



SKYLARK  
VOCAL ENSEMBLE

# FAIREST ISLES

SEPTEMBER 26-29, 2019

# FAIREST ISLES

## SKYLARK ARTISTS

Sarah Moyer, Soprano  
Clare McNamara, Mezzo Soprano  
Nathan Hodgson, Tenor  
Peter Walker, Bass-Baritone and Instrumentals

Matthew Guard, Artistic Director

## PROGRAM INTRODUCTION

I have been looking forward to today's program for a few reasons: this is some of my favorite repertoire, these are some of the finest small ensemble singers in the country, and today marks the start of a thrilling fall season for Skylark. Perhaps most importantly, though, I will get to spend most of this concert in the audience, listening to Sarah, Clare, Nate, and Peter make music.

The embarrassing truth is that most Skylark concerts would go just fine without a conductor at all. Though I typically provide artistic support by standing in front of our singers, it would be an ultimate act of hubris to wave my arms in front of four people! So, today I will be sitting with you, and I am thrilled. Although I certainly love being *part* of Skylark concerts, there is something particularly liberating about just getting to *enjoy* one.

How did this program come about? As always, it was an iterative process, and a result of significant collaboration between our artists.

As we were pulling together the plan for this season, I felt that there was an imbalance in our program offerings. We have some wonderful and varied concerts upcoming – an epic performance of the Rachmaninoff *Vespers* with three of the finest basses in the world, our first recording of a story-telling concert, our Christmas program inspired by King's College, an appearance with the Cape Symphony, and a collaboration with author Dan Brown of the *Da Vinci Code*.

Don't get me wrong, these are all going to be stunning, and I can't wait for each of them. But, they are all a bit on the *grand* side. While I want us to have big dreams, I believe that the Skylark experience is also about a sense of intimacy, honesty, and *connection* between our individual artists and our audience.

We decided, then, that we needed to weave a more intimate and smaller-scale program into our season. Being a former consultant, and working with artists who live in different cities, I set up a conference call with Sarah, Clare, Nate, and Peter. (Aside: How many conference calls have you joined about vocal music?) I sketched out a few concert concepts in advance of the call. Some were good, some were 'ok', and a few were absolutely terrible ideas.

Once we were all on the line, it took approximately three minutes for us to coalesce around a concept exploring part-songs from the British Isles. Why? You might not believe it, but our singers rarely get to explore this repertoire. Many professional careers are spent plumbing the rich and beautiful depths of early music, Baroque repertoire, and contemporary compositions. While this work is important, it can stray towards the esoteric and overly serious. We Skylarks try not to take ourselves *too* seriously – we love music that is *fun* as well as beautiful. Singing a program that is mostly in the English language is also rather nice, as direct communication with our audiences is often filtered through the frosty window of languages that none of us speaks.

Once we had a rough idea of the concept, it was great fun to go looking and listening. All of us contributed ideas. We shared songs that we love, and politely say 'no thanks' to some that were not our favorites. We consulted other Skylarks. Our instrumental guru Peter Walker brought a willingness to arrange a few tunes to allow for solo work with accompaniment.

In the end, I filled a table of notecards with about three hours worth of music to choose from. Fortunately for all of us, I was able to whittle it down! As is often the case, the most enjoyable part of the learning process for me was finding pieces that have some meaningful connections to each other, and stitching together an experience that shares a wide range of styles, themes, and vocal colors. We will offer some introductions to each set as we move through the concert, so I won't go into further detail here about the specific pieces on the program. Even if I wanted to, it seems like my allotted page is almost full!

– Matthew Guard, Artistic Director



## THE WELSH COUNTRYSIDE

Lisa Lân / Suo Gân | Traditional Welsh folksongs; arr. Matthew Guard

Bûm yn dy garu lawer gwaith *I have loved you many times*  
Do lawer awr mewn mwynder maith *Yes many an hour in prolonged tenderness*  
Bûm yn dy gusanu Lisa gêl *I have kissed you mysterious Lisa*  
Yr oedd dy gwmni'n well na'r mêl. *And your company was better than honey.*

Fy nghanen lân, fy nghowlad glyd *My pure bough, my warm embrace*  
Tydi yw'r lanaf yn y byd *You are the purest in the world*  
Tydi sy'n peri poen a chri *You cause pain and anguish*  
A thi sy'n dwyn fy mywyd i. *And it is you who steals my life.*

Pan fyddai'n rhodio gyda'r dydd *When I stroll during the day*  
Fy nghalon fach sy'n mynd yn brudd *My little heart becomes sad*  
Wrth glywed sŵn yr adar mân *On hearing the sound of the little birds*  
Daw hiraeth mawr am Lisa Lân. *I feel great longing for fair Lisa.*

Pan fyddai'n rhodio gyda'r hwyr *When I stroll at nightfall*  
Fy nghalon fach a dôdd fel cwyr *My little heart melts like wax*  
Wrth glywed sŵn yr adar mân *On hearing the sound of the little birds*  
Daw hiraeth mawr am Lisa lân. *I feel great longing for fair Lisa.*

Huna blentyn ar fy mynwes, *Sleep child upon my bosom,*  
Clyd a chynnes ydyw hon; *It is cosy and warm;*  
Breichiau mam sy'n dynn amdanat, *Mother's arms are tight around you,*  
Cariad mam sy dan fy mron; *A mother's love is in my breast;*  
Ni chaiff dim amharu'th gyntun, *Nothing shall disturb your slumber,*  
Ni wna undyn â thi gam; *Nobody will do you harm;*  
Huna'n dawel, annwyl blentyn, *Sleep in peace, dear child,*  
Huna'n fwyn ar fron dy fam. *Sleep quietly on your mother's breast.*

Huna'n dawel, heno, huna, *Sleep peacefully tonight, sleep;*  
Huna'n fwyn, y tiws ei lun; *Gently sleep, my lovely;*  
Pam yr wyt yn awr yn gwenu, *Why are you now smiling,*  
Gwenu'n dirion yn dy hun? *Smiling gently in your sleep?*  
Ai angylion fry sy'n gwenu, *Are angels above smiling on you,*  
Arnat ti yn gwenu'n llon, *As you smile cheerfully,*  
Tithau'n gwenu'n ôl dan huno, *Smiling back and sleeping,*  
Huno'n dawel ar fy mron? *Sleeping quietly on my breast?*

**The succession of the four sweet months** from *Five Flower Songs*  
Benjamin Britten (1913-1976); Text by Robert Herrick

First, April, she with mellow showers  
Opens the way for early flowers ;  
Then after her comes smiling May,  
In a more rich and sweet array ;  
Next enters June, and brings us more  
Gems than those two that went before :  
Then (lastly) July comes, and she  
More wealth brings in than all those three.

**As torrents in summer**

Edward Elgar (1857-1934); Text by Henry Wadsworth Longfellow

As torrents in summer, Half dried in their channels,  
Suddenly rise, tho' the sky is still cloudless.  
For rain has been falling.  
Far off at their fountains;

So hearts that are fainting Grow full to o'erflowing,  
And they that behold it, Marvel, and know not  
That God at their fountains  
Far off has been raining!

**Autumn**

Frank Bridge (1879-1941); Text by Percy Bysshe Shelley

The warm sun is falling, the bleak wind is wailing,  
The bare boughs are sighing, the pale flowers are dying,  
And the Year

On the earth is her death-bed, in a shroud of leaves dead,  
Is lying.

Come, Months, come away,  
From November to May,  
In your saddest array;  
Follow the bier  
Of the dead cold Year,

And like dim shadows watch by her sepulcher.

The chill rain is falling, the nipped worm is crawling,  
The rivers are swelling, the thunder is knelling  
For the Year;

The blithe swallows are flown, and the lizards each gone  
To his dwelling.

Come, Months, come away;  
Put on white, black and gray;  
Let your light sisters play--  
Ye, follow the bier  
Of the dead cold Year,

And make her grave green with tear on tear.

# THE TURNING OF THE SEASONS

## Winter and the birds

Gustav Holst (1874-1934); Text by Fritz Hart

Winter doth come at the close of the year,  
And the birds fly away.  
The earth is asleep  
Whilst the air doth weep snowflakes all the year.  
Wise men tell us in their wisdom:  
'Birds bid us goodbye,  
Frightened by the stormy weather  
And the wintry sky.'

Birds fly away at the close of the year,  
And then winter appears.  
The earth is alone  
Now the birds are flown, hence her tears.  
Thus the poet tells the story:  
'Winter is the sigh  
Of the earth left sad and dreary,  
At the birds' goodbye.'



## COURTLY LOVE

### Come again, sweet love doth now invite

John Dowland (1563-1626)

Come again!  
Sweet love doth now invite  
Thy graces, that refrain  
To do me due delight,  
To see, to hear, to touch, to kiss, to die  
With thee again in sweetest sympathy.

All the day  
The sun that lends me shine  
By frowns do cause me pine,  
And feeds me with delay;  
Her smiles my springs that makes my joys to grow;  
Her frowns the Winters of my woe.

All the night  
My sleeps are full of dreams,  
My eyes are full of streams;  
My heart takes no delight  
To see the fruits and joys that some do find,  
And mark the storms are me assigned.

Out alas!  
My faith is ever true;  
Yet will she never rue,  
Nor yield me any grace.  
Her eyes of fire, her heart of flint is made,  
Whom tears nor truth may once invade.

### Now is the month of maying

Thomas Morley (1557-1602)

Now is the month of maying  
When merry lads are playing,  
Fa la la la la la la la,  
Fa la la la la la la la.  
Each with his bonny lass  
Upon the greeny grass.  
Fa la la la la la la la

The Spring, clad all in gladness,  
Doth laugh at Winter's sadness,  
Fa la la, etc...  
And to the bagpipe's sound  
The nymphs tread out their ground.  
Fa la la, etc...

Fie then! why sit we musing,  
Youth's sweet delight refusing?  
Fa la la, etc...  
Say, dainty nymphs, and speak,  
Shall we play barley break?  
Fa la la, etc...

### Farewell, dear Love

Robert Jones (1577-1617)

Farewell, dear love, since thou wilt needs be gone;  
Mine eyes do show my life is almost gone.  
Nay! I will never die so long as I can spy.  
There be many more Though that she do go,  
There be many more I fear not,  
Why, then, let her go: I care not!

Farewell, farewell! since this I find is true;  
I will not spend more time in wooing you,  
But I will seek elsewhere If I may find her there.  
Shall I bid her go? What and if I do?  
Shall I bid her go, and spare not?  
O, no, no, no, no, no, I dare not.

What shall I do? My love is now departed  
She is as fair as she is cruel-hearted.  
But seeing I must lose thy love with prayers oft repeated  
If she come no more, shall I die therefore?  
If she come no more, what care I?  
Faith, let her go, or come, or tarry!

# THE BEAUTIFUL SHIRE

## There was a tree

Gustav Holst

There was a tree all in the woods,  
As fine a tree as ever you did see,  
For the tree was in the woods,  
And the woods lie down in the valley below.

There was a limb all on the tree,  
As fine a limb as ever you did see,  
For the limb was on the tree,  
And the tree was in the woods,  
And the woods lie down in the valley below.

There was a bough all on the tree,  
As fine a bough as ever you did see,  
For the bough was on the limb,  
And the limb was on the tree,  
And the tree was in the woods,  
And the woods lie down in the valley below.

There was a bird all on the tree,  
The finest bird that ever you did see,  
For the bird was on the bough,  
And the bough was on the limb,  
And the limb was on the tree,  
And the tree was in the woods,  
And the woods lie down in the valley below.

## Country Girls from *Gloriana Op. 53*

Benjamin Britten

Sweet flag and cuckoo flower,  
Cowslip and columbine,  
Kingcups and sops in wine,  
Flower deluce and calaminth,  
Harebell and hyacinth,  
Myrtle and bay with rosemary between,  
Norfolk's own garlands for her Queen.

## The Bee

Frank Bridge; Text by Alfred Tennyson

The bee buzzed up in the heat,  
"I am faint for your honey, my sweet."  
The flower said, "Take it, my dear,  
For now is the spring of the year.  
So come, come!"  
"Hum!"  
And the bee buzzed down from the heat.

And the bee buzzed up in the cold,  
When the flower was withered and old.  
"Have you still any honey, my dear?"  
She said, "It's the fall of the year,  
But come, come."  
"Hum."  
And the bee buzzed off in the cold.

## The Goslings

Frederick Bridge (1844-1924)

Text omitted intentionally. I promise this will be more fun if you can't read the story.

-M.G.

# FROM AN ENGLISH CATHEDRAL

**Third tune from *Archbishop Parker's Psalter***  
Thomas Tallis (1505-1585); Text from the Second Psalm

Why fumeth in fight: the Gentils spite,  
In fury raging stout?  
Why taketh in hond: the people fond,  
Vayne thinges to bring about?

The kinges arise: the lordes devise,  
in counsayles mett therto:  
Agaynst the Lord: with false accord,  
against his Christ they go.

Then shall his ire: speake all in fire,  
to them agayne therfore:  
He shall with threate: their malice beate,  
in his displeasure sore.

Yet am I set: a king so great,  
on Sion hill full fast:  
Though me they kill: yet will that hill,  
my lawe and worde outcast.

The Lorde in feare: your service beare,  
with dread to him rejoyce:  
Let rages be: resist not ye,  
him serve with ioyfull voyce.

The sonne kisse ye: lest wroth he be,  
lose not the way of rest:  
For when his ire: is set on fire,  
who trust in hym be blest.

**My Soul, there is a country from *Songs of Farewell***  
Charles Hubert Hastings Parry (1848-1918); Text by Henry Vaughan

My soul, there is a country  
Far beyond the stars,  
Where stands a winged sentry  
All skilful in the wars:

There, above noise and danger  
Sweet Peace sits crowned with smiles  
And One, born in a manger  
Commands the beauteous files.

He is thy gracious friend  
And, O my soul, awake!  
Did in pure love descend  
To die here for thy sake.

If thou canst get but thither,  
There grows the flow'r of Peace,  
The Rose that cannot wither,  
Thy fortress and thy ease.

Leave then thy foolish ranges,  
For none can thee secure  
But One who never changes,  
Thy God, thy life, thy cure.

**Kyrie from *Mass for Four Voices***  
William Byrd (1543-1623)

Kyrie Eleison  
Christe Eleison  
Kyrie Eleison

*Lord, have mercy*  
*Christ, have mercy*  
*Lord, have mercy*

**O Radiant Dawn**  
James MacMillan (b. 1959); Text is the Antiphon for December 21

O Radiant Dawn, Splendor of eternal Light,  
Sun of Justice: come, shine on those who dwell in darkness and the shadow of death.  
Isaiah had prophesied, 'The people who walked in darkness have seen a great light;  
upon those who dwelt in the land of gloom a light has shone.'  
Amen.





## THE IRISH COUNTRYSIDE

### Siúil A Rúin

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

#### *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.

*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*

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*

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.

#### *Chorus*

**Irish tune from County Derry**  
Harmonization by Percy Grainger, arr. Geoffrey Edwards  
*This is a wordless choral setting of a timeless tune.*

# AN ANTIQUE PRINT

## The Long Day Closes

Arthur Sullivan (1842-1900)

No star is o'er the lake,  
Its pale watch keeping,  
The moon is half awake,  
Through gray mist creeping,  
The last red leaves fall round  
The porch of roses,  
The clock hath ceased to sound,  
The long day closes.

Sit by the silent hearth  
In calm endeavour,  
To count the sounds of mirth,  
Now dumb for ever.  
Heed not how hope believes  
And fate disposes:  
Shadow is round the eaves,  
The long day closes.

The lighted windows dim  
Are fading slowly.  
The fire that was so trim  
Now quivers lowly.  
Go to the dreamless bed  
Where grief reposes;  
Thy book of toil is read,  
The long day closes.

## Wild Mountain Thyme / Braes of Balquither Traditional Scottish, arr. Matthew Guard and Peter Walker

O the summer time has come  
And the trees are sweetly blooming  
And wild mountain thyme  
Grows around the purple heather.  
Will you go, lassie, go?

*Refrain:*

And we'll all go together,  
To pull wild mountain thyme,  
All around the purple heather.  
Will you go, lassie, go?

I will build my love a bower  
Near yon' pure crystal fountain  
And on it I will pile  
All the flowers of the mountain  
Will you go, lassie, go?

*Refrain*

If my true love will not go  
I could never find another  
To pluck wild mountain thyme  
All around the blooming heather  
Will you go, lassie, go?

*Refrain*

Let us go, lassie, go  
To the braes o' Balquither,  
Where the blae-berries grow  
'Mang the bonnie Highland heather;  
Where flie deer and the rae  
Lightly bounding together,  
Sport the lang summer day  
On the braes o' Balquither.

I will twine thee a bower,  
By the clear siller fountain,  
And I'll cover it o'er  
Wi' the flowers o' the mountain;  
I will range through the wilds,  
And the deep glens sae dreary,  
And return wi' their spoils.  
To the bower o' my deary.

When the rude wintry win'  
Idly raves round our dwelling,  
And the roar of the linn  
On the night breeze is swelling,  
So merrily we'll sing,  
As the storm rattles o'er us,  
'Till the dear sheeling ring  
Wi' the light liltin' chorus.

Now the summer is in prime,  
Wi' the flowers richly blooming,  
And the wild mountain thyme  
A' the moorlands perfuming;  
To our dear native scenes  
Let us journey together,  
Where glad innocence reigns  
'Mang the braes o' Balquither.



## ABOUT SKYLARK



GRAMMY®-nominated 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 redefine 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*), and its *Seven Words from the Cross* album was recently nominated for two 2019 GRAMMY®-Awards.

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.

## SKYLARK ARTISTS



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.



Soprano **SARAH MOYER**'s recent solo repertoire includes the American premieres of Nørgård's *Nova Genitura* and *Seadrift* with Lost Dog New Music Ensemble and a collection of Melani's works with Reed College Collegium, the world premieres of Theofanidis' *Four Levertov Settings*, Kallembach's *Easter Oratorio*, and Runestad's *The Hope of Loving* with Seraphic Fire, and Foss' *The Prairie* with Boston Modern Orchestra Project. As a choral artist, Sarah appears nationally Seraphic Fire, Santa Fe Desert Chorale, True Concord, The Thirteen, and Ensemble Origo. She enjoys spending time outdoors and expanding her refrigerator magnet collection. [www.sopranosarahmoyer.com](http://www.sopranosarahmoyer.com).



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](http://www.claremcnamara.com)



**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.



Described as a “rich-voiced” and “vivid” singer by a recent New York Times review, **PETER WALKER** performs with the Handel+Haydn Society, Three Notch'd Road, Texas Early Music Project, Clarion Society Choir, Staunton Music Festival, Early Music New York, Gotham Early Music, Apollo's Fire, Hudson Valley Philharmonic, Stamford Symphony, and Western Wind. Peter is a member of the choir of St. Luke in the Fields, and is a founding member of the medieval ensemble Marginalia. He holds degrees from Vassar College and McGill University, where he studied with Drew Minter and Sanford Sylvan.

# 2019-2020 SKYLARK SEASON

## RACHMANINOFF VESPERS

An Epic Collaboration with Renowned Basses Glenn Miller, Adrian Peacock, And Eric Alatorre

THURSDAY, OCTOBER 24, 2019 | 7 PM  
Simon Center for the Arts | Falmouth MA

SATURDAY, OCTOBER 26, 2019 | 7 PM  
Church of the Redeemer | Chestnut Hill MA

FRIDAY, OCTOBER 25, 2019 | 7 PM  
St. Paul's Episcopal Church | Newburyport MA

SUNDAY, OCTOBER 27, 2019 | 2 PM  
St. Paul's Harvard Square | Cambridge MA

## BACH AND FORTH with The Cape Symphony

SATURDAY, NOVEMBER 2, 2019 | 7:30 PM  
Performances at Barnstable Performing Arts Center | Barnstable MA

SUNDAY, NOVEMBER 3, 2019 | 3 PM  
Performances at Barnstable Performing Arts Center | Barnstable MA

*\*Note: These performances are ticketed by The Cape Symphony and are not available as part of the Skylark subscription package*

## A CENTURY OF CAROLS Back by Popular Demand

WEDNESDAY, DECEMBER 11, 2019 | 6 PM  
Simon Center for the Arts | Falmouth MA

FRIDAY, DECEMBER 13, 2019 | 7 PM  
St. Paul's Episcopal Church | Newburyport MA

THURSDAY, DECEMBER 12, 2019 | 6 PM  
St. Christopher's Episcopal Church | Chatham MA

SATURDAY, DECEMBER 14, 2019 | 4 PM  
First Parish Church | Weston MA

## ONCE UPON A TIME Skylark's Debut Storytelling Album

THURSDAY, FEBRUARY 13, 2020 | 7:30 PM  
The Morgan Library and Museum | New York NY

SUNDAY, FEBRUARY 16, 2020 | 4 PM  
St. Paul's Episcopal Church | Newburyport MA

SATURDAY, FEBRUARY 15, 2020 | 7 PM  
Church of the Redeemer | Chestnut Hill MA

## SUB ROSA: SECRETS REVEALED

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

TUESDAY, APRIL 21, 2020 | 7 PM  
Phillips Exeter Academy | Exeter NH

FRIDAY, APRIL 24, 2020 | 7 PM  
St. Paul's Episcopal Church | Newburyport MA

WEDNESDAY, APRIL 22, 2020 | 7 PM  
Simon Center for the Arts | Falmouth MA

SATURDAY, APRIL 25, 2020 | 6 PM  
Mahaiwe Center | Great Barrington MA

THURSDAY, APRIL 23, 2020 | 7 PM  
Houghton Chapel | Wellesley MA

## BECOME A SKYLARK SUBSCRIBER

Partial Subscriptions for the Remaining Season Available Today!

The only way to ensure seats for all the remaining performances this season is to become a Skylark subscriber today. Skylark subscribers also lock in ticket prices at a 25% discount, avoid ticketing fees, do not need printed tickets, and benefit from our flexible exchange policy.

After our GRAMMY® nominations earlier this year, our subscriber base has grown by 300%+, and we expect a large number of our concerts to be sold out.

Order forms are available at today's concerts – see Skylark staff after the performance to join our subscriber family!

# 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

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 July 1, 2018 and September 15, 2019. Every effort has been made to ensure the accuracy of this list – please accept our sincere apologies for any mistakes or omissions.*

Beth Anke  
Scott Asher  
Chuck Beaudrot  
Margaret Becker & Russ Lemcke  
Priscilla Bellairs  
Robert & Suzanne Boas  
Heidi Boas & Simon Peter Muyanja  
Dorothy & Frank Bock  
Bob & Martha Bowen  
Catherine Boyle  
Sheila Boyle  
Patricia & Wayne Brantley  
Terry Breidenbach  
John Budris  
Susan Carlisle  
Rhona & John Carlton-Foss  
Patricia Cass  
Ed Celette  
Mabel Chin  
Peter Clark  
Susan Cohan  
Judy & Kiril Coonley  
Glenn Cox  
Cheryl Cunningham  
Eloise & Earl Cunningham  
Sunny Davidson  
Peggy Davis  
Jen Decker  
Tom Dignes  
Steve Dostart  
Deborah & Bill Dougherty  
Garrett Edel  
Ralph Edwards  
Janine Elliott  
Nancy Erskine  
Elaine Fiveash  
Alison & Andrew Foster  
Michael Goldberg  
Timothy & Lynne Goslee  
Bill Green & Antoinette Earley  
Caitlin & Ryan Greene  
Judy Guard  
Matthew & Carolyn Guard  
Terrie Harman & Tom McCarron  
Morgan & Abigail Hays  
Kurt Hellfach  
Bonnie Hessler  
Olivann Hobbie  
Alan & Louise Hoblitzell

Judith Hoyt  
Duggan & Erin Jensen  
Joanne & Ralph Johnson  
Molly Johnston & Tom Noonan  
Jimmy & Jan Jones  
Susan Joslin  
Bill & Carolyn Kang  
Katherine Kaufmann  
Elizabeth Bowen Kempton  
Joan Kirchner  
Anna Kjoss  
Beth & Jeff Kreidenweis  
Alex Lang  
Robin Lawson & Lynn Kettleson  
Ronald Liebis  
M. Duffany Builders  
John & Denise MacKerron  
Bruce & Teresa MacRae  
Lillian MacRae  
Rebecca MacRae  
Alison Martin  
Sherry Martin  
Jameson & Maria Marvin  
Leslie & Rick McCall  
Mary McDonough  
Andrew McLaren & Francie Irvine  
Walter McLean  
Jennifer McMullen  
Carol McMullen & Sean Rush  
Lyn & Michael McNaught  
Nawrie Meigs-Brown  
Lalise & Jerry Melillo  
Mark & Virginia Meyer  
Bobbie Miner  
Maria Moniz  
John & Maryellen Moreland  
Susan Morse  
Laurinda Morway  
Justine Mullen  
Ray Nied  
Janet Parker  
Nipam Patel  
Otis & Amy Perry  
Sherrill Pierce  
Ellen Prottas  
Linda Ramsey  
Nancy & Cary Rea  
Robert & Betsy Reece  
Fred & Karen Reichheld

Ellen Richstone  
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Mary Dee & David Rooney  
Shu Satoh  
Andrew Scoglio  
Miriam & Peter Selig  
Linda & Joseph Senecal  
Nancy Serotkin  
Sin-Ming Shaw  
Mary Sholkovitz  
Rick & Jodi Simpson  
Maria Soares  
Murray & Hazel Somerville  
St. Christopher's  
Episcopal Church, Chatham  
Laurie Steber  
John & Betsy Stegeman  
John Stookey  
Kerry Stubbs  
Jacek & Margaret Sulanowski  
Mary & Gerard Swope  
Dorene Sykes  
Christine & Paul Szal  
Jamie & Tim Szal  
Bruce & Sharon Taylor  
Karen & Tom Tierney  
Charles Tillen  
Gisella Tillier  
Evan & Lisa Toporek  
Anne Tupper  
Peter & Kate Van Demark  
Anne & Forrest Verret-Speck  
Katie & Dan Von Kohorn  
Rick & Ginny von Rueden  
Gary & Linda Walker  
Hilary & John Ward  
Nina Webber  
Richard Webster & Bart Dahlstrom  
Lynn Weigel  
Dana Whiteside  
Mary Williams  
EB & Mary Beth Wilson  
Janet Wilson  
Perry & Niamey Wilson  
Ray Wilson  
Heather & Jim Winger  
Morgan Wolbe  
Isabel Yoder  
Carla & Vincent Zavorskas

# SKYLARK ORGANIZATION

Matthew Guard | *Artistic Director*  
Carolyn Guard | *Executive Director*  
Sarah Moyer | *Ensemble Manager*

Christopher Jackson | *Educational Outreach*  
Cory Klose | *Marketing & Design*  
Ben Perry | *Choral Intern*

## ARTISTIC ADVISORY BOARD

Simon Carrington | *Professor Emeritus, Yale University; Co-Founder, The King's Singers*  
Pamela Elrod | *Director of Choral Activities, Southern Methodist University*  
Vance George | *Conductor Emeritus, San Francisco Symphony Chorus*  
Jameson Marvin | *Director of Choral Activities, Harvard University (retired)*  
Geoffrey Silver | *Co-Founder, New York Polyphony*

## BRING SKYLARK HOME

"...gorgeous, evocative, and other-worldly..."  
-Maggie Stapleton, *Second Inversion*

### NOMINATED FOR TWO 2019 GRAMMY AWARDS:

#### BEST CHORAL PERFORMANCE AND BEST IMMERSIVE AUDIO ALBUM



Skylark's newest release, *Seven Words from the Cross*, was released in March 2018, was described by *Gramophone Magazine* as "passionate...eloquent...radiant...exquisite...ethereal...heartfelt...thrilling...stunning," and charted at #2 on the Billboard Traditional Classical Chart. Conceived for Skylark's international debut Tenebrae's prestigious Holy Week Festival in London, this highly original album progresses through the scriptural seven last words of Christ on the Cross. This dramatic recording features uniquely American choral works and choral music from other regions of the world, pairing the music of William Billings and the Sacred Harp with the music of contemporary composers Anna Thorvaldsdottir and Jaakko Mäntyjärvi.



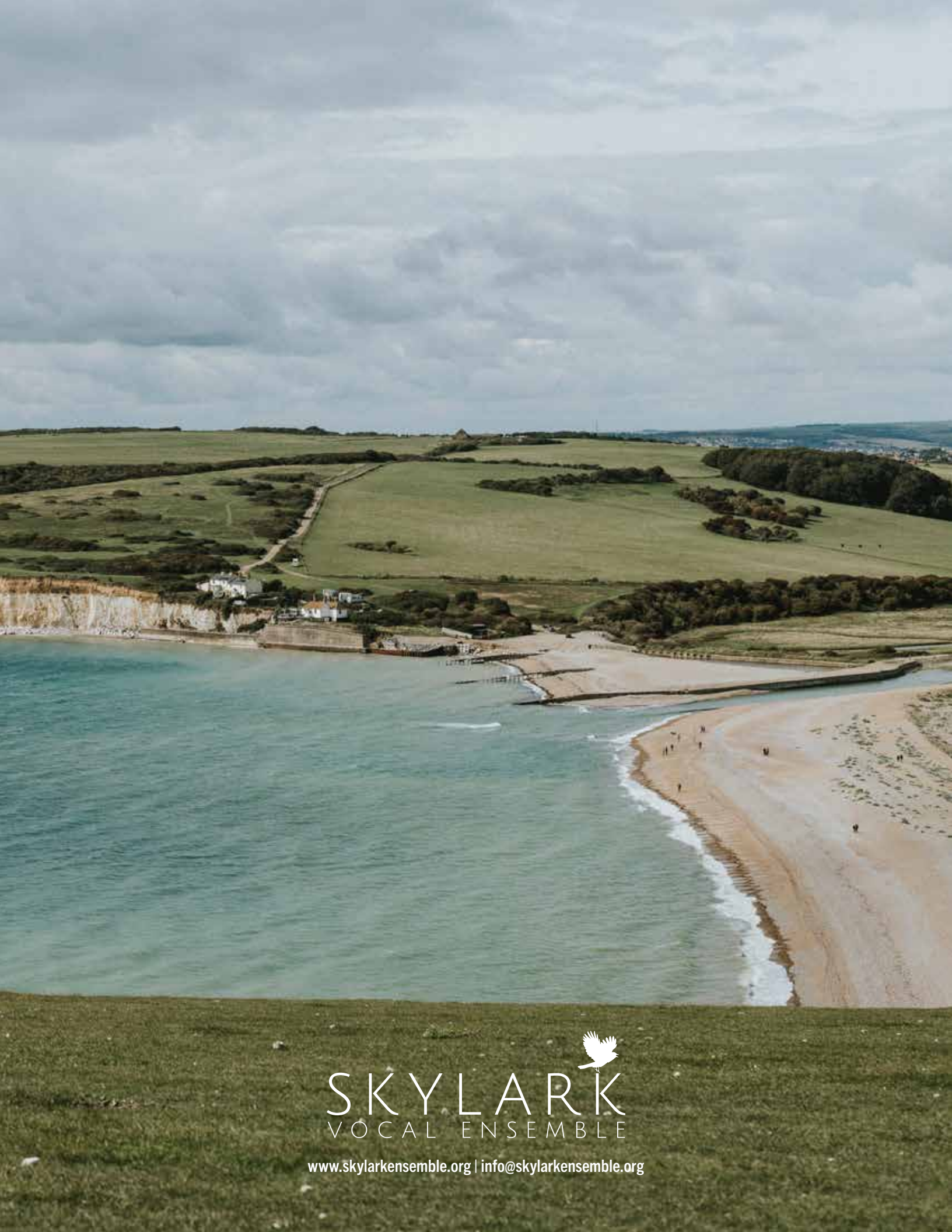
Skylark's first Christmas album, *Winter's Night*, released in December 2017 to international acclaim, with singing "of the highest standard for any area or any repertoire" (*Classics Today*). *Winter's Night* was chosen as one of the top new classical Christmas albums by *WFMT Chicago*, and charted at #7 on the Billboard Traditional Classical Chart, closely behind Yo-Yo Ma and Plácido Domingo. Praised by the BBC for its program, the recording features all seven of Distler's variations on the timeless Christmas hymn *Es ist ein Ros entsprungen*, interwoven with works that share a historical or compositional connection to Distler's, including music by Herbert Howells, Elizabeth Poston, John Tavener, and Peter Warlock, as well as three world premiere recordings.



Skylark's second commercial album, *Crossing Over*, was released in March 2016. Produced in collaboration with the GRAMMY® Award-winning team from Sono Luminus, *Crossing Over* debuted at #4 on the Billboard Traditional Classical Chart, reached #5 on the iTunes Classical Chart, and was the #1 New Release on Amazon Classical. In *Crossing Over*, Skylark shares texts and compositions that depict the dream state at the end of life. Featuring unique voices in choral composition from around the world, and including several world premiere recordings, *Crossing Over* takes audiences on a musical and emotional journey that taps deeply into the human spirit.



Skylark's debut album, *Forgotten Dreams* features inspiring, but seldom-heard, Romantic part-songs by Brahms, Debussy, Saint-Saëns, and Holst. Released in the spring of 2014, it introduced Skylark to the world of recorded music at its romantic best, performing music the group truly loves.



SKYLARK  
VOCAL ENSEMBLE

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