CONCERTS
- 1 NEW STUDIO RECORDING
- 5,925 TOTAL CONCERT ATTENDEES
(VS. 2,691 IN THE PREVIOUS YEAR)
- 327 SEASON SUBSCRIBERS
(VS. 87 IN THE PREVIOUS YEAR)
- 5,112 FOLLOWERS ON SOCIAL MEDIA
- 50,000+ DIGITAL STREAMS
(SPOTIFY, APPLE MUSIC, ITUNES)
- 39 COUNTRIES WHERE LISTENERS STREAM SKYLARK'S RECORDINGS

SUPPORT OUR CONTINUED FLIGHT

Dear friends,

As you can see from the brief highlights above, it has been an amazing year. As a result of the support of those who have so generously invested in our work, we have been able to expand our artistry, our reputation, our reach, and the amount that we are able to do for the communities in which we perform.

At this time of the year where gratitude is a focal point, we are so very grateful for your continued support. It is the reason we are the world-class group we are today, and why we are on track to accomplish more than we had ever anticipated.

If you believe Skylark to be a worthy investment, we ask you to consider making a donation today using the enclosed envelope. Your tax-deductible end-of-year gift will enable us to achieve even greater things next year.

Gratefully,

SKYLARK SUPPORTERS

Even the best musical groups in America can only count on ticket sales to cover 50% of operating costs. We rely on your generous donations to help us with the balance of our operating budget. As a supporter, you ensure that we continue to:

- Provide career opportunities for the most talented ensemble singers in the U.S.
- Offer educational workshops and opportunities for young singers
- Expand the reach of Skylark's inspiring and engaging programming to audiences across the U.S. and the world

Skylark is a registered 501(c)(3) organization – gifts are tax-deductible to the full extent of the law.

The names listed below reflect gifts received between November 1, 2018 and December 1, 2019. Every effort has been made to ensure the accuracy of this list – please accept our sincere apologies for any mistakes or omissions.

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UPCOMING CONCERTS



ONCE UPON A TIME

Skylark's Debut Storytelling Album

Over three years, Skylark has pioneered an entirely new concert experience that weaves choral music from all ages into engaging stories shared by master storyteller Sarah Walker. This year, we re-imagine our whimsical and inventive program inspired by the Brothers Grimm and Hans Christian Andersen in a dynamic collaboration with composer Benedict Sheehan. We present the fantastical stories of *Snow White* and *The Little Mermaid* in impressionistic musical form: Sheehan's new and original scoring will blend seamlessly with Sarah Walker's narrative, stitching together an eclectic and engaging mix of existing music from Ralph Vaughan Williams, Francis Poulenc, Leonard Bernstein, Morten Lauridsen, and more. *Once Upon a Time* is a one-of-a-kind 'choral-theatrical' experience that brings music and fantasy to life in a whole new way!

THURSDAY, FEBRUARY 13, 2020 | 7:30 PM

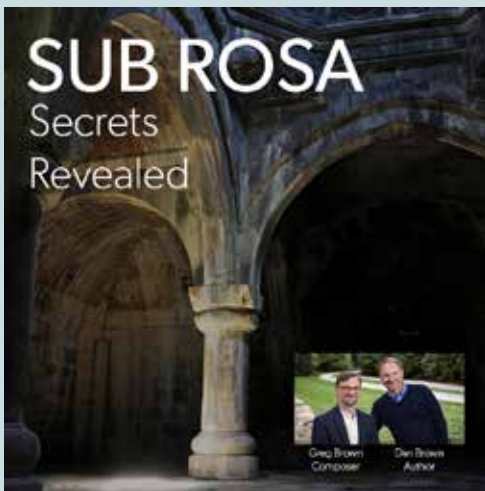
The Morgan Library and Museum | New York NY

SATURDAY, FEBRUARY 15, 2020 | 7 PM

Church of the Redeemer | Chestnut Hill MA

SUNDAY, FEBRUARY 16, 2020 | 4 PM

St. Paul's Episcopal Church | Newburyport MA



SUB ROSA: SECRETS REVEALED

Collaboration With Best-Selling Author Dan Brown and Composer Gregory W. Brown

What might happen if Robert Langdon, acclaimed professor of Symbology at Harvard University (and fictional hero of Dan Brown's best-selling novels, including *The Da Vinci Code*), were enlisted to explore hidden symbols, secret codes, and long-forgotten historical connections buried in manuscripts of choral music over the centuries? Join Skylark to find out...

TUESDAY, APRIL 21, 2020 | 7 PM

Phillips Exeter Academy | Exeter NH

WEDNESDAY, APRIL 22, 2020 | 7 PM

Simon Center for the Arts | Falmouth MA

THURSDAY, APRIL 23, 2020 | 7 PM

Houghton Chapel | Wellesley MA

FRIDAY, APRIL 24, 2020 | 7 PM

St. Paul's Episcopal Church | Newburyport MA

SATURDAY, APRIL 25, 2020 | 6 PM

Mahaiwe Center | Great Barrington MA


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VOCAL ENSEMBLE

www.skylarkensemble.org | info@skylarkensemble.org