



SKYLARK  
VOCAL ENSEMBLE

# REMEMBRANCE

MAY 24-27, 2019

# REMEMBRANCE

We kindly ask you to silence your cellular phones and offer your applause only where notated by a horizontal line

Elegy\*

Daniel Elder

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Lamentation Over Boston

William Billings

Jordan\*

William Billings

---

Johnny has gone for a soldier

arr. Ron Jeffers

Workin' for the dawn of peace

arr. Ron Jeffers

---

Matthew, Mark, Luke and John\*

Gustav Holst

Nachtlied

Max Reger

Swansea Town\*

Gustav Holst

---

L'automne

Georges Dupuy de Méry

We'll Meet Again

Ross Parker and Hughie Charles, arr. Guard

The Navy Hymn

William Whiting and John Bacchus Dykes, arr. Guard

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Johnny, I Hardly Knew Ye

arr. Alice Parker

In Remembrance, from *Requiem*

Eleanor Daley

---

Take Him, Earth, for Cherishing

Herbert Howells

Amazing Grace

arr. Alice Parker and Robert Shaw

\*Featured in a CD recording by Skylark

## SKYLARK ARTISTS

### SOPRANO

Fiona Gillespie  
Sarah Moyer  
Rebecca Myers  
Alissa Ruth Suver

### ALTO

Doug Dodson  
Carolyn Guard  
Clare McNamara  
Megan Roth

### TENOR

John Cox  
Paul D'Arcy  
Nathan Hodgson

### BASS

Christopher Jackson  
Enrico Lagasca  
John Proft  
Peter Walker

## PROGRAM INTRODUCTION

Last Memorial Day weekend, we performed a light and enjoyable series of concerts of romantic part-songs and American jazz standards. In the course of performing this program, we faced the question “have you considered doing a program that is more *appropriate for the occasion* of Memorial Day?” Today’s program is our attempt to answer that question.

It was more difficult than expected. To be honest, I struggled to find the right tone for this program. Questions swirled: What is the appropriate balance between celebration and sadness? What mix of music can be moving and indeed *enjoyable* while still respectful? How can we tastefully allow moments of lightness and levity in a concert of memorial and remembrance?

Perhaps even more problematically, can we honor those who lost their lives without passing judgment on the *specific causes or methods* at hand? Indeed, does celebrating fallen heroes glorify violence or war as a justifiable means to an end?

In the end, I decided that these higher-level questions were difficult to answer clearly. And indeed, perhaps it was a bit arrogant to even *ask* these questions when doing something as privileged as choosing beautiful music for this concert, a freedom that I almost certainly take for granted.

I stepped back, then, to think about what *virtues* are worth honoring on Memorial Day. Times of war throughout our history have certainly given rise to horrifying atrocities. However, in the midst of these nightmares, there have been countless acts of courage, hope, and perseverance. Ordinary people have sacrificed their own lives and well-being in the noble service of larger ideals.

In the end, our aim today is neither to be enthusiastically celebratory nor dismally funereal. Rather, is our aim to be *reverent* – to honor and acknowledge the sacrifices of the many people over the centuries that made our present day lives possible.

Our musical sets are loosely grouped around times of war in our nation’s history, with music chosen from the historical moments that challenged the people of the times. With each musical set, we have tried to capture two sides of the human experience of war; on the one hand, the doubt and fear of facing the terrifying reality of the present conflict, and on the other, the hope and belief that sacrifices are not in vain, but are an integral part of the ‘arc of [history] bending towards justice’ (MLK). Most, though not all, of our music today was written in the United States. Other pieces are chosen because they were written in wartime by composers in other countries, or because they more broadly reflect the virtues we celebrate today.

I hope you will accept one caveat: although there is a loose historical framework, please do not imply an attempt to be historically comprehensive. There are countless other moments, individuals, and peoples that deserve our respect and celebration, and other heroes outside of these specific narratives. Although today’s concert has a specific context, we honor values that are universal.

– Matthew Guard, Artistic Director

# TEXTS & TRANSLATIONS

## Elegy | Daniel Elder (b. 1986); Text by Daniel Adams Butterfield (1831-1901)

Day is done, gone the sun  
From the lakes, from the hills, from the sky.  
All is well, safely rest:  
God is nigh.

Fading light dims the sight  
and a start gems the sky, gleaming bright.

From afar, drawing night,  
Falls the night.

Thanks and praise for our days,  
'Neath the sun, 'neath the stars, 'neath the sky.  
As we go, this we know:  
God is nigh.

## Lamentation Over Boston | William Billings (1746-1800)

By the Rivers of Watertown we sat down and wept,  
we wept when we remember'd, O Boston.  
Lord God of Heaven, preserve them, defend them,  
deliver and restore them unto us again.  
Forbid it, Lord God,  
forbid that those who have sucked Bostonian Breasts  
should thirst for American Blood.  
A voice was heard in Roxbury which echo'd thro' the Continent,  
weeping for Boston because of their Danger.

Is Boston my dear Town, is it my native Place?  
for since their Calamity I do earnestly remember it still!  
If I forget thee, yea, if I do not remember thee,  
Then let my numbers cease to flow, Then be my Muse unkind,  
Then let my Tongue forget to move and ever be confin'd;  
Let horrid Jargon split the Air and rive my nerves asunder.  
Let hateful discord greet my ear as terrible as Thunder.  
Let harmony be banish'd hence and Consonance depart;  
Let dissonance erect her throne and reign within my Heart.

## Jordan | William Billings (1746-1800); Text by Isaac Watts

There is a land of pure delight,  
where saints immortal reign;  
infinite day excludes the night,  
and pleasures banish pain.

Sweet fields beyond the swelling flood  
stand dressed in living green;  
so to the Jews old Canaan stood,  
while Jordan rolled between.

O could we make our doubts remove,  
those gloomy doubts that rise,  
and see the Canaan that we love  
with un-beclouded eyes.

Could we but climb where Moses stood,  
and view the landscape o'er,  
not Jordan's stream, nor death's cold flood,  
should fright us from that shore!

## Johnny has gone for a soldier | Arr. Ron Jeffers

There I sat on Butternut Hill,  
who could blame me, cry my fill,  
And every tear would turn a mill,  
Johnny has gone for a soldier.

Me, oh my I loved him so,  
broke my heart to see him go,

and only time will heal my woe,  
O Johnny has gone for a soldier.

O I will sell my flax, I'll sell my wheel,  
buy my love a sword of steel,  
so it in battle he may wield,  
Johnny has gone for a soldier.

MAINE

ILLINOIS

INDIANA

**Workin' for the dawn of peace | Arr. Ron Jeffers**

Two brothers on their way, One wore blue and one wore gray.  
One wore blue and one wore gray, as they marched along their way,  
the fife and drum began to play, all on a beautiful mornin'.  
One was gentle, one was kind, One came home, one stayed behind.  
One wore blue and one wore gray, as they marched along their way,  
the fife and drum began to play, all on a beautiful mornin'.

Mournin', mournin'...

Many are the hearts that are weary tonight,  
waitin' for the war to cease, many are the hopes,  
the hopes once high and bright, that sleep with those at peace.  
Waitin' tonight, workin' tonight, workin' that the war might cease!  
O many are the hearts that are working for the right,  
Waitin' for the dawn of peace.

**Matthew, Mark, Luke and John | Gustav Holst (1874-1934)**

Matthew, Mark and Luke and John,  
Bless the bed that I lie on.  
Four angels to my bed,  
Two to bottom, two to head,  
Two to hear me when I pray,  
Two to bear my soul away.

God is the branch and I the flower,  
Pray God send me a blessed hour.  
I go to bed some sleep to take:  
The Lord, He knows if I shall wake.  
Sleep I ever, sleep I never,  
God receive my soul for ever.

**Nachtlied | Max Reger (1873-1916)**

Die Nacht ist kommen,  
Drin wir ruhen sollen;  
Gott walt's, zum Frommen  
Nach sein'm Wohlgefallen,  
Daß wir uns legen  
In sein'm G'leit und Segen,  
Der Ruh' zu pflegen.

*The night has fallen,  
And we should rest;  
God is there, to care for us  
By his good will,  
So that we settle  
In his company and blessing,  
To maintain the peace.*

Treib, Herr, von uns fern  
Die unreinen Geister,  
Halt die Nachtwach' gern,  
Sei selbst unser Schutzherr,  
Schirm beid Leib und Seel'  
Unter deine Flügel,  
Send' uns dein' Engel!

*Father, drive the evil spirits  
Far away from us;  
Keep the night watch;  
Be our protector;  
Shield both body and soul  
Under your wings;  
Send us your angels!*

Laß uns einschlafen  
Mit guten Gedanken,  
Fröhlich aufwachen  
Und von dir nicht wanken;  
Laß uns mit Züchten  
Unser Tun und Dichten  
Zu dein'm Preis richten!

*Let us go to sleep  
With good thoughts,  
Happily awaken  
And never waver from you;  
Let us, with rearing,  
Focus our deeds and words  
On your glory!*

**Swansea Town | Gustav Holst (1874-1934)**

Oh! Farewell to you, my Nancy, ten thousand times adieu,  
I'm bound to cross the ocean, girl, once more to part with you;  
Once more to part from you, fine girl, you're the girl that I adore,  
But still I live in hopes to see old Swansea Town once more.

Oh now the storm it's rising, I can see it coming on,  
The night so dark as anything, we cannot see the moon;  
Our good old ship she is toss'd aft, our rigging is all tore  
But still I live in hopes to see old Swansea Town once more.

Oh! It's now that I am out to sea, and you are far behind,  
Kind letters I will write to you of the secrets of my mind;  
The secrets of my mind, fine girl, you're the girl that I adore,  
But still I live in hopes to see old Swansea Town once more.

Oh, it's now the storm is over and we are safe on shore,  
We'll drink strong drinks and brandies too to the girls that we adore;  
To the girls that we adore, fine girls, we'll make this tavern roar,  
And when our money is all gone, we'll go to sea for more.

HIO

KENTUCKY

RHODE ISLAND

NEW YORK

NEW HAMPSHIRE

**L'automne** | Georges Dupuy de Méry (1893-1969); Text by Alphonse de Lamartine

Salut! bois couronnés d'un reste de verdure! *Hello, fair wood crowned with the residual green!*  
Feuillages jaunissants sur les gazons épars! *Yellowing foliage scattered on the lawn!*  
Salut, derniers beaux jours! Le deuil de la nature *Hello, last beautiful days! Nature's mourning*  
Convient à la douleur et plaît à mes regards! *Suits the pain and is pleasing to my sight.*

Terre, soleil, vallons, belle et douce nature, *Earth, sun, valleys, beautiful and sweet nature,*  
Je vous dois une larme aux bords de mon tombeau; *I will owe you a tear when I approach my grave;*  
L'air est si parfumé! la lumière est si pure! *Whether the air be perfumed or the light be pure!*  
Aux regards d'un mourant le soleil est si beau! *To a dying man, has the sun such beauty!*

La fleur tombe en livrant ses parfums au zéphire; *The flower surrenders its perfume to zephyrs and falls;*  
A la vie, au soleil, ce sont là ses adieux; *To life, to sun, there are farewells;*  
Moi, je meurs; et mon âme, au moment qu'elle expire, *And I? I die; and my soul, when it expires,*  
S'exhale comme un son triste et mélodieux. *Will sigh like a sad and melodious sound.*

**We'll Meet Again** | Ross Parker and Hughie Charles (1939); Arr. Guard

We'll meet again  
Don't know where  
Don't know when  
But I know we'll meet again some sunny day  
Keep smiling through  
Just like you always do  
'Til the blue skies drive the dark clouds far away

So will you please say hello  
To the folks that I know  
Tell them I won't be long  
They'll be happy to know  
That as you saw me go  
I was singing this song  
We'll meet again  
Don't know where  
Don't know when  
But I know we'll meet again some sunny day

**The Navy Hymn** | John Bacchus Dykes (1823-1876); Text by William Whiting (1825-1878)

Eternal Father, strong to save,  
Whose arm hath bound the restless wave,  
Who bidd'st the mighty ocean deep  
Its own appointed limits keep;  
Oh, hear us when we cry to Thee,  
For those in peril on the sea!

O Trinity of love and power!  
Our brethren shield in danger's hour;  
From rock and tempest, fire and foe,  
Protect them wheresoe'er they go;  
Thus evermore shall rise to Thee  
Glad hymns of praise from land and sea.

**Johnny, I hardly Knew Ye** | Arr. Alice Parker

While goin' the road to sweet Athy, hurroo, hurroo  
While goin' the road to sweet Athy  
A stick in me hand and a drop in me eye  
A doleful damsel I heard cry,  
Johnny, I hardly knew ye.

CHORUS

With your drums and guns and guns and drums, hurroo, hurroo  
The enemy nearly slew ye,  
Oh my darling dear,  
Ye look so queer  
Johnny, I hardly knew ye.

Where are the eyes that looked so mild, hurroo, hurroo  
Where are the eyes that looked so mild  
When my poor heart you first beguiled

Why did ye skeddaddle from me and the child  
Oh Johnny, I hardly knew ye.  
CHORUS

Where are your legs that used to run, hurroo, hurroo  
Where are your legs that used to run  
When you went to carry a gun  
Indeed your dancing days are done  
Oh Johnny, I hardly knew ye.  
CHORUS

I'm happy for to see ye home, hurroo, hurroo  
All from the island of Ceylon  
So low in the flesh, so high in the bone  
Oh Johnny, I hardly knew ye.  
CHORUS

**In Remembrance from *Requiem* | Eleanor Daley (b. 1955); Poem by Mary Elizabeth Frye (1905-2004)**

Do not stand at my grave and weep.  
I am not there, I do not sleep.  
I am a thousand winds that blow,  
I am the diamond glint on snow,  
I am the sunlight on ripened grain,  
I am the gentle morning rain.

And when you wake in the morning's hush,  
I am the sweet uplifting rush  
of quiet birds in circled flight.  
I am the soft stars that shine at night.  
Do not stand at my grave and cry,  
I am not there, I did not die.

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**Take Him, Earth, for cherishing | Herbert Howells (1892-1983); Words by Prudentius (348-413)**

Take him, earth, for cherishing,  
To thy tender breast receive him.  
Body of a man I bring thee,  
Noble even in its ruin.  
Once was this a spirit's dwelling,  
By the breath of God created.  
High the heart that here was beating,  
Christ the prince of all its living.  
Guard him well, the dead I give thee,  
Not unmindful of His creature  
Shall he ask it, He who made it  
Symbol of His mystery.  
Comes the hour God hath appointed  
To fulfil the hope of men:  
Then must thou, in very fashion,  
What I give return again.  
Not though ancient time decaying  
Wear away these bones to sand,  
Ashes that a man might measure  
In the hollow of his hand;

Not, though wandering winds and idle  
Drifting through the empty sky,  
Scatter dust was nerve and sinew,  
Is it given to man to die.  
Once again the shining road  
Leads to ample Paradise;  
Open are the woods again  
That the Serpent lost for men.  
Take, O take him, mighty Leader,  
Take again thy servant's soul.  
Grave his name, and pour the fragrant  
Balm upon the icy stone.  
Take him, earth, for cherishing,  
To thy tender breast receive him.  
Body of a man I bring thee,  
Noble even in its ruin,  
By the breath of God created,  
Christ the prince of all its living.  
Take him, earth, for cherishing.

**Amazing Grace | Arr. Alice Parker and Robert Shaw**

Amazing grace! how sweet the sound,  
That saved a wretch; like me!  
I once was lost, but now am found,  
Was blind, but now I see.

'Twas grace that taught my heart to fear,  
And grace my fears relieved;  
How precious did that grace appear  
The hour I first believed!

Through many dangers, toils and snares  
I have already come.  
'Twas grace that brought me safe thus far  
And grace will lead me home.

The Lord hath promised good to me,  
His word my hope secures;  
He will my shield and portion be  
As long as life endures.



## 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 Intelligence*). 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.

## ARTISTIC DIRECTION



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.





**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.



**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.



**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](http://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](http://www.sopranosarahmoyer.com).



**REBECCA MYERS**, hailed for her “vulnerability and grace” by the San Francisco Chronicle, performs a wide variety of repertoire across North America. Last year’s solo performances included appearances with Opera Philadelphia, Prometheus Chamber Orchestra, Lyric Fest and Opus Opera. Equally at home as an ensemble singer Rebecca sings regularly with The Crossing, the GRAMMY® Award-winning vocal ensemble fully dedicated to the performance of new music under the direction of Donald Nally. Rebecca appears regularly with Variant 6, Seraphic Fire, True Concord, Apollo’s Fire and the Santa Fe Desert Chorale. Rebecca is an avid collector and lover of octopuses.



Since 2006, bass **JOHN PROFT** has maintained a professional singing career, performing with choirs and chamber ensembles across the country, working with conductors such as Harry Christophers, Craig Hella Johnson, Ton Koopman, and Joshua Habermann. He holds a BM in Music Education from University of North Texas and a Masters in Choral Conducting from Southern Methodist University. Now based in Austin, TX, he teaches voice lessons at area schools when not traveling to sing. He is a 200-hour certified yoga teacher, and enjoys all types of yoga - most especially his morning yoga practice: coffee and reading.



**MEGAN ROTH**, mezzo-soprano, enjoys a varied career performing opera, oratorio, and art song. Recently she performed the role of Rosina in *Il barbiere di Siviglia* with Summer Garden Opera, Meg in Adamo’s *Little Women* with MASSOpera, and Handel’s *Messiah* with Rhode Island Civic Chorale. As a choral artist, she performs regularly with renowned national ensembles including Conspirare, True Concord, Yale Choral Artists, and The Thirteen. Megan is also the artistic director of Calliope’s Call, a non-pro t art song performance group. She enjoys reading, practicing yoga, and hiking with her husband Adam.



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.



# 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.

## *Gifts received as of May 1, 2019*

Beth Anke	Elaine Fiveash	Mary McDonough	Murray & Hazel Somerville
Scott Asher	Alison & Andrew Foster	Andrew McLaren & Francie Irvine	St. Christopher's Episcopal Church
Chuck Beaudrot	Beth & Jeff Kreidenweis	Walter McLean	Laurie Steber & Daniel Gitomer
Margaret Becker & Russ Lemcke	Michael Goldberg	Jennifer McMullen	John & Betsy Stegeman
Robert & Suzanne Boas	Tim & Lynne Goslee	Carol McMullen & Sean Rush	John Stookey
Heidi Boas & Simon Peter Muyanja	Bill Green & Antoinette Earley	Lyn & Michael McNaught	Kerry Stubbs
Dorothy & Frank Bock	Caitlin & Ryan Greene	Nawrie Meigs-Brown	Jacek and Margaret Sulanowski
Bob & Martha Bowen	Judy Guard	Lalise & Jerry Melillo	Mary & Gerard Swope
Catherine Boyle	Matthew & Carolyn Guard	Mark & Virginia Meyer	Dorene Sykes
Sheila Boyle	Terrie Harman & Tom McCarron	Christine Michelson	Paul & Christine Szal
Patricia & Wayne Brantley	Morgan & Abigail Hays	Bobbie Miner	Bruce & Sharon Taylor
Terry Breidenbach	Kurt & Ruthann Hellfach	Maria Moniz	Haskell Thompson
John Budris	Bonnie Hessler	Susan Morse	Karen & Tom Tierney
Joan Caldwell	Hobb & Louie Hoblitzell	Laurinda Morway	Charles Tillen
Susan Carlisle	Judith Hoyt	Charles & Roaslie Moyer	Gisella Tillier
Rhona & John Carlton-Foss	Duggan & Erin Jensen	Justine Mullen	Evan & Lisa Toporek
Betty Case	Joanne & Ralph Johnson	Ray Nied	Anne Tupper
Patricia Cass	Molly Johnston & Tom Noonan	Janet Parker	Peter & Kate Van Demark
Maury Castro	Jimmy & Jan Jones	Nipam Patel	Anne & Forrest Verret-Speck
Ed Celette	Susan Joslin	Otis & Amy Perry	Katie & Dan Von Kohorn
Mabel Chin	Bill & Carolyn Kang	Sherrill Pierce	Rick & Ginny von Rueden
Peter Clark	Katherine & John Kaufmann	Ellen Prottas	Gary & Linda Walker
Susan Cohan	Elizabeth Bowen Kempton	Linda Ramsey	Hilary & John Ward
Kiril & Judy Coonley	Joan Kirchner	Nancy & Cary Rea	Richard Webster & Bart Dahlstrom
Glenn Cox	Cory Klose	Robert & Betsy Reece	Lynn Weigel
Eloise & Earl Cunningham	Beth & Jeff Kreidenweis	Fred & Karen Reichheld	Dana Whiteside
Cheryl Cunningham	C. Alex Lang	Karen & Fred Reichheld	Mary Williams
Florence Davidson & Leonard Kreidermacher	Robin Lawson & Lynn Kettleson	Mary Dee & David Rooney	Perry & Niamey Wilson
Peggy Davis	Kirk Lee & David Fishburn	Wendy & Ted Rose	EB & Mary Beth Wilson
Tom Dignes	Ronald Liebis	Shu Satoh	Janet Wilson
Steve Dostart	Caroline & James Lloyd	Andrew Scoglio	Ray Wilson
Deborah and Bill Dougherty	John & Denise MacKerron	Miriam & Peter Selig	Heather & Jim Winger
Garrett Edel	Lillian MacRae	Linda & Joseph Senecal	Morgan Wolbe
Arden Edwards	Rebecca MacRae	Sin-Ming Shaw	Isabel Yoder
Ralph Edwards	Bruce & Teresa MacRae	Mary Sholkovitz	Carla & Vincent Zavorskas
Janine Elliott	Sherry Martin	Rick & Jodi Simpson	
Susan Ernst	Alison Martin	Emma Smith	
	Jameson & Maria Marvin	Maria Soares	

## 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*  
Kenzie Jacobsen | *Marketing 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 Placido 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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