

SKYLARK 

Emerald Isles

MARCH 18-20, 2022



Emerald Isles

Traditional Irish hymn tunes for bagpipes

Arr. by Peter Walker

Mo ghile mear

Nathan Hodgson, tenor; Fiona Gillespie, bodhrán

Arr. by Desmond Earley (b. 1974)



I will walk with my love

Sophie Amelkin, soprano

Arr. by Seóirse Bodley (b. 1933)

Flower of Maherally

Erik Gustafson, tenor

Arr. by Michael McGlynn (b. 1964)



Sí Beag, Sí Mór (Instrumental)

Fiona Gillespie, whistle; Megan Roth, violin; Peter Walker, harp

Turlough O'Carolan (1670-1738)

I know my Love and As I was goin' to Ballynure

Sarah Moyer, soprano; Megan Roth, violin

Arr. by Rebecca Clarke (1886-1979)

Siúil a Rún

Clare McNamara, mezzo-soprano; Peter Walker, harp

Arr. by Peter Walker

Dúlamán



Arr. by Michael McGlynn

The Coolin

Samuel Barber (1910-1981)

John Barleycorn



Arr. by Matthew Guard

The Bluebird

Charles Villiers Stanford (1852-1924)

Ned of the Hill

Fiona Gillespie, soprano; Peter Walker, guitar

Traditional Irish folksong



Auld Triangle

Sam Kreidenweis, baritone

Dick Shannon
Arr. based on the Dubliners

Irish Tune from County Derry



Harmonization by Percy Grainger (1882-1961)

Star of the County Down

Traditional Irish pub songs

Whiskey in the Jar



May it Be

from *The Lord of the Rings: The Fellowship of the Ring*

Words and Music by Eithne Ni Bhraonain (Enya) (b. 1961), Nicky Ryan (b. 1946) and Roma Ryan (b. 1950); Arr by Chris Hansen

Skylark Artists

Sophie Amelkin, soprano
Fiona Gillespie, soprano, whistle, and bodhrán
Sarah Moyer, soprano
Clare McNamara, alto
Megan Roth, alto and violin
Erik Gustafson, tenor
Nathan Hodgson, tenor
Sam Kreidenweis, baritone
Peter Walker, bass-baritone, bagpipes, harp, guitar, and banjo

Matthew Guard, Artistic Director

Program introduction

In many ways it feels like the last two years have been a sort of supernatural time-warp. Some days, it seems like hardly any time has elapsed since the end of 2019. Other days, it feels like nearly an eternity has passed.

I bring this up because this program has somehow been in our planning process for nearly three years! In the fall of 2019, we decided that we wanted to perform a program of Irish (and Irish-inspired) music around St. Patrick's Day in Boston. We have a unique mix of talents on our Skylark roster, and among our ranks we have performers who are deeply connected to the Irish folk music tradition (as well as music of the broader Celtic nations). With phenomenal singers *and* multi-instrumentalists amongst our core group of musicians, it seemed that we might be able to offer a program with an unusual mix of both vocal virtuosity and stylistic authenticity.

Since we originally made these plans, we all have lived through a series of huge disruptions: a global pandemic, a broader societal re-awakening to issues of social justice here at home, an economy still enduring the impact of two years of consistent challenges (with a live performing arts community still slowly awakening from forced hibernation), rising inflation, the biggest conflict in Europe since the end of World War II...

I have wondered over the last few weeks: in the shadow of all of these monumental events, is doing such a 'safe' program even appropriate? Do people want *this* program now? Should we be offering art that rises to meet the spirit of the moment? I think art can and should push boundaries, explore difficult topics, and be relevant to the large issues of the day. Should we feel guilty about doing something so *fun*, and so *easy*?

I'm not sure I have answered these questions fully for myself. But, I have come to a short-term answer: sometimes, an evening of relatively light-hearted beauty and joy is something we sorely need. If we focus too much energy on the larger problems of the world (that can seem so insurmountable and all-consuming in a day of constant news alerts), we can forget to experience and live the simple beauty of the moment.

Live ensemble music is about the miracle of a roomful of people focusing *completely* on something *communal* together for a few moments – it can elevate the spirit so profoundly that the cares of ourselves and the broader world can melt away, even for just a few moments. That's what I hope for all of us today.

- Matthew Guard, Artistic Director

Texts and Translations

Mo ghile mear

Traditional Irish folksong; Arranged by Desmond Earley (b. 1974)

Chorus: *Chorus:*
‘Sé mo laoch mo ghille mear *My dashing darling is my hero*
‘Sé mo Shaesar, ghille mear, *My dashing darling is my Caesar*
Ní fhuaras féin aon tsuan ná séan, *I have had neither sleep nor good fortune*
Ó chuaigh i gcéin mo ghille mear. *Since my dashing darling went far away*

Bímse buan ar buairt gach ló, *I am perpetually worried every day*
Ag caoi go cruá is ag tuar na ndeor *Wailing heavily and shedding tears*
Mar scaoileadh uaim an buachaill beo *Since my lively boy was released from me*
Is ná ríomhtar tuairisc uaidh, mo bhrón. *And there is no word of him, alas*

Chorus *Chorus*

Ní haoibhinn cuach ba suairc ar neoin, *The pleasure of the cheerful cuckoo at noon is gone*
Táid fíorchoin uaisle ar uatha spóirt, *The affable nobility are not bothered with sport*
Táid saoithe ‘s suadha i mbuairt ‘s i mbrón *The learned and the cultured are worried and sad*
Ó scaoileadh uaim an buachaill beo *Since the lively lad was taken from me*

Chorus *Chorus*

Is cosúil é le hAonghus Óg, *He is like Young Aonghus*
Le Lughaidh Mac Chéin na mbéimeann mór, *Like Lughaidh Mac Chéin of the great blows*
Le Cú Raoi, ardmhac Dáire an óir, *Like Cú Raoi, great son of Dáire of the gold*
Taoiseach Éireann tréan ar tóir. *Leader of Éire strong in pursuit*

Chorus *Chorus*

Le Conall Cearnach bhearnadh poirt, *Like Conall Cearnach who breached defences*
Le Fearghas fiúntach fionn Mac Róigh *Like worthy fair haired Feargas Mac Róigh*
Le Conchubhar cáidhmhac Náis na nós, *Like Conchubhar venerable son of Nás of the tradition*
Taoiseach aoibhinn Chraoibhe an cheoil. *The pleasant chieftain of the musical Branch*

Chorus *Chorus*

Ó chuaigh i gcéin mo Ghile Mear. *Since my dashing darling went far away.*

I will walk with my love

Traditional Irish folksong; Arranged by Seóirse Bodley (b. 1933)

I once loved a boy and a bold Irish boy
Who would come and would go at my request,
And this bold Irish boy was my pride and my joy
And I built him a bower in my breast.

But this girl who has taken my bonny, bonny boy
Let her make of him all that she can,
And whether he loves me or loves me not,
I will walk with my love now and then.

Flower of Maherally

Traditional Irish folksong; Arranged by Michael McGlynn (b. 1964)

One pleasant summer's morning when all the flowers were springing Oh
Nature was adorning and the wee birds sweetly singing Oh
I met my love near Banbridge Town, my charming blue-eyed Sally Oh
She's the queen of the County Down, the flower of Maherally Oh

With admiration I did gaze upon this blue-eyed maiden Oh
Adam wasn't half so pleased when he met his Eve in Eden Oh
Her skin was like the lily white that grows in yonder valley Oh
She's my queen and my heart's delight, the flower of Maherally Oh

I hope the day will surely come when we'll join hands together Oh
'Tis then I'll take my darling home in spite of wind and weather Oh
And let them all say what they will and let them reel and rally Oh
For I shall wed the girl I love, the flower of Maherally Oh

And let them all say what they will and let them reel and rally Oh
For I shall wed the girl I love, the flower of Maherally Oh

I know my Love

Traditional Irish folksong;
Arranged by Rebecca Clarke (1886-1979)

I know my love by his way of walkin'
And I know my love by his way of talkin'
And I know my love drest in a suit o' blue
And if my love leaves me what will I do-o-o?

Chorus:

And still she cried, "I love him the best,
And a troubled mind, sure, can know no rest!"
And still she cried, "Bonny boys are few,
And if my love leaves me, what will I do?"

There is a dance house in Maradyke
And there my true love goes every night
He takes a strange one upon his knee,
And don't you think that now vexes me-e-e?

Chorus

If my love knew I could wash and wring,
If my love knew I could weave and spin,
I'd make a coat all of the finest kind,
But the want of money, sure, leaves me behind.

Chorus

As I was goin' to Ballynure

Traditional Irish folksong;
Arranged by Rebecca Clarke

As I was goin' to Ballynure the day I well remember,
For to view the lads and lasses on the fifth day of
November,

Chorus:

With a ma-ring-doo-a-day,
With a ma-ring-a doo-a-daddy-oh.

As I was goin' along the road as homeward I was
walkin'
I heard a wee lad behind a ditch a to his wee lass was
talkin'

Chorus

As the wee lad to the wee lass, "It's will ye let me kiss
ye?
For it's I have got the cordial eye that far exceeds the
whiskey!"

Chorus

"This cordial that ye talk about, there's very few 'o
them that gets it, for there's nothin' now but crooked
combs and muslin gowns can catch it!"

Siúil a Rún

Traditional Irish folksong; Arranged by Peter Walker

I wish I were on yonder hill
'tis there I'd sit and cry my fill,
And every tear would turn a mill,

I'll sell my flax, I'll sell my reel,
I'll sell my only spinning wheel,
To buy my love a sword of steel

Chorus:

Siúil, siúil, siúil a rúin,
Siúil agus sochair agus siúil, go ciúin
Siúil, go dtí an doras agus éalaigh liom
Is go dté tú mo mhúirnín slán.

Chorus

I'll dye my petticoats, I'll dye them red,
And 'round the world I'll beg my bread,
'Til I find my love alive or dead

*Go, go, go, my love
Go quietly and go peacefully
Go to the door and fly with me
And may you go safely, my darling*

Chorus

Dúlamán

Traditional Irish folksong; Arranged by Michael McGlynn

"A 'nion mhín ó! Sin anall na fir shuirí"
"A mháthair mhín ó! Cuir na roithleán go dtí mé!"

*"O gentle daughter, here come the wooing men".
"O gentle mother, put the wheels in motion for me".*

Dúlamán na binne buí, dúlamán Gaelach,
Dúlamán na farraige, dúlamán Gaelach.

*Seaweed of the yellow peaks, gaelic seaweed.
Seaweed of the ocean, gaelic seaweed*

Rachaidh me chun 'lúir leis a' dúlamán Gaelach
"Ceannódh bróga daor", arsa' dúlamán Gaelach.

*I would go to the tailor with the gaelic seaweed
"I would buy expensive shoes," said the Gaelic seaweed.*

Bróga breátha dubha ar a' dúlamán Gaelach.
Bairéad agus triús ar a' dúlamán Gaelach

*The Gaelic seaweed has beautiful black shoes
The Gaelic seaweed has a beret and trousers.*

"A 'nion mhín ó! Sin anall na fir shuirí"
"A mháthair mhín ó! Cuir na roithleán go dtí mé!"

*"O gentle daughter, here come the wooing men".
"O gentle mother, put the wheels in motion for me".*

Tá ceann buí óir ar a' dúlamán Gaelach.
Tá dhá chluais mhaol' ar a' dúlamán Maorach.

*There is a yellow gold head on the Gaelic seaweed.
There are two blunt ears on the stately seaweed.*

The Coolin

Samuel Barber (1910-1981)

Come with me, under my coat,
And we will drink our fill
Of the milk of a white goat,
Or wine if it be thy will,

What if the night be black,
And the air on the mountain chill,
Where the goat lies down in her track,
And all but the fern is still,

And we will talk,
Until talk is a trouble, too,
Out on the side of the hill,
And nothing is left to do;

Stay with me, under my coat,
And we will drink our fill
Of the milk of the white goat,
Out of the side of the hill.

But an eye to look into an eye
And a hand in a hand to slip
And a sigh to answer a sigh
And a lip to find out a lip,

John Barleycorn

Traditional folksong; Arranged by Matthew Guard

There were three men came out of the West
Their fortunes for to try
And these three men made a solemn vow:
John Barleycorn must die

They've ploughed, they've sown, they've harrowed him in
Threw clods upon his head
And these three men made a solemn vow:
John Barleycorn was dead

They've let him lie for a very long time
Till the rains from heaven did fall
And little Sir John sprung up his head
And so amazed them all

They've let him stand till Midsummer's Day
Till he looked both pale and wan
And little Sir John's grown a long, long beard
And so become a man

They've hired men with the scythes so sharp
To cut him off at the knee
They've rolled him and tied him by the way
Serving him most barbarously

They've hired men with the sharp pitchforks
Who pricked him to the heart
And the loader he has served him worse than that
For he's bound him to the cart

They've wheeled him around and around the field
Till they came unto a barn
And there they made a solemn oath
On poor John Barleycorn

They've hired men with the crab-tree sticks
To cut him skin from bone
And the miller he has served him worse than that
For he's ground him between two stones

And little Sir John and the nut-brown bowl
And his brandy in the glass;
And little Sir John and the nut-brown bowl
Proved the strongest man at last

The huntsman, he can't hunt the fox
Nor so loudly to blow his horn
And the tinker he can't mend kettle nor pot
Without a little Barleycorn



The Bluebird

Charles Villiers Stanford (1852-1924); Text by Mary E. Coleridge (1861-1907)

The lake lay blue, below the hill
The lake lay blue, below the hill, below the hill
As I looked, there flew across the waters cold and still
A bird whose wings were palest blue

The sky above was blue at last
The sky beneath me blue in blue, was blue in blue
A moment ere the bird had passed
It called, as if in a trance he flew

The lake lay blue below the hill

Ned of the Hill

Traditional Irish folksong

Dark is the evening, silent the hour
Oh who is that minstrel by yonder lone tower?
Whose heart is so tenderly touching with skill?
Oh who could it be but young Ned of the hill?

Who sings, "Lady love, will you come with me now?
Come and live out with me under the bough
I'll pillow your head where the light fairies tread
If you will but wed with young Ned of the hill"

Young Ned of the hill has no castle, no hall
No Bowman or spearman to come at his call
But one little archer of exquisite skill
Has shot a bright shaft for young Ned of the hill

It is hard to escape from this young lady's bower
For high is the castle and guarded the tower
But the mind knows the way where the heart holds the will
And Eileen is gone with young Ned of the hill

Auld Triangle

Dick Shannon

A hungry feeling
Came o'er me stealing
And the mice were squealing
In my prison cell

Chorus:
And the auld triangle went jingle-jangle
All along the banks of the Royal Canal

To begin the morning
A screw was bawling
"Get up you bowsie and clean up your cell!"

Chorus

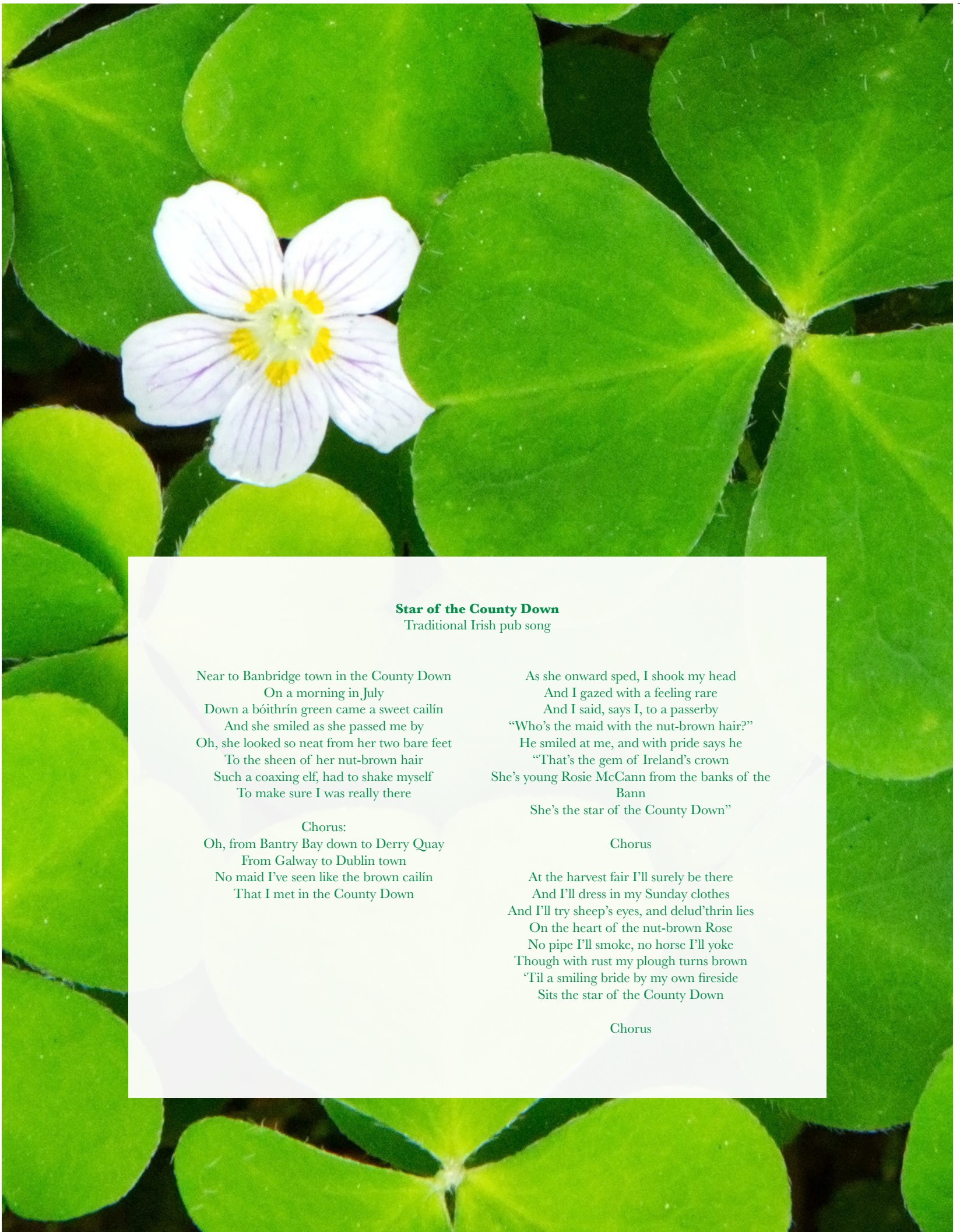
The lags were sleeping
Humpy Gussy was creeping
As I lay there weeping
For my girl Sal

Chorus

Up in the female prison
There are seventy-five women
And among them
I wish I did dwell

Chorus





Star of the County Down
Traditional Irish pub song

Near to Banbridge town in the County Down
On a morning in July
Down a bóithrín green came a sweet cailín
And she smiled as she passed me by
Oh, she looked so neat from her two bare feet
To the sheen of her nut-brown hair
Such a coaxing elf, had to shake myself
To make sure I was really there

Chorus:

Oh, from Bantry Bay down to Derry Quay
From Galway to Dublin town
No maid I've seen like the brown cailín
That I met in the County Down

As she onward sped, I shook my head
And I gazed with a feeling rare
And I said, says I, to a passerby
"Who's the maid with the nut-brown hair?"
He smiled at me, and with pride says he
"That's the gem of Ireland's crown
She's young Rosie McCann from the banks of the
Bann
She's the star of the County Down"

Chorus

At the harvest fair I'll surely be there
And I'll dress in my Sunday clothes
And I'll try sheep's eyes, and delud'thrin lies
On the heart of the nut-brown Rose
No pipe I'll smoke, no horse I'll yoke
Though with rust my plough turns brown
'Til a smiling bride by my own fireside
Sits the star of the County Down

Chorus





Whiskey in the Jar
Traditional Irish pub song

As I was going over yon
far-famed Kerry mountains,
I met with Captain Farrell,
and his money he was countin'
I first produced my pistols,
I then produced my rapier,
Saying "Stand and deliver,
for I am a bold deceiver!"

Chorus:

A remduhmuh du duhmuh da
Whack fol the daddy o, whack fol the daddy o,
There's whiskey in the jar.

I counted out his money, it made a pretty penny,
I put it in my pocket, and took it to my Jenny,
She cried and she swore
that she never would deceive me,
But devil take the women,
for they never can be easy,

Chorus

When I'd given her my money,
she took me to her chamber,
I took off my coat and hat for
I thought there was no danger,
But Jenny drew my charges and
she filled my guns with water,
Then sent for Captain Farrell
to be ready for the slaughter,

Chorus

Early in the morning,
as I rose up to travel,
Up comes a band of footmen
and likewise Captain Farrell,
I first produced my pistols,
for she'd stolen away my rapier,
But I couldn't shoot the water,
so a prisoner I was taken,

Chorus

If there's any that can save me,
it's my brother in the army,
If I can find his station
in Cork or in Killarney,
And if he gets me free we'll go roving through Kilkenny,
And I'm sure he'll treat me better
than my pretty sporting Jenny,

Chorus

There's some that take delight
in the carriages a rolling,
There's some that take delight
in the hurling and the bowling,
But me, I take delight
in the juice of the barley,
And courting pretty fair maids
in the morning bright and early,

Chorus

May It Be from *The Lord of the Rings: The Fellowship of the Ring*

Words and Music by Eithne Ni Bhraonain (Enya) (b. 1961), Nicky Ryan (b. 1946)
and Roma Ryan (b. 1950); Arranged by Chris R. Hansen, Inspired by Voces8

May it be an evening star
Shines down upon you
May it be when darkness falls
Your heart will be true
You walk a lonely road
Oh, how far you are from home

Mornie utulie (*Darkness has come*)
Believe and you will find your way
Mornie alantie (*Darkness has fallen*)
A promise lives within you now

May it be the shadow's call
will fly away
May it be your journey on
to light the day
When the night is overcome
You may rise to find the sun

Mornie utulie (*Darkness has come*)
Believe and you will find your way
Mornie alantie (*Darkness has fallen*)
A promise lives within you now





Sophie Amelkin performs in musical theater, contemporary opera, and professional chamber ensembles across the country. Stage appearances include the title role in *My Princess Diana* (Alvin Ailey American Dance Theater), *The Buddy Holly Story* (San Antonio Broadway Theatre), chamber opera *The Dybbuk*, *Cabaret Soloist* (Tabletop Broadway), a recital of Ladino and Yiddish art song, Bach's Coffee Cantata (Skål Chamber Collective). Operatic credits include Despina (*Così Fan Tutte*), St. Teresa of Avila (*Four Saints in Three Acts*), Bianca (*La Rondine*), and Witch (*Hansel and Gretel*). Sophie enjoys hanging out with her wonderful spouse Matt Goinz and the world's cutest beagle, Lucy.



Fiona Gillespie is a classical and folk singer, songwriter, and music educator based in Philadelphia, PA. In addition to singing with professional choral ensembles around the country, Fiona appears frequently as a guest artist with crossover groups and chamber ensembles, and her Celtic/Americana folk band, The Chivalrous Crickets. She plays the Irish whistle and flute, and has recently begun learning the hurdy-gurdy. Passionate about owning more books than she can properly fit on her shelves, Fiona reads every day, and enjoys finding natural bodies of water - no matter how cold - to jump into while hiking.



Soprano **Sarah Moyer's** recent and upcoming solo work includes performances with the Aspen Chamber Symphony, Bourbon Baroque, Lost Dog New Music Ensemble, Emmanuel Music, and Boston Modern Orchestra Project. 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 GRAMMY® nominated groups 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, and racing triathlons and hiking with her husband Josh. www.sopranosarahmoyer.com.



Hailed as “astonishing” (Gramophone) and “as good as they come” (MusicWeb International), mezzo-soprano **Clare McNamara** brings her versatility to a wide variety of early and new repertoire throughout the United States and abroad. One of Skylark's longest-standing members, she has maintained affiliations as a soloist and ensemble member with groups such as Handel+Haydn Society, Cut Circle, Lorelei Ensemble, The Boston Camerata, the Staunton Music Festival, and the Washington Bach Consort. Clare's pandemic time has included getting married over Zoom, learning to appreciate weeding, and teaching herself how to nap.



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*. She was a 2020 finalist for the Ernst Bacon Memorial Prize in American music in The American Prize Competition. As an ensemble artist, she performs regularly with renowned national ensembles including Conspirare, True Concord, and Yale Choral Artists. 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.

Tenor **Erik Gustafson** is nationally active as an oratorio soloist and choral artist, and teaches voice at Fort Lewis College in Durango, CO. Erik has collaborated on two GRAMMY® Award-winning recordings with the Phoenix Chorale, and albums with Bach Collegium San Diego, Conspirare, True Concord, Spire Chamber Ensemble, and Sounding Light. He performs regularly with Seraphic Fire and Santa Fe Desert Chorale, and is a founder of Quadrivium. Past solo highlights include Bach's *St. John Passion* with Arizona Bach Festival, Handel's *Messiah* with Tucson Symphony Orchestra, and Bach's *Christmas Oratorio* with Oregon Bach Festival. Erik is a connoisseur of craft beer.



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.



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 Anúna. 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 a recent Boston Globe review, **Peter Walker** performs with the Handel + Haydn Society, Chapter House, Kuhmo Kamarimusiiki, Staunton Music Festival, Blue Heron, Pomerium, and GRAMMY®-nominated Clarion Choir. Peter has presented lectures 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 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.



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. For *Emerald Isles*, Matthew arranged a new version of John Barleycorn, and has just completed work on a new edition of Rachmaninoff's *All-Night Vigil*, which he will premier with Skylark in June 2022.



Support Skylark

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

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Larry Budnick	Carroll & Kathleen Gustafson	Glenn Miller	Kerry Stubbs
Teresa Bueti	Susan Gustafson	Barbara Miner	Charles & Kathy Sturrock
Edward Buice	Terrie Harman & Tom McCarron	Maria Moniz	Margaret & Jacek Sulanowski
Betsy Cadbury & Arthur Borrer	Marc Harshman	Jackie & Phil Moore	Mary Swope
Joan & Jack Caldwell	Randall Hawes	Geoff Moore	Dorene Sykes
Harry & Kate Caldwell	Charlene Higbe & Fredrica Thompsett	John & Maryellen Moreland	Christine & Paul Szal
John & Rhona Carlton-Foss	Olivann & John Hobbie	Anna Morgan	Tim & Jamie Szal
Edwin Celette	Louise & Alan Hoblitzell	Susan Morse	Harriett Taggart
Tom Chapel & Jennifer McCoy	Penelope Hrib	Rose Moyer	Gail Tallman
Cheryl Cheron	Marie Hurd	Jerry & Ann Moyer	Donna Tapscott
Mabel Chin	Richard Hutton	Matthew Moyer	Bruce & Sharon Taylor
Mark Cladis	Roger Ide	Sarah Moyer & Josh Tallman	Thomas Gillespie
Thomas & Lori Clark	Laurie & Neil Jacob	Justine & Jim Mullen	Tom & Karen Tierney
Jennifer Cohen	Duggan & Erin Jensen	Winthrop Munro	Charles & Bonnie Tillen
Allison Coleman & Lisa Bosley	Christopher Johnson	Murray & Hazel Somerville	Gisela & Pierre Tillier
Patricia Colton	Molly Johnston & Tom Noonan	Mary Naumenko	Evan & Lisa Toporek
Cedith Copenhagen & Nipam Patel	Melissa Joiner	Raymond Nied	Mary Tremblay
Lawrence Dandrea	Jimmy & Jan Jones	Alex Nishibun	Pierre Trepagnier
Jennifer Dashnaw & Roseanne Hudgins	Brian Jones	Gail Nozik & Ray LaFrance	Kate & Peter Van Demark
Sunny Davidson & Len Kreidermacher	Katherine Kaufmann	Peter Overland	Mary Vaughan
Peggy Davis	C J Kingston	Lillis Palmer	James Vernon
Serena Davis	Katherine Kinser	Ken & Michelle Peal	Anne & Forrest Verret-Speck
Jennifer Decker	Bruce Kozuma	Otis & Amy Perry	Katie & Dan Von Kohorn
Jennah Delp	Lois Kral	Jessica Petrus	Rick & Ginny von Rueden
Bronson & Kathleen DeStadler	Beth & Jeff Kreidenweis	Jonathan Pressman	Gary & Linda Walker
Tom Dignes	Sam Kreidenweis	Robert Pritchard	Jeffrey Walker
Bill & Deborah Dougherty	Kroks of the 1970s	Louis Quartararo	Hilary & John Ward
Christina Doyle	Lawrence Ladd	Thomas Quill	Cynthia Watts
Mike & Christy Duffany	Philip J. Landrigan	Michael Quinn	Nina Webber
M Duffany Builders	Robin Lawson	Ray Wilson	Barbara Wells
Tim Eastling	Elaine Leegstra	Robert & Betsy Reece	Sue Wentworth
Terry Eastman	Ronald Liebis	Fred & Karen Reichheld	Kathleen West
Marilyn Ebinger	Rebecca Lightcap	Ellen Richstone & David Kwiatkowski	Ann Marie & Paul White
Arden Edwards	Ida Little	Sallie Riggs	Raymond Wilson
Coventry Edwards-Pitt & Matthew Weinzierl	Paul J Lombardozi	Peter Riskind	Morgan Wolbe
John Eggert	Jean-Francois Louis	Dee & David Rooney	Isabel Yoder
Jane & Peter Eichmann	Michelle Lowry	Stephen Roper	Jill Young Coelho
Jan Elliott & Timothy Radford	John & Denise MacKerron	Wendy Rose	Carla Zavorskas

About Skylark

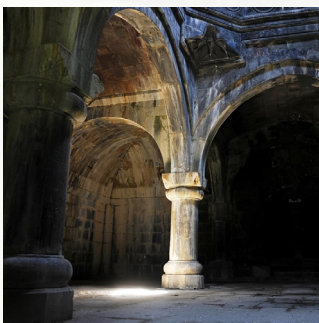
Three-time GRAMMY®-nominee Skylark, “the cream of the American crop” (BBC Radio 3), is a premier vocal ensemble of leading American vocal soloists, chamber musicians, and music educators. Skylark’s dramatic performances have been described as “gripping” (The Times of London), “exquisite...thrilling” (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). 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).

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.

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.

Upcoming Events



April 27-30

SUB ROSA: Secrets revealed

Collaboration with best-selling author Dan Brown and Composer Gregory W. Brown

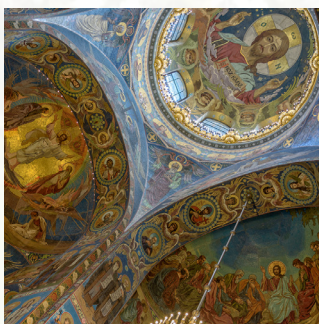
What might happen if Robert Langdon, acclaimed professor of Symbology at Harvard University (and fictional hero of Dan Brown’s best-selling novels, including *The Da Vinci Code*), were enlisted to explore hidden symbols, secret codes, and long-forgotten historical connections buried in manuscripts of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



Memorial Day in Falmouth

REMEMBRANCE

Skylark returns to Falmouth with a stunningly beautiful tribute to America’s fallen heroes, with music taken from times of conflict over our nation’s history. Beginning with gritty revolutionary hymns of William Billings, and carrying through popular folk tunes and bluegrass music of the 20th and 21st centuries, Skylark’s signature programming is sure to appeal to a broad audience. The program includes many well-known hymns, including *Amazing Grace* and the *Navy Hymn*, with stunning solos and pristine ensemble work, along with more recent compositions familiar to Skylark audiences.



June 3-5

RACHMANINOFF VESPERS

In the fall of 2019, Skylark presented the greatest masterwork of a cappella music as it had never been heard before: a performance of the finest professional vocalists in the United States anchored by world-renowned basses joining forces for the first time ever. After what was described by many Skylarks as their most profound concert experience ever, we vowed to re-visit the work again soon. Join us again in June 2022 for an encore performance, this time working from a new edition of the score prepared by Artistic Director Matthew Guard and Skylark Soprano Fotina Naumenko. A portion of the proceeds raised from these concerts will go to support Ukrianian refugees displaced by the current crisis in Europe.




SKYLARK
VOCAL ENSEMBLE
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