

A STUNNING ADAPTATION OF THE TALE BY CHARLES DICKENS

BENEDICT SHEEHAN

A CHRISTMAS
CAROL



SKYLARK

with Sarah Walker

Skylark presents

A Christmas Carol

Music by Benedict Sheehan, based on traditional carols and folksongs

Story by Charles Dickens, abridged and edited by Matthew Guard

Narrated by Sarah Walker

Sung by Skylark

Today's program runs as one continuous 'story score' – the music is treated as an integral narrative element, using themes from traditional carols and folksongs that weave through and around the text so that story and song become an inseparable whole. Carols selected, re-arranged, and re-imagined include:

The Truth from Above, traditional English

O Deued Pob Cristion, traditional Welsh; tune and text by Jane Ellis, 1840

Hey, Ho, Nobody Home, traditional English, 16th century

God Rest You Merry, traditional English, 16th century

Remember, tune by Benedict Sheehan; text by Thomas Ravenscroft, 1611

In Dulci Jubilo, traditional German; text by Heinrich Seuse, c. 1328

Sussex Carol, traditional English, text by Luke Wadding, 1684

Sir Roger de Coverley, traditional English slip jig

The Boar's Head Carol, traditional English, 15th century

Silent Night, tune by Franz Xaver Gruber, 1818; text by Joseph Mohr

Deck the Halls, traditional Welsh New Year carol Nos Galan, 16th century

Coventry Carol, traditional English, 16th century

Dies Irae, Gregorian Chant

Gloucestershire Wassail, traditional English, 18th century

It Came Upon the Midnight Clear, tune by Richard Storrs Willis; text by Edmund Sears, 1849

For the enjoyment of all, we kindly ask you to turn off your mobile phones and refrain from applauding until the end of the final carol, *It Came Upon the Midnight Clear*

Program Introduction by Skylark Artistic Director Matthew Guard

Written for the album release, November 2021

In the Summer of 2019, we recorded our album *Once Upon a Time*, our first recorded version of a “story concert.” Although we had explored this concept for several years prior with storyteller Sarah Walker, *Once Upon a Time* was our first collaboration with Benedict Sheehan, who composed incidental music (almost like a choral movie score) to accompany Sarah’s dialogue and to connect the musical dots between existing works by an array of composers.

That summer, it became clear that we had stumbled onto something unusual and special. First, the idea of a continuous choral story score – combining elements of classical performance, storytelling, film scoring, and theatricality – seemed to be a rich new idiom for choral performance art. Second, the collaborative team of the project seemed like a dream come true – there was a strong sense of mutual respect for everyone’s unique talents, and a rare ability for creative push and pull.

In agreement that we were eager to explore something even more intentional, Christmas was a topic of great interest to all of us. Choral music seems to have a special appeal during the holidays, and Christmas is a time when stories seem to have a unique ability to move people. In some ways, the Dickens is both the best and worst choice for our nascent art-form. The best because it is so well known and beloved by many; familiarity creates an entry point for many listeners. The worst because it has been done so many times, it has the danger of being seen as a holiday trope (who doesn’t see a poster of an old man in a stocking cap?).

For the first time in my adult life, I went to the original source material, ~30,000 words written by hand in 1843. Being familiar with several film and theatrical productions, I couldn’t believe how moved I was by the text alone. Imagining Sarah Walker’s inspired reading of the story was already exciting – the idea of a score with Benedict’s realization of classic carols to accompany the story was absolutely thrilling. We were hooked.

The first task was abridging the miraculous source text. Aiming for a ~70 minute concert work with music, we needed roughly 5,000 words. That meant removing over 80% of the Dickens text, a horrifying and daunting prospect. My rule for this process was only to remove words – I never added or changed any material. I aimed to preserve the essence of the story, eyeing a dramatic flow that would make room for musical offerings to step into the narrative spotlight.

Once we had a working text, Benedict and I assembled a list of contender carols that were favorites of ours, a “stable” of sorts for ideas. Benedict went through the libretto and sketched out an initial outline for musical ideas, marrying carols with plot points. The mockup changed and evolved over several weeks as new ideas emerged, and as we debated and considered the right balance between carols that are familiar and more obscure. I’ll never forget the first time I heard “Poverty” – I had never encountered the carol, and it appeared in Benedict’s first draft of the progression. I jumped onto YouTube and found a recording. Only knowing the context for the piece in the story, I burst into tears hearing the first two bars. I suspect that this impact will stay with me for life, enhanced by Benedict’s gorgeous arrangement.

Early on, Sarah Walker provided a sample recorded reading: a voice memo, of sorts, of the whole story. This enabled Benedict to compose the music with a clear idea of Sarah’s delivery pace and timing, which creates a marriage of words and music that feels truly organic. When it actually came down to the recording in the summer of 2021, it was incredibly clear how everything was meant to be, and the pieces fell into place remarkably easily (despite the fact that the narration was recorded nearly 2 months before the music)!

Writing this now, on the day that I’ve heard the final mastered recording for the first time, it’s hard to believe that this particular arrangement of words and music has never existed before. Like many great works of art, it feels to me as though this has always been there waiting to be discovered, like a beautiful figure carved from a single piece of wood whose form is revealed by a master wood carver. As Benedict’s early vocation was as a carpenter, this analogy feels particularly apt.

Looking forward to our debut concerts in a few months, I cannot wait to share this dramatic experience with the world. Yes, it’s a story that has been told before. Frequently. Yes, it calls to mind images of early Victorian England – not a particularly modern story to bring the table in 2021. But, the story is ultimately a story of redemption – how one human is transformed to see the world differently; to open eyes and hearts to others, to offer love and joy rather than bitterness and contempt. It’s a journey we all should contemplate. My greatest hope for this recording is that this collaborative labor of love will encourage many people to contemplate such a journey each and every year.

Artistic Team



GRAMMY®-nominated storyteller SARAH WALKER is the daughter of two traditional Appalachian storytellers, who instilled in her a love of hearing and telling great tales. She has performed extensively in her home state of West Virginia and throughout New England. She performs regularly with Skylark and is the narrator on the group's highly-acclaimed album *Once Upon a Time*. Sarah holds degrees in Medieval Studies and Art History from Vassar College and received her Master of Library Science from the Pratt Institute. Upcoming collaborations include Three Notch'd Road Baroque Ensemble, Alkemie, and Chapter House.



GRAMMY®-nominated composer BENEDICT SHEEHAN has been called “a remarkable musician” (Choral Journal). He is Artistic Director of the Saint Tikhon Choir and the newly-founded Artefact Ensemble, as well as Director of Music at St. Tikhon's Monastery and Seminary in Pennsylvania. His *Liturgy of St. John Chrysostom* (2020), on which he conducts the Saint Tikhon Choir, has garnered critical acclaim as “simply beyond praise for excellence” (Fanfare), “radiant...superb...a masterpiece” (MusicWeb International), and “a new standard for excellence in the American choral landscape” (The Living Church Magazine). His innovative choral “story score” was featured on Skylark's 2021 GRAMMY®-nominated album *Once Upon A Time*, and has been hailed as “evocative” (Gramophone), “quite extraordinary” (Limelight), and “otherworldly” (Boston Musical Intelligencer).

Benedict's new Vespers was recorded in 2021 by the Saint Tikhon Choir under the composer's direction, and was also released in November of 2021. Sheehan's music is published by Oxford University Press, Artefact Publications, and others. Benedict lives in Pennsylvania with his wife Talia and their seven daughters.



Three-time GRAMMY®-nominee MATTHEW GUARD is widely regarded 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. Matthew is also an active arranger and editor of scores, and has just completed work on a new edition of Rachmaninoff’s *All-Night Vigil*, which he premiered with Skylark in June 2022. Matthew lives in Bedford, NY, with his wife Carolyn and sons Harry and Arthur.

Skylark Artists

Artist biographies on the following pages

Soprano

Sophie Amelkin
Clare Brussel
Sarah Moyer
Janet Stone

Alto

Julia Cavallaro
Tynan Davis
Carolyn Guard
Megan Roth

Tenor

John K. Cox
Paul D’Arcy
Nathan Hodgson
Robbie Jacobs

Bass

Michael Hawes
Sam Kreidenweis
Peter Walker
Dana Whiteside

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. Not only are our Skylark artists great voices, they are also great minds and hearts.



Sophie Amelkin is an NYC based artist whose career includes classical, choral, musical theater and rock. In the spring of 2021, Sophie was a semi-finalist in the American Traditions Vocal Competition. When not singing with Skylark, Sophie is performing on tour in the US and Europe. Recent theatrical roles include Vi Petty (*The Buddy Holly Story*) for which Sophie also played keys, and her New York City theatrical debut playing the title role in the new musical *My Princess Diana* as a benefit for Broadway Cares/Equity Fights AIDS. Other recent stage appearances include a recital of Ladino and Yiddish art song (Minneapolis), and appearances with Skál Chamber Collective. Sophie has been seen on the regional operatic stage as Despina (*Così fan tutte*), St. Teresa of Avila (*Four Saints in Three Acts*), Bianca (*La Rondine*), and *The Witch* (*Hansel und Gretel*).



Clare Brussel, soprano, holds a Bachelor's degree from the University of Tennessee and an MM in Vocal Performance and Pedagogy from Westminster Choir College, and also studied in Italy at the Centro Studi Italiani. She has performed with Skylark and many noted ensembles, including the Glenn Draper Singers, Brevitas, the Kinnara Ensemble, and the Santa Fe Desert Chorale. She has performed at the White House during the Christmas Season, and can be heard on recordings by various ensembles. In 2019 she was awarded 2nd place in the NATS National Vocal Competition in Las Vegas. She is currently based in Rhode Island.



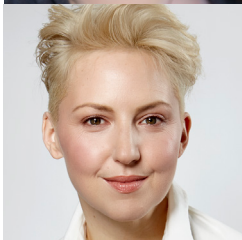
Soprano Sarah Moyer's recent and upcoming solo work includes performances with the Colorado Bach Ensemble, Aspen Chamber Symphony, Bourbon Baroque, Lost Dog New Music Ensemble, Emmanuel Music, and Boston Modern Orchestra Project, with American premieres by Melani and Nørgård, and world premieres by Harbison, Kallembach, Theofanidis, and Runestad, among others. She regularly appears with GRAMMY® nominated groups Skylark, Seraphic Fire, Conspirare, Clarion Music Society, True Concord, as well as Santa Fe Desert Chorale, Variant 6, Artefact, and Spire. She enjoys playing the ukulele, racing triathlons, and hiking with her husband Josh and their Catahoula leopard Acadia. www.sopranosarahmoyer.com.



Soprano Janet Stone's first musical exploration was at age four, when she would sing "Row, row, row your boat" repetitively, at increasingly higher keys, to her parents' chagrin. Located in Boston, Janet sings with multiple professional ensembles, including Skylark, Ensemble Altera, and The Bach Project. She enjoys working with composers, and has premiered works by Patricia Van Ness, Elena Ruehr, and others. She served as section leader and featured soloist at Trinity Church, Boston for seven years. In her free time, Janet is training to be a professional cat lady. You can follow her feline friend on Instagram @obiewancatnobi.



Julia Soojin Cavallaro, mezzo-soprano, is an experienced solo and ensemble singer whose repertoire spans oratorio, opera, art song, choral, and chamber music. Critics have praised her "warm mezzo, perfect diction, and easy phrasing" (*New York Classical Review*) and "round, chocolaty tone" (*Boston Classical Review*). A graduate of Harvard College and Boston University, she has performed with leading ensembles across the United States, including the Boston Early Music Festival, Boston Opera Collaborative, Ensemble Altera, Handel + Haydn Society, New Camerata Opera, New York Philharmonic, Seven Times Salt, and True Concord Voices & Orchestra. She enjoys hiking, cooking, and watching foreign films.



Tynan Davis is a Texan in New York and a singer of songs described by the *New York Times* as "a marvel: a stylish singer whose presence lighted up the stage." A versatile performer with an easy grace, she has established herself within musical theater, opera, chamber music, and jazz. She has toured with Wynton Marsalis and the Jazz at Lincoln Orchestra and Cameron Mackintosh's spectacular new *Phantom of the Opera*. Other favorite performance collaborations include: Roomful of Teeth, Heartbeat Opera, Conspirare, *The Song Continues* with Marilyn Horne, Opera San Antonio, Boston Modern Orchestra Project, and the Rockport Music Festival. Her debut album TYNAN – a collection of jazz arrangements of classic tunes from musical theater, film, and television featuring members of the Jazz at Lincoln Center Orchestra – is available via iTunes and cdbaby. www.tynandavis.com



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 *Babiators*, you'll find her at home with her four boys (Matthew, Harry, Arthur, and Baxter the dog).



Mezzo-soprano Megan Roth enjoys a varied career performing opera, oratorio, art song, and chamber music. Recently she performed the roles of Tisbe in *La Cenerentola* and Rosina in *Il barbiere di Siviglia*, and regularly performs as the alto soloist in *Messiah*. As an ensemble artist, she performs regularly with renowned national ensembles including Skylark, True Concord, Yale Choral Artists, and Cincinnati Vocal Arts Ensemble. Megan is also the artistic director of Calliope's Call, which presents unique and culturally relevant programs of art song. She enjoys swimming and hiking with her husband Adam and their two totally spoiled Boston Terriers, Bronx and Brooklyn.

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.



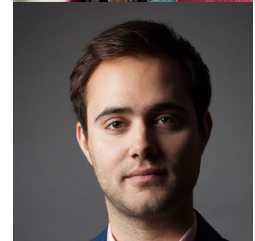
Paul D'Arcy is in demand nationally as a soloist and chamber musician. Recent solo appearances include Handel's *Messiah* and Mozart's *Requiem* with the Austin Symphony, as well as Mendelssohn's *Elijah*, Bach's *Christmas Oratorio*, and Mozart *Requiem Undead*. Concert work in NYC includes Musica Sacra, St. John the Divine, Trinity Wall Street, Musica Viva, American Classical Orchestra, and Orchestra of St. Luke's. National ensembles include Seraphic Fire, San Diego Bach Collegium, True Concord, Ensemble Origo, and Spire. Discography includes Harmonia Mundi, Reference, Naxos, and PBS, including Conspirare's 2015 GRAMMY® Award-winning CD. Paul also enjoys making barrel-aged cocktails, cooking, and traveling.



Nathan Hodgson is a New York based tenor specializing in early music, chamber music, and choral singing. He sings with the Schola Cantorum at The Church of Saint Vincent Ferrer in New York City and performs with ensembles across the nation. A native of DFW, Nathan studied at the University of North Texas and, after receiving a Bachelor of Music in Music Education, sang regularly in the Dallas area with ensembles including the Orpheus Chamber Singers, Dallas Bach Society, and Denton Bach Society, before moving to New York City in 2015. Nathan's extramusical pursuits include baking, hiking, and kickboxing.



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 Tenorbrae, 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.



Michael Hawes is a bass-baritone singer and trumpet player living in Austin. He has sung recently with Clarion Choir, Crossing Choir, Seraphic Fire, Artefact Ensemble, the American Soloists Ensemble along with Skylark and others. A GRAMMY® nominated soloist, you can hear this recording of Benedict Sheehan's *Liturgy of St. John Chrysostom* on all streaming platforms. As a trumpet player, Michael has performed with the Detroit Symphony, Grand Rapids Symphony, National Symphony of Taiwan, and others. In his spare time, you can find Michael in Lake Michigan, catching frisbees thrown by his wife Nini, with their son, Felix. - michaelhawesmusic.com.



Baritone Sam Kreidenweis sings extensively throughout the country and abroad. He has appeared on the Final Night of the BBC Proms, performed for the Japanese Imperial Family, and continues to perform and record with the Irish ensemble Anuna. He has sung with the GRAMMY® Award-winning Phoenix Chorale, Conspirare, and Cantus Vocal Ensemble. This season Sam premiered the title role in a new oratorio, *james: the book of ruth*, and collaborated with the Kronos String Quartet for the premiere of *At War With Ourselves* by Michael Abels. Sam is an avid sourdough enthusiast and frequently bakes with his starter, Precious.



Described as a "commanding" singer by the Boston Globe, Peter Walker has performed with the Handel + Haydn Society, Chapter House, GRAMMY® nominated Skylark, Kuhmo Kamarimusiki, Staunton Music Festival, Early Music Access Project, Three Notch'd Road, Blue Heron, Pomerium, and GRAMMY® nominated Clarion Society Choir. Peter is a member of the United States Army Chorus, has presented lectures on early music at Vassar College and Case Western, and serves as cantor at the National Shrine of St. Alphonsus Liguori. He won the Overseas Class in the Lowland and Border Pipers' Society Competition in 2016, and is active as a researcher, transcriber, and arranger of music ranging from the Middle Ages to the eighteenth century. Peter 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

Three-time GRAMMY®-Nominee Skylark, “the cream of the American crop” (BBC Radio 3), is a premier chamber choir comprised 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’s mission is to be the most exciting and innovative vocal ensemble for audiences and artists alike, and to provide inspiring educational activities that positively impact students’ lives.

Skylark sets the standard for innovative and engaging programs that re-define the choral experience for audiences and singers alike – its three most recent albums have all received GRAMMY® nominations, and 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).

When the COVID-19 pandemic canceled all live performances, Skylark quickly pivoted to online performances, producing 50+ programs for its audience of online subscribers, including solo and small group performances, in-depth discovery sessions on musical topics, and fascinating choral conversations with leaders in the field.

A not-for-profit entity, Skylark performs educational outreach programs with high school and college students across the United States during its concert tours. In addition to numerous outreach workshops in public schools across the country, Skylark has conducted residencies at premier colleges and elite secondary schools including Harvard, MIT, Wellesley College, Endicott College, Milton Academy, Woodward Academy, and Phillips Exeter Academy.

Skylark aims to be the most artist-friendly ensemble in the business, and believes that marrying excellence in music with deep connections to local communities is the best way to enrich lives, both for our audience and our artists.

Selected Discography



“Spellbinding”
Textura



skylark vocal ensemble
it's a long way

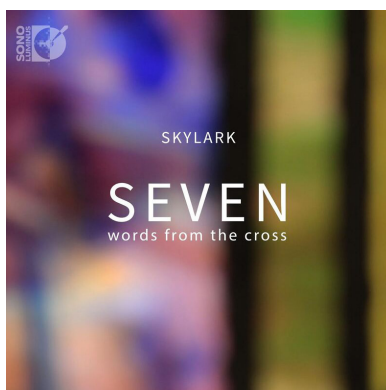
“Compelling...Exquisite”
The Boston Globe



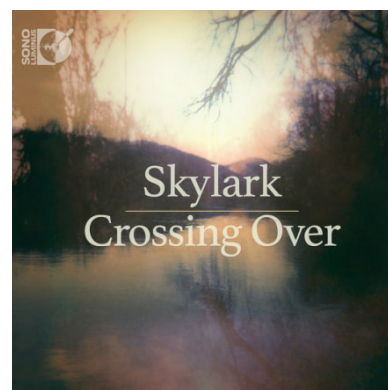
“Destined to live happily ever after”
Gramophone



“Uniformly excellent”
Classics Today

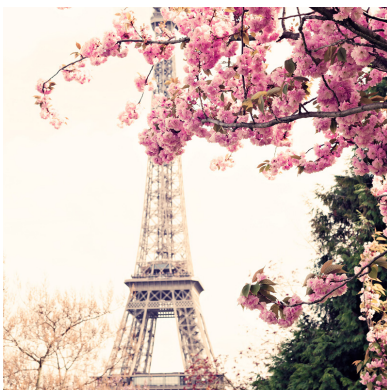


“Original, stimulating, beautiful”
BBC Radio 3



“Ecstatic...Engrossing”
WQXR-NY

Upcoming local concerts

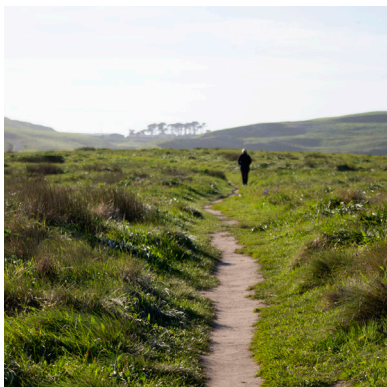


LA VIE EN ROSE

A visit to Paris for Valentine's Day

February 17th, Weston | February 18th, Newburyport | February 19th, Falmouth

Few cities inspire the romantic imagination like the City of Lights. Join a chamber group of Skylarks to celebrate romantic music inspired by the French capital. In our first collaboration with GRAMMY®-nominated pianist Joy Schreier, *La Vie en Rose* will allow our Skylark artists to showcase their remarkable versatility as vocal soloists. From beautiful chansons by Debussy and Fauré, to jazz classics from American songwriter Cole Porter, to French singers Edith Piaf and Charles Trenet, and perhaps even a touch of Broadway, *La Vie en Rose* promises to be a charming musical bon bon for Valentine's Day weekend.



SAUNTERING SONGS

A love letter to Wanderlust

April 20th, Falmouth | April 21st, Chestnut Hill | April 22nd, Newburyport

This World Premiere commission from long-time Skylark collaborator and composer Nell Shaw Cohen weaves together art songs, choral music, and literature into an expansive cantata on the theme of walking. Influences from rock, folk, and musical theater shine in a lyrical and evocative score, marrying Skylark's voices with an instrumental quartet. From Walt Whitman to the present day, *Sauntering Songs* celebrates diverse characters who search for freedom and fulfillment through subversive journeys on foot.



CLEAR VOICES IN THE DARK

Featuring Francis Poulenc's *Figure Humaine*

May 29th, Falmouth | June 3rd, Newburyport | June 4th, Chestnut Hill

Francis Poulenc's *Figure Humaine* is one of the greatest works ever composed for unaccompanied choir – composed in 1943 in occupied France, and based on resistance-inspired poems by Paul Éluard, it is a stunning 8-movement exploration of the grim realities of war, culminating in an optimistic and embattled cry for liberty in the face of oppression. Skylark's innovative concert program, *Clear Voices in the Dark*, is a powerful cross-cultural statement about the expressive power of the arts, and specifically the human voice, in times of tragedy. Interspersed between Poulenc's stirring and complex settings, Skylark offers far simpler (but no less beautiful) musical images from the American Civil War era. Skylark shares some well-known pieces that have remained in the popular consciousness, as well as beautiful war-inspired songs that have long since been forgotten (and only found thanks to the Duke University Historical Archives).

Thank you to our volunteers and hospitality hosts

A key part of what makes Skylark's work possible is the network of supporters who provide in-kind gifts to the group — through host homes, meals, transportation, volunteering at concerts, and other hospitality. Sincere thanks to the many individuals in our home communities for donating their time and talents to Skylark!

Support Our Mission

Skylark's mission is to be the most exciting and innovative vocal ensemble for audiences and artists alike, and to provide inspiring educational activities that positively impact students' lives.

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.

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 September 1, 2021 through November 28, 2022. Every effort has been made to ensure the accuracy of this list – please accept our sincere apologies for any mistakes or omissions.

\$25,000 +

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Karen & Fred Reichheld
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\$250 - \$499

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Bryan Simmons
Laurie Steber & Daniel Gitomer
Gisela & Pierre Tillier
Ray Wilson

\$100 - \$249

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Carol Kingston
Kathy Kopp
Bruce Kozuma
Lois Kral
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Up to \$100

Lorraine Adams
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Dave Robertson
Mary Schaefer
Nancy Serotkin
Ellen Sheetz & Beverly Miller
Mardelle Shepley
Murray & Hazel Somerville
Larry Soucie
Dylan & Christine Stewart
Kerry Stubbs
Charles & Kathy Sturrock
Holly Sundquist
Missy Swan
Thalia Verros

“Passionate ... radiant ... exquisite ... ethereal ... heartfelt ... thrilling ... stunning”
Gramophone

“The cream of the American crop ... in their short existence, Skylark is already renowned for their elevated programming as well as their crystalline sound”
BBC Radio 3

“An American choir was the highlight of a very British festival ... as mellifluously tuned as any British choir ... they were gripping”
Richard Morrison, Chief Music Critic, The Times of London

“Some years ago the British magazine, Gramophone published a list of the world’s 20 top choirs. Most of these were from the UK, the rest from Europe. No American choirs made the list, not even Chanticleer. If that list were to be redone for 2018, Skylark would be a serious contender.”
Limelight Magazine (Australia)

3-time GRAMMY® Nominee

SKYLARK 

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