



LA VIE EN ROSE

SKYLARK
VOCAL ENSEMBLE
with Joy Schreier, Piano

Album release tour, February 2023

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with Joy Schreier, Piano

La Vie en rose
Solo: Carrie Cheron

Sérénade d'Hiver

Sous le ciel de Paris
Solo: Sarah Moyer

Viens, mon bien-aimé!
Solo: Megan Roth

Dieu! qu'il la fait bon regarder!

Madrigal

Calme des nuits

Car je t'aime
Solo: Nathan Hodgson

La mer
Solo: Clare McNamara

Rabbit at top speed
Solo: Erik Gustafson

Le ruisseau
Solo: Janet Stone

Je t'aime
Solo: Michael Hawes

Romance du soir

I dreamed a dream
Solo: Sophie Amelkin

Fini, la comédie

What are you doing the rest of your life?
Solo: Dana Whiteside

D'un jardin clair

Comme d'habitude
Solos: Enrico Lagasca, Carrie Cheron; Michael Hawes, flugelhorn

Cole Porter in Paris
Solos: Erik Gustafson, Sophie Amelkin, Jonas Budris

Piaf & Louiguy
arr. Peter Mansfield

Camille Saint-Saëns

Giraud & Dréjac
arr. Peter Mansfield

Cécile Chaminade

Claude Debussy

Gabriel Fauré

Camille Saint-Saëns

Yves Montand
arr. Peter Mansfield

Charles Trenet
arr. Peter Mansfield

Leonard Bernstein

Gabriel Fauré

Lara Fabian

Camille Saint-Saëns

Schönberg, Boublil & Kretzmer

Dalida
arr. J. Palmer, K. Ricanek, A.La Bionda & P. Delanoe

Michel Legrand

Lili Boulanger

François & Revaux
arr. Saunder Choi

Cole Porter
arr. Peter Mansfield

Program Introduction

Some of the most fun programs we have created over 10+ years with Skylark have involved very eclectic mixes of styles, genres, and voicing. Today's program, which is also our latest studio recording (releasing this week), definitely stretches the boundaries of where Skylark has gone before.

From the beginning, the concept for *La Vie en Rose* was to create a classical, jazz, and musical theatre mash-up "Cabaret" program for Valentine's Day. Who doesn't long to imagine walking the streets of Paris on this most romantic of holidays? And what could be more evocative than a French lovesong?!

I knew we would include some wonderful classical composers like Debussy, Fauré, and Lili Boulanger, and I knew I wanted to share some 20th-century jazz classics from artists like Edith Piaf and Charles Trenet, but the set list itself was truly a collaborative creation. Many of the pieces on the program were hand-picked (or at the very least suggested) by the artists themselves. Indeed, I don't think I would have ever imagined the program stretching into 1980s and 1990s French pop (courtesy of Lara Fabian and Dalida), but I am so glad that it did! (Thanks Michael and Enrico!)

You'll hear individually from all twelve of our participating vocalists today: as the program evolved, we decided that it was important for everyone involved to have a significant solo role. This makes for a very enjoyable and entertaining evening for all of us, as one of the fantastic surprise aspects of the program is that none of the artists will have ever heard each other's solo pieces until our concerts begin this week. Last summer, each artist went into the studio to record on their own, so the secret of how wonderful everyone sounds was limited to me, our production team, and our fabulous pianist Joy Schreier.

Speaking of Joy Schreier, you are in for a real treat. None of our artists had ever met Joy until the day before our recording sessions began. As you can imagine, this was the cause of some justifiable nerves for singers who were about to record a huge vocal solo. Each Skylark had 15-20 minutes to run through their pieces in private with Joy on that day when we all met. To the last individual, everyone emerged from their private rehearsal with Joy with a HUGE smile on their face. One artist said it best: "She's AMAZING...singing with her is like flying!"

I want to thank our friends at Sono Luminus studios for creating a truly fantastic sounding album (which I hope you'll be inspired to purchase or stream after today's concert). Also, a huge and heartfelt thanks to our friend Peter Mansfield for stepping in with some absolutely top-notch arrangements for piano (and for a cappella choir) at the eleventh hour – these arrangements were created specifically with these voices in mind, and boy, does it show!

I hope you enjoy hearing this concert as much as we enjoyed creating and recording it!

-Matthew Guard, Artistic Director

Skylark Artists

Soprano

Sophie Amelkin
Sarah Moyer
Janet Stone

Alto

Carrie Cheron
Clare McNamara
Megan Roth

Tenor

Jonas Budris
Erik Gustafson
Nathan Hodgson

Bass

Michael Hawes
Enrico Lagasca
Dana Whiteside

Artistic Team



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.



GRAMMY®-nominated pianist Joy Schreier is Praised by Plácido Domingo as an “orchestra at the piano” and hailed by *Opera News* as a “superbly emotive pianist [that] wrings every nuance out.” She is acclaimed as an “ideal support” at the piano, “providing much of the evening’s musical nuance” (*The Washington Post*) and “perfection itself...the dream accompanist.” Schreier has been presented in recital at Carnegie Hall, Lincoln Center, Merkin Hall, the White House, the Kennedy Center for the Performing Arts, the Corcoran Gallery, the National Gallery of Art, the National Museum for Women in the Arts, the National Portrait Gallery, the Phillips Collection, the Cosmos Club, Strathmore Hall, numerous embassies and recital halls throughout the country. She received her Doctorate in Accompanying and Chamber Music in 2003 at the Eastman School of Music under Dr. Jean Barr where she was the recipient of the Barbara Koeng Award for Excellence in Vocal Accompanying.

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.



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 – three of its most recent albums have 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.



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.



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, Conspire, Clarion, True Concord, as well as Santa Fe Desert Chorale, Variant 6, and Artefact. She loves being a mom, plays the ukulele, races triathlons, and enjoys hiking with her husband and their beautiful catahoula leopard dog.



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.



With a career of repertoire that spans the musical sphere, mezzo-soprano and multi-genre contemporary vocalist CARRIE CHERON has been hailed as having the "voice of an angel" with "unfeigned expression," and has graced many stages across New England and beyond. Highly sought-after as both a classical performer and crossover artist, Carrie performs regularly as a soloist and ensemble member of Skylark, Emmanuel Music, Boston Baroque, Lorelei Ensemble, and folk/baroque collective Floyd's Row, among others.



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.

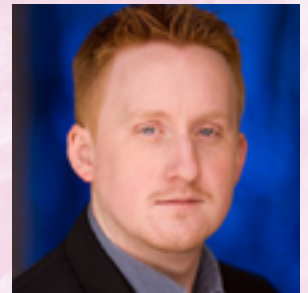


Mezzo-soprano MEGAN ROTH enjoys a varied career in opera, oratorio, art song, and chamber music. Recently she performed the roles of Tisbe in *La Cenerentola* and Rosina in *Il barbiere di Siviglia*, and regularly performs as the alto soloist in *Messiah*. As an ensemble artist, she performs regularly 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.

Tenor JONAS BUDRIS is a versatile soloist and ensemble musician, singing regularly with Boston Baroque, Blue Heron, Handel+Haydn Society, Spire, The Thirteen, and Cut Circle. An avid opera artist, Budris also has performed with Opera Boston, OperaHub, Guerilla Opera, and Odyssey Opera. He recently made his debut at Carmel Bach Festival and is a Lorraine Hunt Lieberman Fellow at Emmanuel Music. Originally from Martha's Vineyard, Budris holds a degree in Environmental Sciences and Engineering from Harvard College.



Tenor ERIK GUSTAFSON is nationally active as an oratorio soloist and choral artist, and teaches voice at University of the South in Sewanee, TN. Erik has collaborated on two GRAMMY® Award-winning recordings with the Phoenix Chorale, and albums with Skylark, 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.



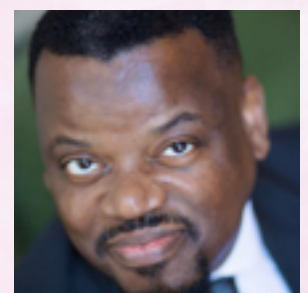
MICHAEL HAWES is a bass-baritone singer and trumpet player living in Austin. He has sung recently with Clarion Choir, The Crossing, Seraphic Fire, Artefact Ensemble, the American Soloists Ensemble along with Skylark and others. A GRAMMY®-nominated soloist, you can hear this recording of Benedict Sheehan's *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 catching frisbees thrown by his wife Nini, with their son, Felix.



With "a beautiful sound" (*New York Times*), Filipino-American bass-baritone ENRICO LAGASCA enjoys his national career as a chamber artist. He performs with the choirs of Trinity Wall Street, the Metropolitan Opera, St. Ignatius Loyola, Holy Trinity Lutheran, Musica Sacra, Tenet Vocal Artists, Clarion Music Society, Santa Fe Desert Chorale, Bach Collegium San Diego, Conspirare, Spire, Skylark, and Seraphic Fire. Solo appearances with New York Philharmonic, Orchestra of St. Luke's, American Classical Orchestra, among many others, and can be heard on countless award-winning albums. Enrico studied at the University of the Philippines and at Mannes College of Music. He loves cooking.



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" (*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 Center. Dana holds a degree in economics and parlays his skills and interest organizational development as President of the Board of Directors of Emmanuel Music.



La Vie en rose

Des yeux qui font baisser les miens, Eyes that gaze into mine,
Un rire qui se perd sur sa bouche— A smile that is lost on his lips—
Voilà le portrait sans retouche That is the unretouched portrait
De l'homme auquel j'appartiens. Of the man to whom I belong.

Quand il me prend dans ses bras, When he takes me in his arms
Il me parle tout bas, And speaks softly to me,
Je vois la vie en rose. I see life in rosy hues.
Il me dit des mots d'amour, He tells me words of love,
Des mots de tous les jours, Words of every day,
Et ça me fait quelque chose. And in them I become something.
Il est entré dans mon cœur, He has entered my heart,
Une part de bonheur A part of happiness
Dont je connais la cause. Whereof I understand the reason.
C'est lui pour moi, It's he for me and
Moi pour lui dans la vie, I for him, throughout life,
Il me l'a dit, l'a juré pour la vie. He has told me, he has sworn to me, for life.
Et dès que je l'aperçois, And from the things that I sense,
Alors je sens en moi Now I can feel within me
Mon cœur qui bat. My heart that beats.

Des nuits d'amour à plus finir, In endless nights of love,
Un grand bonheur qui prend sa place, A great delight that comes about,
Les ennuis, les chagrins s'effacent, The pains and bothers are banished,
Heureux, heureux à en mourir. Happy, happy to die of love.

Quand il me prend dans ses bras, When he takes me in his arms
Il me parle tout bas, And speaks softly to me,
Je vois la vie en rose. I see life in rosy hues.
Il me dit des mots d'amour, He tells me words of love,
Des mots de tous les jours, Words of every day,
Et ça me fait quelque chose. And in them I become something.
Il est entré dans mon cœur, He has entered my heart,
Une part de bonheur A part of happiness
Dont je connais la cause. Whereof I understand the reason.
C'est lui pour moi, It's he for me and
Moi pour lui dans la vie, I for him, throughout life,
Il me l'a dit, l'a juré pour la vie. He has told me, he has sworn to me, for life.
Et dès que je l'aperçois, And from the things that I sense,
Alors je sens en moi Now I can feel within me
Mon cœur qui bat. My heart that beats.

Sérénade d'Hiver

Nous venons pour chanter, Madame, We come to sing, Madam,
La Sérénade en votre honneur : A song in your honor:
Puissons-nous avoir le bonheur We very much hope
Que la chanson plaise à votre âme. That our song gives you pleasure.

Toutes les portes nous sont closes, All doors are closed to us,
Que l'âme du moins s'ouvre à nous, But the soul at least is open to us,
Qui ne demandons à genoux We ask on bended knee
Qu'un sourire à vos lèvres roses. For a smile on your rosy lips.

Il vente, il fait froid, mais qu'importe It is windy and cold, but who cares
Si votre visage vermeil If your ruddy face
Nous jette un rayon de soleil Can give us a ray of sunshine
Qui nous réchauffe à votre porte. That warms us to your door.

Du printemps la lumière aimante The loving light of spring
Rit chez vous en toute saison, Laughs with you in all seasons,
Et, Madame, en votre maison And, Madam, in your home
Tous les jours le rossignol chante. The nightingale sings daily.

Maintenant voulez-vous connaître Now, do you know
Qui sont ces gens masqués de noir Who are the masked people in black
Vous venant dire le bonsoir Who say good evening to you
Et chanter sous votre fenêtre ? And sing underneath your window?

Daignez apprendre qui nous sommes : Deign to learn who we are:
Nos yeux sont cachés sous des loupes, Our eyes are downcast and covered
C'est pour mieux rire des jaloux To help protect us from ridicule
Mais nous sommes des gentils hommes, But we are nice men,

Pleins d'honneur et de courtoisie, Full of honor and courtesy,
Gardant deux amours en nos cœurs, Keeping two loves in our hearts,
Les Dames et la poésie, Ladies and poetry,
Les Dames et la poésie. Ladies and poetry.

Sous le ciel de Paris

Sous le ciel de Paris Beneath the Parisian sky
S'envole une chanson A song flutters away,
Elle est née d'aujourd'hui It was born today
Dans le cœur d'un garçon In a young man's heart
Sous le ciel de Paris Beneath the Parisian sky
Marchent des amoureux Lovers walk about,
Leur bonheur se construit Their happiness built
Sur un air fait pour eux Upon a tune made just for them

Sous le pont de Bercy Beneath the Pont de Bercy
Un philosophe assis There's a seated philosophizing
Deux musiciens, quelques badauds Two musicians and a few onlookers
Puis les gens par milliers And then people in the thousands
Sous le ciel de Paris Beneath the Parisian sky
Jusqu'au soir vont chanter Will sing into the evening
L'hymne d'un peuple épris The hymn of the people in love
De sa vieille cité With their old city

Près de Notre Dame Near Notre Dame
Parfois couve un drame Perhaps trouble's brewing
Oui mais à Paname But in "Paname" everything gets worked out
Tout peut s'arranger A few rays
Quelques rayons du ciel d'été From the summer sky
L'accordéon d'un marinier The accordion of a sailor

L'espoir fleurit Hope is blossoming
Au ciel de Paris In the Parisian sky
Sous le ciel de Paris Beneath the Parisian sky
Coule un fleuve joyeux A joyous river flows
Il endort dans la nuit That lulls the tramps
Les clochards et les gueux And beggars to sleep
Sous le ciel de Paris Beneath the Parisian sky
Les oiseaux du Bon Dieu God's birds
Viennent du monde entier Come from around the world
Pour bavarder entre eux To chat among themselves

Et le ciel de Paris The Parisian sky
A son secret pour lui Has its own secret
Depuis vingt siècles, il est épris For twenty centuries it has been in love
De notre Île Saint Louis With our Île Saint-Louis
Quand elle lui sourit When she smiles at him
Il met son habit bleu He puts on his blue suit
Quand il pleut sur Paris When it rains over Paris
C'est qu'il est malheureux It's because he's sad

Mais le ciel de Paris But the Parisian sky
N'est pas longtemps cruel Is not cruel for long
Pour se faire pardonner So that he may be forgiven
Il offre un arc-en-ciel He offers a rainbow

Viens, mon bien-aimé!

Les beaux jours vont enfin renaître, Le voici, l'avril embaumé! Un frisson d'amour me pénètre, Viens! mon bien-aimé!	Fair days will at last soon be with us again, Now that scented April is here! An amorous frisson pierces my frame, Come, my beloved!
Ils ont fui, les longs soirs moroses, Déjà le jardin parfumé Se remplit d'oiseaux et de roses: Viens! mon bien-aimé!	The long, gloomy evening now has fled, The fragrant garden already teems With birds and roses: Come, my beloved!
Soleil, de ta brûlante ivresse, J'ai senti mon cœur enflammé, Plus enivrante est ta caresse, Viens! mon bien-aimé!	Sun, I feel your intoxicating glow Ignite my heart; Your caress is more passionate still, Come, my beloved!
Tout se tait, de millions d'étoiles Le ciel profond est parsemé, Quand sur nous la nuit met ses voiles: Viens! mon bien-aimé!	All falls silent, the deep sky Is scattered with millions of stars, When night folds us in her veils: Come, my beloved!

Madrigal

(Les jeunes gens) Inhumaines qui, sans merci, Vous raillez de notre souci, Aimez ! Aimez quand on vous aime !	(The young men) It's inhuman that, without mercy, You mock our concern, Love! Love as you are loved!
(Les jeunes filles) -- Ingrats qui ne vous doutez pas Des rêves éclos sur vos pas, Aimez ! Aimez quand on vous aime !	(The young women) Thankless ones, who never doubt That from dreams, your plans are hatched, Love! Love as you are loved!
(Les jeunes gens) -- Sachez, ô cruelles Beautés, Que les jours d'aimer sont comptés. Aimez ! aimez quand on vous aime !	(The young men) Know, cruel beauties, That the days of love are numbered. Love! Love as you are loved!
(Les jeunes filles) -- Sachez, amoureux inconstants, Que le bien d'aimer n'a qu'un temps. Aimez ! aimez quand on vous aime !	(The young women) Know, inconstant lovers, That true love does not last Love! Love as you are loved!
(Ensemble) Le même destin nous poursuit Et notre folie est la même : C'est celle d'aimer qui nous fuit. C'est celle de fuir qui nous aime !	(Chorus) The same destiny pursues us And our folly is the same: Our lovers flee from us, And we flee those who love us!

Car je t'aime

Car je t'aime, t'aime, T'aime, t'aime C'est fou c'que j'peux t'aimer. Oui je t'aime t'aime, T'aime, t'aime J'peux pas m'en empêcher. Quand bien même, Même, même, même Tu viendrais à m'quitter. Je t'aim'rai toujours toujours Mon amour, mon amour N'importe où n'importe' comment Mon amour je t'aime éperdument.	'Cause I love you, love you, love you, love you It's crazy that I can love you. Yes I love you, love you, love you, love you I can't help it. How well even, even, even, even You'd come to leave me. I'd always love you, always My love, my love Anywhere, no matter how My love, I love you dearly.
C'est pas possible je dois rêver On n'peut pas être aussi heureux. J'voudrais crier j'voudrais danser Fair' chanter tous les amoureux.	It's not possible, I have to dream We can't be so happy. I'd like to scream, I'd like to dance, Blackmail all lovers.

Dieu! qu'il la fait bon regarder!

Dieu! qu'il la fait bon regarder; La gracieuse bonne et belle!	God, what a vision she is; Who is graceful, true and beautiful!
Pour les grans biens que sont en elle Chacun est prest de la louer. Qui se pourrait d'elle lasser? Tousjours sa beauté renouvelle.	For all the virtues that are hers Everyone is quick to praise her. Who could tire of her? Her beauty constantly renews itself;
Par de ça, ne de là, la mer Ne scay dame ne damoiselle Qui soit en tous bien parfaits telle. C'est ung songe que d'ipenser	On neither side of the ocean Do I know any girl or woman Who is in all virtues so perfect; It is a dream that I imagine;
Dieu! qu'il la fait bon regarder.	God, what a vision she is.

Calme des nuits

Calmes des nuits, fraîcheur des soirs, Vaste scintillement des mondes, Grand silence des antres noirs Vous charmez les âmes profondes.	Stillness of the night, cool of the evening, Vast shimmering of the spheres, Great silence of black vaults Deep thinkers delight in you.
L'éclat du soleil, la gaité, Le bruit plaisent aux plus futiles;	The bright sun, merriment, And noise amuse the more frivolous;
Le poète seul est hanté Par l'amour des choses tranquilles.	Only the poet is possessed By the love of quiet things.

La mer

La mer, qu'on voit danser Le long des golfes clairs A des reflets d'argent, la mer Des reflets changeants sous la pluie.	The sea that you can see dancing Along the clear gulfs Has reflections of silver, the sea has changing reflections under the rain.
La mer au ciel d'été confond ses blancs moutons Avec les anges si purs La mer, bergère d'azur infinie.	The sea under the summer sky blends Its white sheep With so pure angles The sea, infinite shepherdess of blue.
Voyez, près des étangs Ces grands roseaux mouillés Voyez ces oiseaux blancs Et ces maisons rouillées.	See, near the ponds These tall wet reeds See, these white birds And these dampened houses.
La mer, les a bercés Le long des golfes clairs Et d'une chanson d'amour La mer a bercé mon cœur pour la vie.	The sea, cradled them Along clear gulfs And of a love song The sea cradled my heart for life.

Rabbit at top speed

When you have a sudden guest, or you're in an awful hurry, may I say,
here's a way to make a rabbit stew in no time.

Take apart the rabbit in the ordinary way you do.
Put it in a pot or in a casserole or a bowl with all its blood and with its
liver mashed.

Take half a pound of breast of pork, finely cut (as fine as possible);
Add little onions with some peppers and salt (say twenty-five or so);
a bottle and a half of rich claret.

Boil it up don't waste a minute, on the very hottest fire.
When boiled a quarter of an hour or more the sauce should now be half
of what it was before.

Then you carefully apply the flame, as they do in the best, most expensive
cafes. After the flame is out, just add the sauce to half a pound of butter
with flour and mix them together...

And serve.

Je t'aime

D'accord, il existait	I admit (–okay), there existed
D'autres façons de se quitter.	Other ways for us to leave each other.
Quelques éclats de verre	A few shards of glass
Auraient peut-être pu nous aider	Might have helped us
Dans ce silence amer.	In this bitter silence.
J'ai décidé de pardonner	I decided to forgive
Les erreurs qu'on peut faire	The mistakes we can make
À trop s'aimer.	Loving to much.

D'accord, la petite fille	I admit often the little girl
En moi souvent te réclamait.	In me requested you.
Presque comme une mère	Almost like a mother
Tu me bordais, me protégeais.	You tucked me in, protected me.
Je t'ai volé ce sang	I stole from you this blood
Qu'on aurait pas dû partager.	That we never should have shared.
À bout de mots, de rêves	Lost for words, for dreams
Je vais crier.	I will scream.

Je t'aime, je t'aime	I love you, I love you
Comme un fou, comme un soldat	Like a fool, like a soldier
Comme une star de cinéma.	Like a movie star.
Je t'aime, je t'aime	I love you, I love you
Comme un loup, comme un roi	Like a wolf, like a king
Comme un homme que je ne suis pas	Like a man that I am not
Tu vois, je t'aime comme ça.	You see, I love you like that.

D'accord je t'ai confié	I admit I confided in you
Tous mes sourires, tous mes secrets.	All my smiles, all my secrets.
Même ceux dont seul un frère	Even those for which only a brother
Est le gardien inavoué.	Is the undeclared guardian.
Dans cette maison de pierre	In this house of stone
Satan nous regardait danser.	Satan was watching us dance.
J'ai tant voulu la guerre	I so wanted a war
De corps qui se faisaient la paix.	Of bodies that made the peace to each other.

Le ruisseau

Au bord du clair ruisseau	On the banks of the clear stream
croît la fleur solitaire,	Grows the solitary flower,
Dont la corolle brille	Whose petals glimmer
au milieu des roseaux ;	In the midst of the reeds;
Pensive, elle s'incline	Thoughtful, she bends
et son ombre légère	And her light shadow
Se berce mollement	Rocks itself languidly
sur la moire des eaux.	On the iridescence of the water.

Ô fleur, ô doux parfum,	O flower, o sweet perfume,
lui dit le flot qui passe,	Says the passing stream,
A mes tendres accents	To my tender words
ta tristesse répond !	Your sadness responds!
A mon suave élan	Come and join your grace
vient marier ta grâce.	To my suave flair.
Laisse-moi t'entraîner	Let me carry you away
vers l'océan profond !	To the deep ocean!

Mais il l'entoure en vain	But he holds her in vain
de sa douce caresse,	With his sweet caress.
Cette flottante image	This floating image
aux incertains contours,	Of inexact contour
Se dérobe au baiser	Shies away from the humid
humide qui l'opresse,	Kiss that grips it,
Et le flot exploré	And the tearful brook
tristement suit son cours !	Sadly follows its course!

Romance du soir

La romance du soir dans les airs s'évapore,	The evening romance disappears into air,
Mille voix à la Nuit qui déjà nous atteint	As a chorus of voices takes up its refrain
Doucement vont la dire encore	From the new-fallen dusk
Jusqu'au matin.	To the first morning light.
Aux lèvres des amants les baisers ont fleuri;	On the lips of lovers, kisses have blossomed;
De ce bruit divin l'ombre est pleine;	The shadows are full of this heavenly sound;
La rose en s'effeuillant exhale son haleine,	The rose, as its petals fall, sighs out its breath,
Les enfants en dormant à leur mère ont souri.	Happy children, asleep, give their mother a smile.

Au bord de l'étang la lune se penche	The moon peers over the edge of the pool
Par dessus le front des saules d'argent;	With silvery willows adorning its fringe;
Le poète rêve et croit voir, songeant	The poet, in reverie, stares at his mirror
Devant son miroir, quelque dame blanche.	And therein perceives a pale woman, unknown.

I dreamed a dream

There was a time when men were kind,
When their voices were soft and their words inviting,
There was a time when love was blind,
And the world was a song, and the song was exciting,
There was a time, then it all went wrong.

I dreamed a dream in times gone by,
when hope was high and life worth living.
I dreamed, that love would never die,
I dreamed that God would be forgiving.
Then I was young and unafraid,
and dreams were made and used and wasted.
There was no ransom to be paid,
no song unsung, no wine untasted.

But the tigers come at night with their voices soft as thunder,
As they tear your hope apart, as they turn your dream to shame.

He slept a summer by my side,
He filled my days with endless wonder.
He took my childhood in his stride,
But he was gone when autumn came.

And still I dream he'll come to me,
that we will live the years together,
But there are dreams that cannot be, and
there are storms we cannot weather.

I had a dream my life would be so different from this hell I'm living,
So different now from what it seemed.
Now life has killed the dream I dreamed.

Finis, la comédie

C'est fini, c'est fini la comédie. It's over, the comedy's over.
Tout avait commencé comme une pièce à succès It all started out like a successful play
Dans le décor tout bleu d'un théâtre de banlieue. In the all-blue setting of a suburban theater.
Nous n'étions que nous deux. There was only the two of us.

On s'est aimé longtemps au point d'oublier le temps We loved one another so long that we forgot the time
Qui tout au long des scènes transformait les joies en peine. That all along was changing the scenes of joy to pain.

Il a gagné le temps, il est content It has won, Time, it is happy
Quand il nous voit chacun de son côté, comme des étrangers When it sees us each on his own, like strangers
Nous n'avons plus en commun que les mots quotidiens. We no longer have in common except the words of the everyday.
Le décor n'a pas changé mais les acteurs n'ont rien à jouer. The scenery has not changed but the actors have nothing left to play.
Il faut baisser le rideau. It's time to bring down the curtain.

C'est fini, c'est fini la comédie. It's over, the comedy's over.
On était bien parti éternité garantie It was a good start, eternity guaranteed
On était seul au monde devant nous la route longue We were alone in the world, in front of us the long road
Pas de sens interdit. No wrong way.

C'est fini, c'est fini la comédie. It's over, the comedy's over.

What are you doing the rest of your life?

What are you doing the rest of your life?
North and South and East and West of your life?
I have only one request of your life
That you spend it all with me.

All the seasons and the times of your days.
All the nickels and the dimes of your days.
Let the reasons and the rhymes of your days.
All begin and end with me.

I want to see your face,
In every kind of light,
In fields of gold and
Forests of the night;

And when you stand before
The candles on a cake.
Oh let me be the one to hear
The silent wish you make.

Those tomorrows waiting deep in your eyes
In the world of love you keep in your eyes,
I'll awaken what's asleep in your eyes,
It may take a kiss or two..

Through all of my life..
Summer, Winter, Spring and Fall of my life,
All I ever will recall of my life
Is all of my life with you.

Comme d'habitude

Je me lève	I get up	Et puis le jour s'en ira	And then day will pass
Et je te bouscule	And I jostle you	Moi je reviendrai	And I'll come back
Tu ne te réveilles pas	You don't wake up	Comme d'habitude	As usual
Comme d'habitude	As usual	Toi tu seras sortie	You, you'll be out
Sur toi je remonte le drap	On you, I pull the sheet up	Et pas encore rentrée	Not here yet
J'ai peur que tu aies froid	I'm afraid you're cold	Comme d'habitude	As usual
Comme d'habitude	As usual	Tout seul j'irai me coucher	All alone, I'll put myself to bed
Ma main caresse tes cheveux	My hand barely touches your hair	Dans ce grand lit froid	Into this big cold bed
Presque malgré moi	Almost despite myself	Comme d'habitude	As usual
Comme d'habitude	As usual	Mes larmes je les cacherai	My tears, I'll hide them
Mais toi tu me tournes le dos	But you, you're turning your back on me	Comme d'habitude	As usual
Comme d'habitude	As usual	Mais comme d'habitude	As usual
Et puis je m'habille très vite	And then I quickly dress up	Même la nuit	Even at night
Je sors de la chambre	I leave the bedroom	Je vais jouer à faire semblant	I'll play, I'll pretend
Comme d'habitude	As usual	Comme d'habitude	As usual
		Tu rentreras	You'll come in
Tout seul je bois mon café	All alone I drink my coffee	Oui, comme d'habitude	As usual
Je suis en retard	I'm late	Je t'attendrai	I'll wait for you
Comme d'habitude	As usual	Comme d'habitude	As usual
Sans bruit je quitte la maison	Noiselessly I leave the house	Tu me souriras	You'll smile at me
Tout est gris dehors	Everything's grey outside	Oui, comme d'habitude	Yes, as usual
Comme d'habitude	As usual		
J'ai froid, je relève mon col	I'm cold, I pull my collar up	Comme d'habitude	As usual
Comme d'habitude	As usual	Tu te déshabilleras	You'll undress
Comme d'habitude	As usual	Comme d'habitude	As usual
Toute la journée	All day long	Tu te coucheras	You'll put yourself to bed
Je vais jouer à faire semblant	I'll play, I'll pretend	Comme d'habitude	As usual
Comme d'habitude	As usual	On s'embrassera	We'll kiss
Je vais sourire	I'll smile	Comme d'habitude	As usual
Comme d'habitude	As usual		
Je vais même rire	I'll even laugh	Comme d'habitude	As usual
Comme d'habitude	As usual	On fera semblant	We'll pretend
Enfin je vais vivre	And at last, I'll live	Oui, comme d'habitude	Yes, as usual
Comme d'habitude	Yes, as usual	On fera l'amour	We'll make love
		Oui, comme d'habitude	Yes, as usual
		On fera semblant	We'll pretend
		Comme d'habitude	As usual

Cole Porter in Paris

Gaze on the glistening lights below and above. Oh, what a night of nights for people in love. No city but this my friend, no city I know, Gives romance such a chance to grow and grow.	Every time I look down on this timeless town Whether blue or gray be her skies, Whether loud be her cheers, or whether soft be her tears More and more do I realize that...	You come to Paris, you come to play. You have a wonderful time, you go away. And from then on, you talk of Paris knowingly. You may know Paris, you don't know Paree.
Paris loves lovers, for lovers it's heaven above, Paris tells lovers, love is supreme, wake up your dream and make love.	I love Paris in the spring time, I love Paris in the fall, I love Paris in the summer when it sizzles, I love Paris in the winter when it drizzles.	Though you've been around a lot, And danced a lot, and laughed a lot, You don't know Paree. You may say you've seen a lot, And heard a lot, and learned a lot You don't know Paree.
Only in Paris one discovers the urge to merge with the splurge of the spring. Paris loves lovers for lovers know that love is everything.	I love Paris every moment, Every moment of the year. I love Paris, why oh why do I love Paris. Because my love is here!	Paree will still be laughing after ev'ry one of us disappears, But never once forget Her laughter is the laughter that hides the tears.
		And until you've lived a lot, And loved a lot, and lost a lot, You don't know Paree, You don't know Paree!

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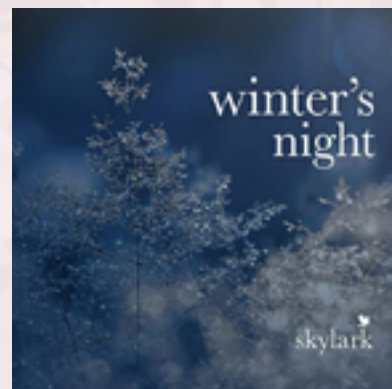
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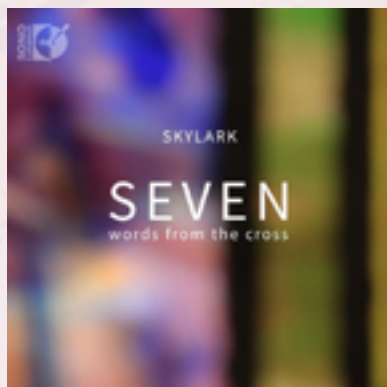
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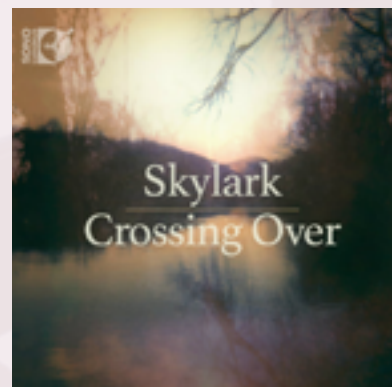
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SAUNTERING SONGS

A love letter to Wanderlust

April 20th, Falmouth, MA | April 21st, Chestnut Hill, MA

April 22nd, Newburyport, MA

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 28th, Bedford, NY | May 29th, Falmouth, MA

June 3rd, Newburyport, MA | June 4th, Chestnut Hill, MA

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.

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