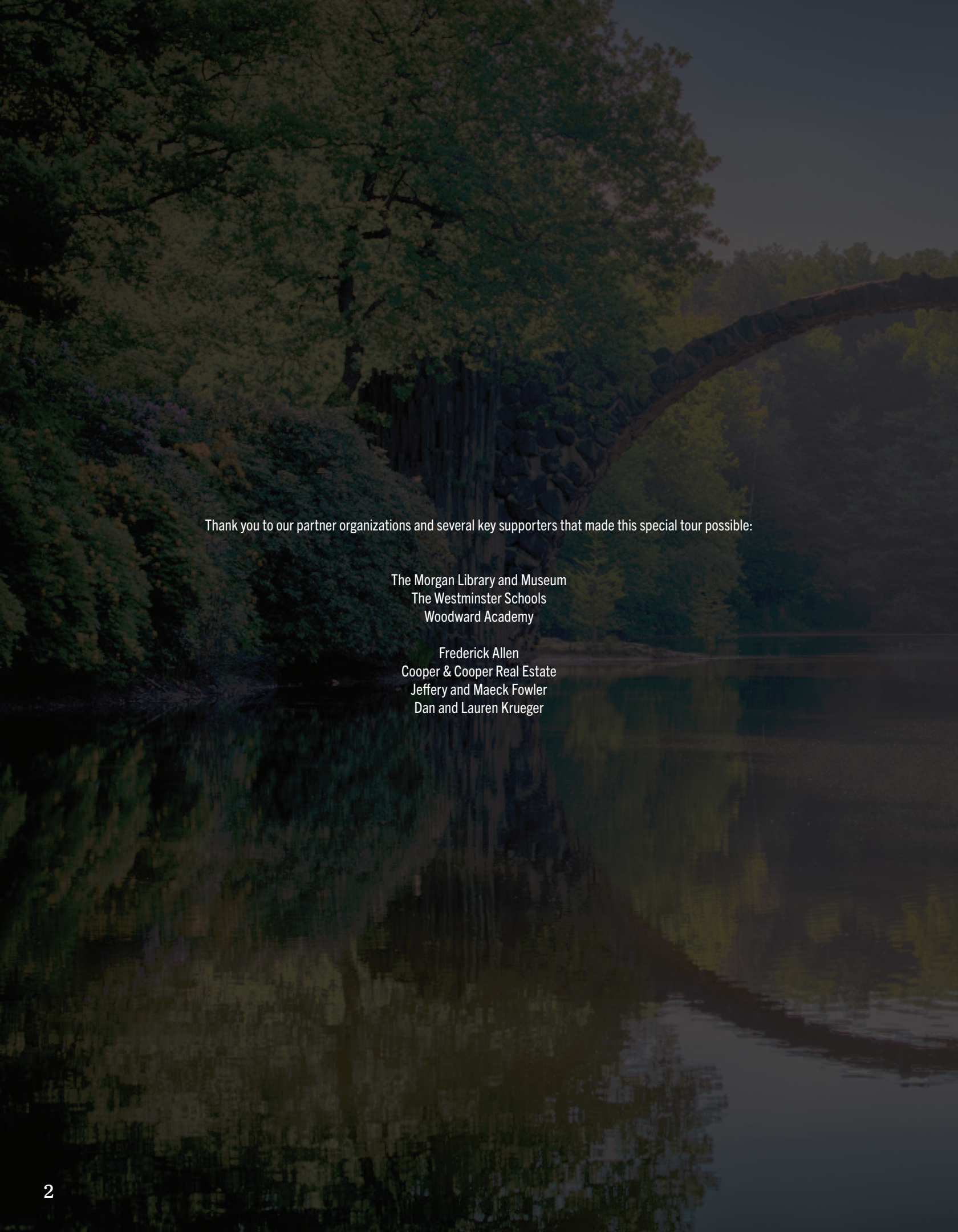


SKYLARK
VOCAL ENSEMBLE

ONCE UPON A TIME

FEBRUARY 2020





Thank you to our partner organizations and several key supporters that made this special tour possible:

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ONCE UPON A TIME

We are so pleased to have you with us this evening. We kindly ask you to silence your cellular phones. To help maintain the flow of the program, we respectfully ask you for your (very welcomed) applause only at the indicated break in the middle of the program.

PRELUDE

The Cloud Capp'd Towers from *Three Shakespeare Songs*

Ralph Vaughan Williams

SNOW WHITE AND THE SEVEN DWARVES | THE BROTHERS GRIMM

Throughout the story, all music sung between the listed compositions is an original Snow White 'Story Score' by composer Benedict Sheehan (b.1980). Dialogue is edited and abridged by Sarah Walker from the original fairy tale by the Brothers Grimm.

De grandes cuillers de neige from *Un soir de neige*

Francis Poulenc

El Grito from *Suite de Lorca*

Einojuhani Rautavaara

Bois meurtri from *Un soir de neige*

Francis Poulenc

El Hambo

Jaakko Mäntyjärvi

La bonne neige from *Un soir de neige*

Francis Poulenc

La nuit le froid la solitude from *Un soir de neige*

Francis Poulenc

Lay a garland

Robert Pearsall

Fatise kolo

Serbian folk song arr. Ivan Markovitch

THE LITTLE MERMAID | HANS CHRISTIAN ANDERSON

Throughout the story, all music sung between the listed compositions is an original Little Mermaid 'Story Score' by composer Benedict Sheehan (b.1980). Dialogue is edited and abridged by Sarah Walker from the original Hans Christian Andersen story.

Full Fathom Five from *Three Shakespeare Songs*

Ralph Vaughan Williams

Laevamäng (the Ship Game) from *Three Estonian Game Songs*

Veljo Tormis

I-i-o hi-ho

Traditional Swedish, arranged by Erland van Koch

Double, Double Toil and Trouble

Jaakko Mäntyjärvi

Court Song from *The Lark*

Leonard Bernstein

Laevas Lauldakse (Singing Aboard Ship)

Veljo Tormis

Soneto de la Noche from *Nocturnes*

Morten Lauridsen

SKYLARK

SOPRANO

Madeline Apple Healey
Sarah Moyer
Fiona Gillespie
Alissa Ruth Suver

ALTO

Carrie Cheron
Doug Dodson
Carolyn Guard
Helen Karloski
Clare McNamara

TENOR

George Case
John K. Cox
Paul D'Arcy
Nathan Hodgson

BASS

Christopher Jackson
Enrico Lagasca
Peter Walker
Dana Whiteside

Sarah Walker, Storyteller
Matthew Guard, Artistic Director

PROGRAM INTRODUCTION



Finding new ways to engage with choral music has become one of Skylark's passions as we have developed our collective voice over the last 6 years. After our GRAMMY-nominated recording last year, we wanted our next release to be something completely different.

In 2016, Skylark launched our first collaboration with storyteller Sarah Walker as an experiment in a new concept for us: the choral story concert. I love fantastical children's stories, I love theater, and I love (obviously!) choral music. What, I thought, if we could bring together some (hitherto unconnected) short choral works of the last few centuries in a way that compellingly brings familiar stories to life?

Our first story concert, called *Once Upon a Time*, included two fairy tales: *Snow White* and *The Little Mermaid* (if you think you know these stories because you saw the Disney movies, you might be a little surprised). Skylark shared music at key moments in the narratives. I chose some pieces because of a textual connection, others because the "mood" seemed right, others because the sound-world they created evoked images of what was transpiring in the story. As rehearsals began, our artists were visibly skeptical. I overheard both "We're going to do what?" and "I don't get it" several times on the first day. When Sarah arrived for the dress rehearsal, eyes brightened. After the first concert, some of us were giddy- because it was just so much fun. We resolved to do a program with Sarah every season. In the intervening years, we created four programs in collaboration with her, and with Peter Walker, her multi-talented husband and Skylark bass-baritone (who also brings unique musical/historical knowledge and plays a staggering number of interesting instruments).

When I mentioned the project in passing to composer Benedict Sheehan, he was intrigued. He loved the idea of working together to create a new type of composition, a 'Story Score' that is composed with the intention of animating spoken dialogue and bringing it to life with unobtrusive but evocative vocal accompaniment. He was energized by the challenge of having to work within the context of existing musical material composed by others. In addition to his own musical creations, he has cleverly intertwined and morphed melodic and harmonic ideas from the pieces I had already chosen for the program, including offerings by Poulenc, Vaughan Williams, Mäntyjärvi, Rautavaara, Tormis, and others.

On two occasions in 2019, Sarah, Benedict, Peter, and I convened for several days of joint work to bring the project to life. These were special days, as it seemed to us that we were creating something totally new. In my opinion, the result is two stories that flow virtually seamlessly in their narrative and musical progression. Although most of this music was composed at different times with different contexts, in this particular form it seems to me as if it were all meant to go together. Some might feel that taking pieces like Poulenc's *Un Soir de Neige* into a fairy tale world could cheapen the real world reality of its composition in the darkest depths of December during the Second World War. Others might find some of the textual relationships between the music and stories disjunct ("why is a Swedish herding song being sung by a mermaid?") And, although the fairy tales are familiar to many of us, re-hearing some of their 19th century cultural artifacts can be somewhat jarring in our more enlightened age.

These are all valid issues to raise, and I don't wish to discount them – in fact, I think they can make for a fascinating discussion. But, I'll be the first to admit that this project was not borne out of deep analysis of any of these issues. Rather, it emerged from a desire to combine familiar stories with unfamiliar music in a new and beautiful way, in the hopes that people might be surprised by how much they can enjoy music that might otherwise seem esoteric and randomly assembled. My hope is that you might suspend disbelief and listen to the stories as if you were hearing them for the first time, and that you might find that the music speaks more deeply to you than you imagined it would.

–Matthew Guard, Artistic Director

GRAMMY®-nominated conductor **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.

STORYTELLER'S NOTE



“Once upon a time...” How often have we come across that phrase in our lives? It is so ubiquitous as to be almost meaningless. It is shorthand for a kind of collective cultural past “long ago in a kingdom far, far away” where princesses, dragons, and magic ran wild. Perhaps to some the phrase recalls quiet bedtime tales, in which “once upon a time” is ultimately and invariably concluded with “they lived happily ever after.”

But anyone who has even a passing knowledge of folk and fairy tales, like those compiled by the Brothers Grimm, knows that these stories are anything but safe and serene. They are dark, seductive, and powerful tales, which hold up a mirror to the best and the worst of humanity.

Matthew and I were in agreement from the start that it was the original stories (in all their unexpected and bittersweet glory) that we wanted to present. The question was, how on earth would I edit and adapt them to suit this new format of a “story concert”?

One challenge was that both texts were written as works of literature, not stories to be told aloud. The Grimms’ *Snow White* is really a composite of many versions of the story; born out of the oral tradition but quite different from it. Another puzzle was more practical. *Snow White* is roughly 3,000 words and *The Little Mermaid* is almost 3 times longer. They simply had to be shortened. After many evenings pontificating in fits and starts to my empty living room, a script emerged and it was time for Matthew (and later, Benedict) to work their musical magic.

During our 2019 performances, we unveiled Benedict’s masterful new ‘Story Score’, and the magic of *Once upon a time* took on a glittering new life of its own. I certainly will never forget the experience of being a conduit for two of the most wondrous stories ever told, buoyed along by strong, sure Skylark voices.

It is hard to find the words (and I dearly love to find the right words) to convey what it is like to be a part of a brand new expression of a storytelling form as ancient as Homer. Perhaps I’ll conclude now and let the magic speak (and sing) for itself.

—Sarah Walker, Storyteller

SARAH WALKER is the daughter of two traditional Appalachian storytellers, who instilled in her a love of hearing and telling great tales. She has performed extensively in her home state of West Virginia and throughout New England. Walker made her New York debut as a cast member of Gotham Early Music Scene’s medieval drama *The Play of Daniel*. She performs regularly with Skylark and was a featured artist during the 2017 Skylark Spotlight Series. She has also been a featured performer with Three Notch’d Road Baroque Ensemble and the Midtown Concert Series. She founded the storytelling and music duo, Chapter House, in 2018 with her husband. Walker holds degrees in Medieval Studies and Art History from Vassar College and Pratt Institute. She is a children’s librarian in Connecticut.

COMPOSER'S NOTE



Like practically every kid in America, I grew up on fairy tales in one form or another. Whether I encountered them in books or movies or television (they all blur together), stories like *Snow White* and *The Little Mermaid* are so deeply embedded in my psyche — and I suspect in the psyches of most of us — I can’t remember a time when they weren’t part of my awareness.

When Matthew and Sarah first introduced me to this project, I assumed, then, that I knew these stories pretty well. Imagine my surprise when I began delving into the material to find hitherto unimagined depths of meaning and interconnectedness. It wasn’t just Sarah’s masterful reworking of the Grimm Brothers and Andersen originals, it was the music. Hearing these stories I thought I knew, coupled with these choral pieces, some of which I knew, others of which I would later come to know intimately, I found a whole world waiting to be discovered. Music, especially choral music, brings weight and solemnity to any story. Perhaps this is partly because of choral music’s centuries-long association with Christian worship (my specialization), but its power is undeniable. In joining *Snow White* and *The Little Mermaid* with choral music in this way, the mighty themes of love, betrayal, forgiveness, self-sacrifice, longing, jealousy, death, resurrection, immortality, and countless others, all gained a sparkling clarity. So much for mere children’s stories. These are the Great Stories.

Writing interstitial music for this program — what we’re calling a ‘Story Score’ — was one of the most blissfully intuitive things I’ve ever been able to do as a composer. It’s always easier to be creative when you’re working within constraints, especially if those constraints are a slew of great choral pieces from which you can borrow material. My aim was to create a seamless dramatic flow out of the spoken-word narrative and the choral pieces so that everything sounded like it had always belonged together. I quickly realized that my own work had to maintain a certain degree of anonymity in order to let the story and set-pieces shine through. As I went along, it was hard to know where my own ideas began and the other composers’ ideas ended, which I suppose was my goal. I can honestly say that I’ve never had more fun composing anything.

When Skylark premiered the program last June, a friend of mine came to the performance with his young daughters, and his ten-year-old paid what was probably the most valuable compliment of all: “It was Awe. Some. And it ruined every other concert I will ever go to!!” She gets it.

–Benedict Sheehan, Composer

Composer and conductor **BENEDICT SHEEHAN** has been called “a rising star in Orthodox liturgical music” (Orthodox Arts Journal). He is director of music at St. Tikhon’s Seminary and Monastery in Pennsylvania, and artistic director of the Saint Tikhon Choir, a professional vocal ensemble. His 2018 performances of Rachmaninoff’s *All-Night Vigil*, where he conducted noted Portland-based vocal ensemble Cappella Romana, had one reviewer so “emotionally overwhelmed” that she was “attempting to hold back tears” (Oregon ArtsWatch). Sheehan’s collaboration with conductor Steven Fox on the Clarion Choir’s recording “Kastalsky: Memory Eternal” (Naxos, 2018) was nominated for a 2019 GRAMMY® Award in the “Best Choral Performance” category. As a composer, Sheehan’s works are attracting attention throughout the choral music world. His pieces are published by MusicSpoke and Musica Russica, and have been performed by the GRAMMY® Award-Nominated PaTRAM Institute Singers, the William Jewell Choral Scholars, the Concordia College New York Choirs, and the Westminster Chapel Choir, among others. He lives and works in Pennsylvania with his wife, vocalist and educator Talia Maria Sheehan, and their seven daughters.

TEXTS AND TRANSLATIONS

THE CLOUD-CAPP’D TOWERS from *Three Shakespeare Songs*

Ralph Vaughan Williams (1872-1958)

From *The Tempest*, Act IV Scene 1, William Shakespeare (1564-1616)

Our prelude to the program is *The Cloud-Capp’d Towers*, composed in 1951. Vaughan Williams’ dreamy setting of Prospero’s words from *The Tempest* struck me as a perfect way to introduce fantastical stories that are just illusions, that like “the great Globe itself, shall dissolve.” Musicologists have compared this short choral piece to the composer’s sixth symphony, written a few years earlier, which navigates similarly surprising harmonic shifts. I was particularly intrigued by the challenge created by this opening for our composer Benedict Sheehan, whose task was to navigate seamlessly from the key of F minor (which ends this piece) to E minor, which begins Poulenc’s *Un soir de neige*.

The cloud-capp’d towers, the gorgeous palaces,
The solemn temples, the great globe itself,
Yea, all which it inherit, shall dissolve,
And, like this insubstantial pageant faded,
Leave not a rack behind:
We are such stuff as dreams are made on,
and our little life is rounded with a sleep.

DE GRANDES CUILLERS DE NEIGE from *Un Soir de Neige*

Francis Poulenc (1899-1963)

Paul Éluard (1895-1952)

Poulenc’s *De grandes cuillers de neige* was written in the dark days of December of 1944 and describes great drifts of snow blowing through the icy air, mirroring perfectly the chilling beginning to the *Snow White* story.

De grandes cuillers de neige
Ramassent nos pieds glacés
Et d’une dure parole
Nous heurtons l’hiver tête
Chaque arbre a sa place en l’air
Chaque roc son poids sur terre
Chaque ruisseau son eau vive
Nous nous n’avons pas de feu

*Great snowy spoons
Pick up our icy feet
And with a harsh word
We confront stubborn winter
Each tree has its place in the air
Each rock its weight on the earth
Each stream its living water
But we have no fire*

EL GRITO from *Suite de Lorca*

Einojuhani Rautavaara (1928 - 2006)

Lyrics by Federico García Lorca (1898 - 1936)

Finnish composer Einojuhani Rautavaara was quite prolific in his output of vocal and choral works. His suite, based on the text of Spanish poet Federico García, is compact, at only 6 minutes in length, but is perhaps his most evocative short choral work. The terrifying sounds of *El Grito* (‘The Scream’), with its long glissandi and semitone clusters, struck me as a chilling sonic embodiment of jealousy and anger.

La elipse de un grito,
va de monte a monte.
Desde los olivos,
será un arco iris negro sobre la noche azul.
¡Ay!
Como un arco de viola,
el grito ha hecho vibrar largas cuerdas del viento.
¡Ay!
(Las gentes de las cuevas asoman sus velones)
¡Ay!

*The ellipse of a cry
sighs from hill to hill.
Rising from the olive trees,
it appears as a black rainbow upon the azure night.
Ay!
Like the bow of a viol,
the cry causes the long strings of the wind to vibrate.
Ay!
(The people of the caves hold out their oil lamps.)
Ay!*

BOIS MEURTRI from *Un Soir de Neige*

Francis Poulenc (1899-1963)

Paul Éluard (1895-1952)

The third movement of Poulenc's *Un soir de neige* was the first piece of music that I chose for this concert concept. The image of *Snow White* finding herself in the middle of a terrifying forest seemed to fit flawlessly with Poulenc's dark harmonies and disorienting harmonic shifts. I soon realized that all four movements of *Un soir de neige* suited moments in the story incredibly well, and that using the entire piece entitled 'A Night of Snow' was fortuitously fitting.

Bois meurtri
bois perdu d'un voyage en hiver
Navire où la neige prend pied
Bois d'asile bois mort
où sans espoir je rêve
De la mer aux miroirs crevés
Un grand moment d'eau froide a saisi les noyés
La foule de mon corps en souffre
Je m'affaiblis je me disperse
J'avoue ma vie j'avoue ma mort j'avoue autrui.

*Bruised woods,
lost woods of a winter's journey
Ship where the snow takes hold
Sheltering woods, dead woods,
where without hope I dream
Of the sea with its gutted mirrors
A surge of cold water gripped the drowned
Making the crowd of my body suffer
I grow weak, I am scattered
I confess my life, I confess my death, I confess the other.*

EL HAMBO

Jaako Mäntyjärvi (b. 1963)

Finnish composer Jaako Mäntyjärvi has penned some profound masterworks of 21st century choral music. *El Hambo* is not one of his more serious works; in fact, it is meant to be complete and utter nonsense. In his performance notes, Mäntyjärvi even intimates that one of the inspirations for the piece was the Swedish Chef from *The Muppets*. Something about the way it sounds struck me as an ideal soundtrack for the fairy tale home of the Seven Dwarves.

*Composer's note:
To the best of my knowledge, the text of El Hambo does not and is not intended to mean anything, with the sole exception of the single word hambo, which is a Swedish folk dance. I will not accept any liability for any unintentional meanings of whatever nature in the text in whatever natural language of the world.*

LA BONNE NEIGE from *Un Soir de Neige*

Francis Poulenc (1899-1963)

Paul Éluard (1895-1952)

Poulenc's stunning setting of Paul Éluard's wintry texts explores the dichotomy between the beauty of winter and its profound physical

dangers. The second movement, *La bonne neige* ('The Lovely Snow') elegantly encapsulates this duality. Composer Benedict Sheehan cleverly associated the melodic motif of this movement with the poisoned apple, which is both breathtakingly beautiful and deadly.

La bonne neige le ciel noir
Les branches mortes la détresse
De la forêt pleine de pièges
Honte à la bête pourchassée
La fuite en flèche dans le coeur
Les traces d'une proie atroce
Hardi au loup et c'est toujours
Le plus beau loup et c'est toujours
Le dernier vivant que menace
La masse absolue de la mort

*The good snow, the black sky
The dead branches, the pain
Of the forest full of traps
Shame to the hunted creature
Flight like an arrow in its heart
The tracks of a ferocious prey
Onward, wolf, and it's always
The finest wolf and it's always
The last one alive threatened by
The absolute weight of death*

LA NUIT LE FROID LA SOLITUDE from *Un Soir de Neige*

Francis Poulenc (1899-1963)

Paul Éluard (1895-1952)

The climax of *Un soir de neige* is not a happy one, with the protagonist succumbing to the elements. The Éluard text paints the image of someone lying on their back on the forest floor, literally freezing to death – a fate not dissimilar to Snow White's presumed death from eating the poisoned apple.

La nuit le froid la solitude
On m'enferma soigneusement
Mais les branches cherchaient leur voie dans la prison
Autour de moi l'herbe trouva le ciel
On verrouilla le ciel
Ma prison s'écroula
Le froid vivant le froid brûlant m'eut bien en main

*Night, cold, loneliness
They locked me in carefully
But the branches were seeking their way into the prison
Around me grass found the sky
They locked and bolted the sky
My prison crumbled
The living cold, the burning cold, had me right in its hand*

LAY A GARLAND

Robert Pearsall (1795-1856)

The text for Robert Pearsall's moving *Lay a Garland* comes from the 1619 play *The Maid's Tragedy*, in which a young woman dies from heartbreak

after her beloved is forced into a marriage of convenience with the King's mistress. Pearsall's 8-part composition takes a form based on Renaissance polyphony, and elegantly transforms it into a piece befitting the Victorian era.

Lay a garland on her hearse of dismal yew,
Maidens, willow branches wear, say she died true.
Her love was false, but she was firm;
Upon her buried body lie lightly, thou gentle earth.

FATISE KOLO

Ivan Markovitch (b. 1929)

Traditional Serbian

While I was familiar with the “happily ever after” ending of Snow White's story, I was surprised to read the original Grimm account of the evil queen's demise. The end of the story seemed to call for a particular kind of piece, one that could be half “happy wedding song,” yet also part “frantic death dance.” The Markovitch arrangement of the Serbian folk song *Fatiše Kolo* seemed to fit the bill, with its lilting mixed-meter and off-kilter acceleration to the finish line.

Fatiše kolo vranjske devojke, Fatiše kolo mori haj!
Vranjske devojke na tu Vranjsku česmu,
Na čelu kola Zivkova Taša,
Zivkova Taša, lepotinja naša

*The young girls from Vranje started a circle dance,
The girls from Vranje, at the Vranje well.
At the head of the dance is Tasa, Zivko's daughter,
Our beauty and our pride.*

FULL FATHOM FIVE from *Three Shakespeare Songs*

Ralph Vaughan Williams

Lyrics by William Shakespeare (The Tempest, Act I Scene 2)

After beginning the *Snow White* story with a prelude from Vaughan Williams' *Three Shakespeare Songs*, it seemed apropos to set the stage for our second story with another. With its chiming bell buoys on the surface, and “rich and strange” harmonies below, the sound-world of *Full Fathom Five* immediately evokes a mythical undersea kingdom.

Full fathom five thy father lies,
Of his bones are coral made;
Those are pearls that were his eyes:
Nothing of him that doth fade,
But doth suffer a sea-change
Into something rich and strange.
Sea-nymphs hourly ring his knell:
Ding-dong.
Hark! now I hear them, - ding-dong bell.

LAEVAMÄNG from *Kolm eesti mängulaulu*

Veljo Tormis (b. 1930)

Traditional Estonian

Estonian composer Veljo Tormis wrote over 500 choral compositions,

many of them based on traditional Estonian folk songs. I first chose the *Ship Game* because it literally sounded to me like a shipwreck, caused by intensifying wind and rain, as if one were sailing directly into a hurricane. Our composer, Benedict Sheehan, heard the piece differently: as rushes of water filling a ship as it falls towards the seafloor.

Sõua, laeva, jõua, laeva,
sõua, laeva, sinna maale,
kus nied kuked kulda juovad,
kuked kulda, kanad karda,
aned aljasta õbeda,
piened linnud penningida,
vareksed vana rahada!

Laeva kippar, poisikene,
ää lase laeva liiva juosta,
karata karimeresse,
puutuda punakivisse!

Idatuul tuli ihkimaie,
kagutuul tuli katsumaie,
lõunatuul tuli lõhkumaie,
viis ta nied mehed meresse,
udusärgid ummikasse,
linajuuksed liivakusse,
saapasääred salmeesse.

Arju sepp, minu armas venda,
tie mulle teraksest nuota,
miska vean mehed meresta,
udusärgid ummikasta,
linajuuksed liivakusta,
saapasääred salmeesta!

*Go now, fine ship, go now, fine ship,
go now, fine ship, to that country,
where the cock'rels drink of pure gold,
cocks drink gold and hens eat glitter,
geese all feed on verdant silver,
tiny birds eat coins of copper,
old crows feed on crackling money!*

*Skipper, hearty, dear sweet laddie,
don't run the ship aground on a sand bar,
nor steer it in seas so shallow,
keep it far from red cliffs rocky!*

*East winds came and there they did eye,
south winds came and there they did spy,
ill winds from the south-east did blow,
sent the sailors to the billow,
and flung shipmen in the cold bay,
blue jackets on to the sea shore,
sea-dogs down into the dark sea.*

*Blacksmith Harry, my own dear brother,
nets of steel pray, forge these for me!
I'll save sailors from the billow,
and pull shipmen from the cold bay,
blue jackets off of the sea shore,
sea-dogs from out of the dark sea.*

I-I-O HI-HO

Traditional Swedish, arranged by Erland van Koch

I-i-o hi-ho has its origins in the Scandinavian tradition of *kulning*, high-pitched (almost yodel-like) songs used to call livestock down from high mountain pastures. While this particular context is specific, I find that the enchanting and other-worldly sound of this manner of singing is viscerally moving in its simple beauty, and fits perfectly in a story in which the mermaid's most-prized possession is her beautiful voice.

I – i – o – hi – ho.
Konã vãrã dã. Kôm at kôm.
Stackare barne minã dã.
Kôm at kôm. I – i – o – hi – ho.
Kôm at kôm.

I – i – u – hi – hu.
Hey, our little cows. Come here, come.
Hey, our poor little children, come.
Come here, come. I – i – u – hi – hu.
Come here, come.

DOUBLE, DOUBLE TOIL AND TROUBLE

Jaako Mäntyjärvi (b. 1963)

From *Macbeth*, William Shakespeare (1564-1616)

Visiting the sea witch is a horrifying proposition, evidenced by her house “built from the bones of shipwrecked humans.” The remarkably disturbing incantations of the witches from Shakespeare's *Macbeth* seemed like an appropriate soundtrack for such a visit.

Thrice the brinded cat hath mew'd.
Thrice, and once the hedgepig whin'd.
Harper cries: – 'tis time, 'tis time!
Round about the cauldron go;
In the poison'd entrails throw. –
Toad, that under cold stone,
Days and nights had thirty-one;
Swelter'd venom, sleeping got,
Boil thou first in the charm'd pot.
 Double, double toil and trouble;
 Fire burn, and cauldron bubble.
Fillet of a fenny snake,
In the cauldron boil and bake;
Eye of newt, and toe of frog,
Wool of bat, and tongue of dog.
Adder's fork, and blind-worm's sting,
Lizard's leg and owlet's wing. –
For a charm of powerful trouble,
Like a hell-broth boil and bubble.
 Double, double toil and trouble;
 Fire burn, and cauldron bubble.
Scale of dragon, tooth of wolf;
Witches' mummy; maw and gulf
Of the ravin'd salt-sea shark,
Root of hemlock digg'd in dark.
Liver of blaspheming Jew;
Gall of goat, and slips of yew
Sliver'd in the moon's eclipse,

Nose of Turk, and Tartar's lips,
Finger of birth-strang'd babe,
Ditch-deliver'd by a drab. –
Make the gruel thick and slab:
Add thereto a tiger's chaudron,
For ingredients for our cauldron,
 Double, double toil and trouble;
 Fire burn, and cauldron bubble.
By the pricking of my thumbs,
Something wicked this way comes,
Open, locks,
Whoever knocks!

COURT SONG from *The Lark*

Leonard Bernstein (1918-1990)

From the play by Jean Anouilh (1910-1987)

Composed as incidental music for the play *The Lark* (about the life of Joan of Arc), Leonard Bernstein's *Court Song* is a beguiling one-minute homage to secret love. The interplay of extremely high soprano and countertenor solos contributes to an air of fantastical mystery.

Fi, mari, de vostre amour.
Cor j'ai ami,
noble et de bel atour.
Tout l'aime aussi.
J'ai ami, noble et de bel amour.
Nesert de nuit,
Sert de nuit et de jour,
Tout l'aime aussi.

*Beware my dear husband,
for I have a lover!
He is both beautiful and noble.
I love him totally.
I have a lover, beautiful and noble love!
He serves me not just by night,
but day and night,
I love him totally.*

LAEVASLAULDAKSE (Singing Aboard Ship)

Veljo Tormis (b. 1930)

Traditional Finnish

It was difficult to find a piece of music to encapsulate the confusion and inner conflict the Little Mermaid feels at this critical moment in her story. I was struck by the somewhat seasick harmonies and the musical conversation between the soloist and the other alto voices in Tormis's *Singing aboard ship*. To me, the piece escalates towards an emotional climax before unwinding to a sense of closure and acceptance.

Kukapas se Inkerissä kyntää ja kylvää
ja kukapas ne ojat kaivaa,
kuin täältä on viety ne nuoret pojat
merele sotalaivaa.

Ja kasarmi on korkia
ja raput männööt yllä.

Ja pojat viijäät sotamieheks,
tytöt jäävat kyllää.

Ja kasarmi on korkia,
siin' on kakstoist yläkerta.
Ja sieltä ne pojat katselee
sitä kuohuvaista merta.

Ja kapteeni kysyi pojilta,
että vaivaako teitä suru,
ja kuin ei teidän kasarmilta
laulunääntä kuulu?

Ja pojat ne vastaa kaptenill',
että meitä ei suru vaivaa,
ja vaikk' oles viety valtamerelle
suuree sotalaivaa.

Ja pojat kun(e) laivassa laulelivat,
niin(e) ranta se vastaa raukuu.
Ja tytöt kun(e) rannalla kuuntelevat,
niin itkemää he vaipuu.
Ja pojat kun(e) laivassa laulelivat,
niin tytöt luuli urkujen soivaa.
Ja eivät he luulleet, et tämän kylän pojat
niin komiasti laulaa voivat.

Ja sotapojalla ei pitäs olla
rakastettu heilaa.
Ja sit sais männä sota poika,
männä mihin meinaa.

*Who will plough and sow the fields of Ingria,
and who will dig the ditches,
when the young men have been taken from here,
to the warships on the seas.*

*The barracks are tall,
and the steps lead upward.
The young men are taken to be soldiers
and the young women remain in the village.*

*And the barracks are tall,
with twelve upper stories.
And from there the young men watch
the foamy seas.*

*And the captain asked the young men
if they were sad.
For he could hear no singing
from their barracks.*

*And the young men replied
that they were not sad.
Not even if they had been taken onto the ocean,
onto a big warship.*

*And when those boys sang on the ship,
the very shores echoed back.
And then the girls on the shore heard,*

their eyes filled with tears.

*When the boys sang on the ship,
the girls thought it was an organ playing.
They could not imagine that the boys of their village
could sing so well.*

*A soldier-boy should
never have a sweetheart.
Then the soldier-boy could go
wherever he wanted to go.*

SONETO DE LA NOCHE (Sonnet of the Night)

Morten Lauridsen (b. 1943)

from *Cien Sonetos de Amor*, Pablo Neruda (1904-1973)

We ultimately came to understand *The Little Mermaid* as a story about self-sacrifice motivated by selfless love. The unbearably poignant sonnet by Pablo Neruda that inspired Morten Lauridsen's *Soneto de la Noche* is a shining example of selfless love and reflects the beauty of the Little Mermaid's selfless act.

*Quando yo muero quiero tus manos en mis ojos:
quiero la luz y el trigo de tus manos amadas
pasar una vez más sobre mí su frescura:
sentir la suavidad que cambió mi destino.*

*Quiero que vivas mientras yo, dormido, te espero,
quiero que tus oídos sigan oyendo el viento,
que huelas el aroma del mar que amamos juntos
y que sigas pisando la arena que pisamos.*

*Quiero que lo que amo siga vivo
y a ti te amé y canté sobre todas las cosas,
por eso sigue tú floreciendo, florida,*

*para que alcances todo lo que mi amor te ordena,
para que se pasee mi sombra por tu pelo,
para que así conozcan la razón de mi canto.*

*When I die, I want your hands upon my eyes:
I want the light and the wheat of your beloved hands
to pass their freshness over me one more time
I want to feel the gentleness that changed my destiny.*

*I want you to live while I wait for you, asleep,
I want your ears to still hear the wind,
I want you to smell the scent of the sea we both loved,
and to continue walking on the sand we walked on.*

*I want all that I love to keep on living,
and you whom I loved and sang above all things
to keep flowering into full bloom,*

*so that you can touch all that my love provides you,
so that my shadow may pass over your hair,
so that all may know the reason for my song.*



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 re-define the choral experience for audiences and singers alike. Artistic Director Matthew Guard’s well-researched and creative programs have been described as “engrossing” (*WQXR New York*) and “original, stimulating, and beautiful” (*BBC Radio 3*).

Since its founding in 2011 in Atlanta and Boston, Skylark has branched out to perform its dynamic programs in museums, concert halls, and churches across the United States. Skylark made its international debut in March 2018 at St. John’s Smith Square, London, as part of the UK choir Tenebrae’s *Holy Week Festival*. The Times of London declared that Skylark was “the highlight” of the festival that included some of the UK’s leading choirs, including The Tallis Scholars, Polyphony, Tenebrae, and the Gabrieli Consort. Skylark’s most recent three recordings all reached the top 10 of Billboard’s Traditional Classical Chart, earning praise for “imaginative” programming (*Limelight Australia*) and “singing of the highest standard for any area or any repertoire” (*Classics Today*), 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.

A NOTE ON SKYLARK’S APPROACH TO MUSIC-MAKING

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

SKYLARK ARTISTS

Tenor **GEORGE CASE** is the Director of Choral Activities at The Boston Conservatory where he directs the choral ensembles and the graduate choral conducting program. He is also the music director for the Newburyport Choral Society. George is an award-winning educator of young musicians who frequently leads clinics and workshops for high school and college singers, as well as professional development sessions for teachers around the country. As a soloist and professional chorister, George has performed with major ensembles across North America and Europe, including the Santa Fe Desert Chorale and Spire Chamber Ensemble. George is an avid tennis player.



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



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



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



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





FIONA GILLESPIE, soprano, sings regularly with groups around the nation as both a soloist and professional ensemble member. She particularly enjoys creating musical collaborations with friends and her ensemble, Bricolage Project, that focus on education and outreach. She served on the voice faculty at Lycoming College for the past four years, where she also taught Baroque music history and directed opera. Fiona grew up playing traditional Celtic music, which she still performs with her family, and makes canvas and furniture collages in her spare time. She calls the Lehigh Valley, Pennsylvania home.



Mezzo-soprano **CAROLYN GUARD** is a life-long Episcopal church musician, having begun her studies with the Royal School of Church Music at age 6. After attending the Eton Choral courses in the UK, Carolyn was a founding member of the Choral Fellow program in the Memorial Church at Harvard University. Carolyn has performed as a special guest artist with the Boston Camerata, and as a soloist at Durham Cathedral and St. Paul's Cathedral, London. Carolyn's decidedly nonmusical degrees are from Harvard University and Emory's Goizueta Business School. She lives in Atlanta with her husband, sons, and golden retriever.



MADELINE APPLE HEALEY, soprano, is known for her “gorgeous singing” (*Washington Post*) and “fetching combination of vocal radiance and dramatic awareness” (*Cleveland Plain Dealer*). Recent engagements include appearances at Festival Oude Muziek Utrecht, National Sawdust, the Kennedy Center, Lincoln Center’s White Light Festival, Ad Astra Festival, and PROTOTYPE Festival. She is a member of the GRAMMY® Award-nominated Choir of Trinity Wall Street, co-founder of AMPERSAND, a chamber ensemble that prioritizes the work of female artists, and appears internationally as a soloist and ensemble singer. When not making music, she can be found baking cakes and tending to her houseplants. madelineapplehealey.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.



Mezzo-soprano **HELEN KARLOSKI** has been praised for her “genuine mezzo timbre” (*Opera News*) and a voice “beautifully suited for oratorio” (*Santa Fe New Mexican*). Ms. Karloski made her Lincoln Center debut in Mozart’s *Solemn Vespers* with the Mostly Mozart Festival and her Carnegie Hall debut performing Mozart’s *Mass in C Minor* with the Oratorio Society of New York. Recent appearances include Pergolesi’s *Stabat Mater*, (Harry Bicket), Dvořák’s *Stabat Mater* (Omaha Symphony), Beethoven’s *Ninth Symphony* (American Classical Orchestra), Handel’s *Messiah* (TENET), and Mendelssohn’s *A Midsummer Night’s Dream* (New York City Ballet). Helen enjoys exploring the world with her husband Paul.



CHRISTOPHER JACKSON serves as the Director of Choral Activities and Head of Voice at Muhlenberg College in Allentown, PA. He is in frequent demand as a guest conductor for Honor Choirs and festivals, and sings professionally with ensembles across the nation. Christopher has directed and co-founded numerous community and semi-professional groups, most recently Bricolage Project. A native of Stillwater, OK, Christopher enjoys cooking and philosophizing with his cats.



ENRICO LAGASCA sings with the Choir of St. Ignatius Loyola, Bach Choir of Holy Trinity Lutheran, Musica Sacra New York, Choir of Trinity Wall Street, and The Metropolitan Opera Extra Chorus in New York, Santa Fe Desert Chorale, Conspirare, Ensemble VIII, Bach Collegium San Diego, and Seraphic Fire. His performances include those with the New York Philharmonic, Orchestra of St. Luke's, Israel Philharmonic at the Salzburg Festival, and Oregon Bach Festival, to name a few. He appears on recordings with the Philippine Madrigal Singers, ACRONYM, Bach Choir of Holy Trinity, Trinity Wall Street, American Symphony, and Santa Fe Desert Chorale. Enrico enjoys traveling & cooking and is a Social Media addict @enricolee.



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



Soprano **SARAH MOYER**'s recent 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.



Nashville-based soprano **ALISSA RUTH SUVER** is thrilled to begin her second season with Skylark. Her love of choral music has been central to her musical life from an early age; she is the daughter of two music teachers, and can't remember a time when she wasn't in rehearsal! Although she is an Ohio native, her career has led her to sing nationwide with groups such as the Santa Fe Desert Chorale (NM), Vocal Arts Ensemble (OH), and Aire Born Recording Studio (IN). She loves running, hiking, and cooking in her spare time.



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.



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

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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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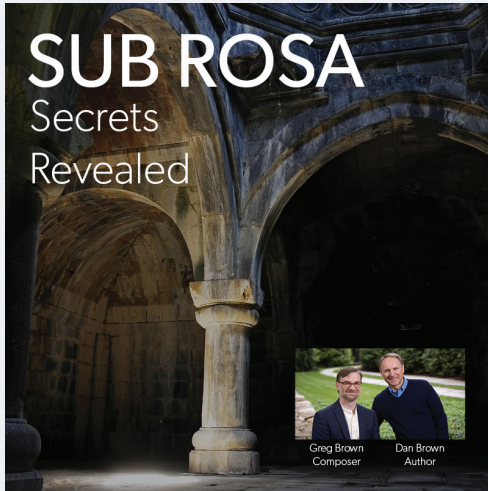
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THURSDAY, APRIL 23, 2020 | 7 PM

Houghton Chapel | Wellesley MA

FRIDAY, APRIL 24, 2020 | 7 PM

St. Paul's Episcopal Church | Newburyport MA

SATURDAY, APRIL 25, 2020 | 6 PM

Mahaiwe Center | Great Barrington MA




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